Syllabus for Woodwind, Brass and Percussion Instruments

for Local Centres & Schools

2015-2018

REVISED FOUR-YEAR SYLLABUS

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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Foreword

As Ireland’s oldest music institution, the Royal Irish Academy of Music has been fostering musical talent and cultivating a love and appreciation of music since 1848. Conscious of the importance of developing a sense of music in everyone, the RIAM is dedicated to inclusivity – music belongs to us all and should be nurtured at every age and every level.

Through the Local Centre Examination System, the Academy aims to offer a sense of structure to the graded examinations, whereby all areas of technical development and musical awareness are carefully measured to ensure that progress can be attained at each level. An extensive range of repertoire is on offer for each instrument and at each grade in the hope that there is something to suit everyone’s taste!

The purpose of the examination is to provide an opportunity for each candidate to be given a fair and balanced assessment of their progress, where positive elements of the performance will be rewarded, and weaker areas will be highlighted in a constructive manner.

For those who do not wish to take examinations, the syllabus can still be a useful tool to indicate milestones, and guide the teacher/student towards the gradual development of both technical and musical skills.

Whether you choose to sit an examination or not, there is no shortcut to success: regular practice is the only way to ensure steady progress, and will help to build confidence in everyone – young and old!

The User Guide outlined over the following pages offers advice to candidates and teachers on the various aspects of our examinations and recital certificate programmes, and will hopefully provide some insight into the reasons for developing each area, as well as offering suggestions on how to best to prepare for the examination itself.

Lorna Horan
Chairperson
Senior Examiners
User Guide for Local Centre Examinations

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 students’ 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 the Local Centre examinations in Theory. 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!)
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.

Elementary, Preliminary, Primary and Grade I 10 minutes
Grade II 12 minutes
Grade III 15 minutes
Grades IV and V 20 minutes
Grades VI, VII and VIII 30 minutes
Senior Certificate 45 minutes
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 Local Centre Office, or may be downloaded from [www.riam.ie](http://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. In this syllabus which has been constructed by top professionals in the RIAM, there are many new innovations.

Melodic fragments occur in the earlier grades to replace scales for some instruments; these melodic fragments are intended to be used as a warm up, thus encouraging their use on a daily basis. The introduction of CD accompaniment is also new and is a very important development as it not only incorporates new technology but, more importantly, gives the student a chance to rehearse with their backing track at will. This will encourage much better ensemble playing and, as technology improves, should give more flexibility of tempo in the future. In addition, there will be new syllabi for Trombone Treble Clef and Tuba Treble Clef and a Trumpet/Cornet syllabus. The requirements for Theory have also undergone further development and should be studied carefully.

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.

As there are many changes in the syllabus, I would encourage teachers to become very familiar with the various requirements.

In the spirit of open learning, I look forward to meeting some of you during RIAM Local Centre workshops that are planned for the future and may I remind you of the new RIAM Teaching Network online presence.

Very best wishes

Bill Dowdall
Head of Woodwind, Brass and Percussion Faculty
RIAM
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 • + ○

**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 ↓ ↓ + ○
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 ♩ ♩ ♩.

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 ♩ ♩ ♩ ♩ and ♩ rest.
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time. Key C major. Note values ♩ ♩ + ♩ 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 \( \uparrow \uparrow \uparrow \uparrow \) and \( \uparrow \downarrow \) rest.
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time
   Note values \( \uparrow \downarrow \uparrow \) or \( \uparrow \downarrow \).
   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 \( \uparrow \uparrow \uparrow \uparrow \) in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
   Note values \( \uparrow \uparrow \uparrow \uparrow \) or \( \uparrow \downarrow \).
   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 Ö. é » Õ versus ± ° °. + Ñ in 3/4 and 4/4, Ö. é Õ versus ± ° °. + Ñ in 6/8 time.
(b) Sing at sight a four-bar melody in 3/4 or 4/4 time
Note values Ö. é Õ versus ± ° °. + Ñ 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 Ö. é » Õ versus ± ° °. + Ñ in 3/4 and 4/4 time and Ö. é Õ versus ± ° °. + Ñ in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values Ö. é Õ versus ± ° °. + Ñ 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 Local Centre 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.
   ii Name the relative major/minor of the tonic.
   iii Describe the time signature. Any signature using ± or ± beats.

(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 (eg 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: † † to † including † †

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:

![Musical Staff](image)

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 s l t d r m f s 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:

![Musical Staff]

**(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:** \( \text{to} \)

**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 Melody Example](image)

**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: \( \frac{\text{4}}{4} \) to \( \text{o} \)
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:

\[ \text{VIVA VOCE} \]

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.
• While candidates may wish to include some material from the Local Centre 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%
DESCANT RECORDER

No marks will be awarded for incorrect music presented at 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.

*Full-sized versions of exercises are available to download from http://www.riam.ie.*

**Nota Bene**

Candidates may continue with Descant Recorder only examinations until Grade VI or may take the combined Descant and Treble Recorder examinations from Grades IV to VI. Grades VII to Senior Certificate Grade must combine both descant and treble recorders.

PRIMARY GRADE

All scales to be played from memory, tongued, on descant recorder only.

*Scales:* D and G major to a fifth.

*Arpeggios:* Of the above keys for the ranges indicated.

*Three pieces:* Candidates must prepare three pieces: one piece with piano accompaniment from each of list A and B and one unaccompanied piece from list 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>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>D Hyde</td>
<td>Doctor Bell Old MacDonald’s Recorder book 1 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>P Wastall</td>
<td>Saint Margarita’s Lullaby Old MacDonald’s Recorder book 1 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>F Dinn</td>
<td>No 1: Rocking Song Tuneful Tunes for my Recorder: 16 Simple Pieces for Descant Recorder &amp; Piano (Schott ED 10468)</td>
</tr>
<tr>
<td>J Pitts</td>
<td>Indian Warrior Recorder from the Beginning book 1 (Music Sales EJ10000)</td>
</tr>
<tr>
<td>Traditional</td>
<td>The Moon Walk Old MacDonald’s Recorder book 1 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>A Haughton</td>
<td>Flower Dance (no repeats) Fun Club Descant Recorder grade 0-1 (Kevin Mayhew)</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Theme from Ninth Symphony Winners Galore by Peter Lawrance (Brass Wind Publications)</td>
</tr>
</tbody>
</table>
LIST B

J Hawkins
Parents Never Listen *Old MacDonald’s Recorder book 1 (Boosey & Hawkes)*

F Dinn
No 3: Waltz *Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder & Piano (Schott ed 10468)*

W Bergmann
Austrian Ländler *First Repertoire for Descant Recorder by Sally Adams (Faber Music)*

J Pitts
Falsgrave March *Recorder from the Beginning, Tune book 1 (Music Sales Ltd EJ10000)*

Traditional
The Tutting Song *Old MacDonald’s Recorder book 1 (Boosey & Hawkes)*

A Haughton
Lullaby *Fun Club Descant Recorder Grade 0-1 (Kevin Mayhew)*

S Watts
Movie Buster or Mellow Out *Razzamajazz Recorder Book 1 (Kevin Mayhew)*

LIST C

K Mayhew
No 9: Little John (no repeats) *Fun Recorder 6 (Kevin Mayhew)*

B Bonsor
No 1: Once I loved a Maiden Fair *Play Country Dances (Faber Music)*

Purfleet
No 24: Say, Mother, where is John? *Recorder World Method for Recorder book 1 (de Haske 1043537)*

Purfleet
No 33: Little Chinese Boy *Recorder World Method for Recorder book 1 (de Haske 1043537)*

N Dezaire
A Lady from Roosendaal *Funtime Favourites: 26 Easy Pieces (de Haske)*

A Diabelli
A Little Piece *Old MacDonald’s Recorder book 1 (Boosey & Hawkes)*

Carol Blyton
Poor Fly *Recorder from the Beginning Tune book 2 by John Pitts (EJA Publications/Music Sales)*

F Dinn
No 8: The Huntsmans Horn (to be played without accompaniment) *Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder (Schott ED 10468)*

Sight-reading:
A piece with four bars in simple time in the key of G major to be played on descant recorder. Crotchets, quavers, minims, dotted minims and semibreves.
All scales to be played from memory, tongued, on descant recorder only.

Scales: D and G major, one octave.

Arpeggios: Of the above keys for the ranges indicated.

Melodic Exercise: (Full-sized version available on A4 for download on www.riam.ie)

For legato and staccato tonguing (not from memory)

Three pieces: Candidates must prepare three pieces: one piece with piano accompaniment from each of list A and B and one unaccompanied piece from list 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

C Gervais
A Stately Dance Old MacDonald’s Recorder book 1 (Boosey & Hawkes)

J Hawkins
Two Tom Cats Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

A Haughton
Hot Potato Fun Club Descant Recorder grade 0-1 (Kevin Mayhew)

A Haughton
Budgie Fun Club Descant Recorder Grade 0-1 (Kevin Mayhew)

W Bergmann
Pony Trot First Repertoire for Descant Recorder by Sally Adams (Faber Music)

F Dinn
No 9: Clog Dance Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder & Piano (Schott ED 10468)

S Watts
Tea with the Tumblers Red Hot Recorder Tutor Bk 1 (Kevin Mayhew)
LIST B
Schumann  

C Gurlitt  
A Little Piece *Old MacDonald’s Recorder book 2* *(Boosey & Hawkes)*

J Hawkins  
Song of the Cumberbunce *Old MacDonald’s Recorder book 1* *(Boosey & Hawkes)*

G F Handel  
Gavotte (no repeats) *First Repertoire for Descant Recorder* by Sally Adams *(Faber Music)*

A Haughton  
One Step at a Time *Fun Club Descant Recorder* grade 0-1 *(Kevin Mayhew)*

P Wedgwood  
Spiderman Rock *Really Easy Jazzin’ About for Descant Recorder* *(Faber Music)*

F Dinn  
No 10: Dame Tartine *Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder & Piano* *(Schott ED 10468)*

Traditional  
Polka *First Repertoire for Descant Recorder* by Sally Adams *(Faber Music)*

A Haughton  
Insects *Fun Club Descant Recorder Grade 0-1* *(Kevin Mayhew)*

S Watts  
Dublin Dan *Red Hot Recorder Tutor book 1* *(Kevin Mayhew)*

LIST C
Traditional  
The Dawning of the Day or Star of the County Down *30 Irish Tunes for Easy Recorder* arr Ellen Cranitch *(Waltons WM1084)*

P Wastall  
Skill Time *Old MacDonald’s Recorder book 1* *(page 40)* *(Boosey & Hawkes)*

J Pitts  
The Grand Old Duke of York *Recorder from the Beginning Tune book 1* *(Music Sales Ltd EJ10000)*

B Bonsor  
No 3: Ham House or Cherry Garden *Play Country Dances* *(Faber Music)*

K Mayhew  
No 14: There’s a Hole in my Bucket *Fun Recorder 6* *(Kevin Mayhew)*

Traditional  
A Study for C sharp *Old MacDonald’s Recorder book 2* *(Boosey & Hawkes)*

Boismortier  
Echoes (top lines only) *Old MacDonald’s Recorder book 2* *(Boosey & Hawkes)*

Chedeville  
A Country Dance (top lines only) *Old MacDonald’s Recorder book 1* *(Boosey & Hawkes)*

F Dinn  
No 13: Ramenes tes Moutons (with repeat)(to be played without piano accompaniment) *Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder* *(Schott ED 10468)*

Sight-reading: A piece up to eight bars in simple time to be played on descant recorder. Major keys up to two sharps.

Crotchets, quavers, minims, dotted minims, semibreves; crotchet rests, slurs and staccato.
DESCANT RECORDER
GRADE II

All scales to be played from memory, tongued, on descant recorder only. Minor scales in harmonic or melodic form.

Scales: C and F major, one octave
        D minor, one octave.

Arpeggios: Of the above keys for the ranges indicated.

Melodic Exercise: (Full-sized version available on A4 for download on www.riam.ie)

Three pieces: Candidates must prepare three pieces: one piece with piano accompaniment from each of list A and B and one unaccompanied piece from list 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
Vivaldi Spring Easy Winners arr Peter Lawrance (Brass Wind Publications)
J Hawkins Rock Face Old MacDonald’s Recorder book 2 (Boosey & Hawkes)
A Haughton The Race Fun Club Descant Recorder grade 0-1 (Kevin Mayhew)
J Pitts Tambourin (Rameau) Recorder from the Beginning book 3 (Music Sales Ltd)
F Dinn No 11: La Peche des Moules Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder & Piano (Schott ED 10468)
Paisible Minuet First Repertoire for Descant Recorder by Sally Adams (Faber Music)
J Haydn A Round in Three Parts Old MacDonald’s book 2 (Boosey & Hawkes)
B Bryan Kelly No 7: Song (ii) Globe Theatre Suite for Descant Recorder and Piano (Stainer & Bell)
B Bonsor No 2: The Musical Box The Really Easy Recorder Book (Faber Music)
P Wedgwood Periwinkle Waltz Really Easy Jazzin’ About for Descant Recorder (Faber Music)
LIST B

Boccherini

Smetana
- Die Moldau Romantic Themes: Solo Stars arr Sebba & M Takoushian (A & C Black)

Anon
- Heyduck Dance Recorder Music for Beginners (Editio Musica Budapest/Faber Music)

B Bonsor
- No 3: Cantilena The Really Easy Recorder Book (Faber Music)

A Haughton
- Bo’s Boogie Fun Club Descant Recorder Grade 0-1 (Kevin Mayhew)

P Wedgewood
- Monty (the mystery cat) First Repertoire for Descant Recorder by Sally Adams (Faber Music)

J Paisible
- Minuet First Repertoire for Descant Recorder by Sally Adams (Faber Music)

F Dinn
- No 12: The Pony Ride (with repeat) Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder & Piano (Schott ED 10468)

J Trombey
- Eye Level Old MacDonald’s book 2 (Boosey & Hawkes)

P Wedgwood
- Dreaming Really Easy Jazzin' About for Descant Recorder (Faber Music)

LIST C

B Bonsor
- No 9: St Catherine Play Country Dances (Faber Music)

Traditional
- The Cliffs of Doneen 30 Irish Tunes for Easy Recorder arr Ellen Cranitch (Waltons WM1084)

Traditional
- No 1: Cockles and Mussels (no repeat) Fun Recorder 6 (Kevin Mayhew)

A Campra
- Fanfare (top lines only) Old MacDonald’s Recorder Book 2 (Boosey & Hawkes)

S Sally Adams
- Hot Coffee at the Silver Spoon Corral First Repertoire for Descant Recorder by Sally Adams (Faber Music)

F Dinn
- No 14 & 15: Christmas Carol & Summer Song (to be played without piano accompaniment) Tuneful Tunes for My Recorder: 16 Simple Pieces for Descant Recorder (Schott ED 10468)

Gewin Fetzen
- No 4: 50 Graded Studies for Descant Recorder edited by Sally Adams & Paul Harris (Faber Music)

Keith R Cole
- A Study for High F Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

Chedeville
- Tambourin (top lines only) Old MacDonald’s book 2 (Boosey & Hawkes)

S Watts
- Study in Green Fresh Air (Kevin Mayhew)

Traditional
- Donnybrook Fair (available free download on www.riam.ie Cara Awards Traditional Repertoire Céim 2)

Sight-reading:
- A piece up to eight bars in simple time to be played on descant recorder. Major keys up to two sharps and one flat. Crotchets, quavers, minims, dotted minims, semibreves; crotchet and quaver rests, slurs and staccato.
DESCANT RECORDER
GRADE III

All scales to be played from memory, tongued and slurred on descant recorder only.
Minor scales in harmonic or melodic form.

Scales: C and D major to a twelfth
G and F major, one octave
E and A minor, one octave

Arpeggios: Of the above keys for the ranges indicated.

Melodic Exercise: (Full-sized version available on A4 for download on www.riam.ie)

Three pieces: Candidates must prepare three pieces: one piece with piano
accompaniment from each of list A and B and one unaccompanied
piece from list 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

Clementi Rondo (with repeats) Classical Themes: Solo Stars arr J Sebba & D Moses
(A & C Black)

R Schumann No 10: The Merry Peasant The Really Easy Recorder Book by Brian
Bonsor (Faber Music)

Beethoven German Dance (with repeats) Old MacDonald’s Recorder book 2
(Boosey & Hawkes)

J S Bach Minuet Recorder Music for Beginners (Editio Musica Budapest 27888/
Faber Music Distribution)

Paul Harris Sunny Spells First Repertoire for Descant Recorder by Sally Adams
(Faber Music)

J Hook Rondo Old MacDonald’s Recorder Book 2 (Boosey & Hawkes)

P Wedgwood Willow Really Easy Jazzin’ About (Faber Music)

P Wedgwood Kingfisher Really Easy Jazzin’ About (Faber Music)

S Watts Waltz for One Day Fresh Air (Kevin Mayhew)
LIST B

**Tchaikovsky**  
Introduction *Romantic Themes: Solo Stars* arr J Sebba & M Takoushian  
(*A & C Black*)

**B Bonsor**  
No 8: The Merry Go Round *The Really Easy Recorder Book* by Brian Bonsor (*Faber Music*)

**Dlugoraj**  
*Cantio Polonica Recorder Music for Beginners* (*Editio Musica Budapest/Faber Music Distribution*)

**S Watts**  
Goings on *Razzamajazz Repertoire* (*Kevin Mayhew*)

**Russell-Smith**  
Lumpy Custard Blues *Easy Blue Recorder* (*Universal Edition*)

**Arlen & Harburg**  
Somewhere Over the Rainbow *All Jazzed Up* (*Brass Wind Publications*)  
Piano Accompaniment available

**H Berens**  
The Cheerful Soldier *First Repertoire for Descant Recorder* by Sally Adams (*Faber Music*)

**Farkas**  
*Scherzino Recorder Music for Beginners* (*Editio Musica Budapest/Faber Music*)

**Beethoven**  
Ecossaise *Old MacDonald’s Recorder book 2* (*Boosey & Hawkes*)

**P Wedgwood**  
Sasha *Really Easy Jazzin’ About* (*Faber Music*)

**S Watts**  
Sailing Free *Fresh Air* (*Kevin Mayhew*)

LIST C

**B Bonsor**  
No 13: Spanish Jig *Play Country Dances* (*Faber Music*)

**B Bonsor**  
No 18: The Mock Match *Play Country Dances* (*Faber Music*)

**Traditional**  
The Rakes of Mallow *30 Irish Tunes for Easy Recorder* arr by Ellen Cranitch (*Waltons WM1084*)

**D da Costa**  
Thumbs up! *First Repertoire for Descant Recorder* by Sally Adams (*Faber Music*)

**Charpentier**  
Fanfare (top lines only) *Old MacDonald’s Recorder book 2* (*Boosey & Hawkes*)

**Traditional**  
No 5: Greensleeves (no repeat) *Fun Recorder 6* (*Kevin Mayhew*)

**M Camidge**  
A Merry Tune *Old MacDonald’s Recorder book 2* (*Boosey & Hawkes*)

**Boismortier**  
A Dotty Duo (top lines only and with repeats) *Old MacDonald’s Recorder Book 1* (*Boosey & Hawkes*)

**Paul Harris**  
No 10: Rumsey’s Round or In The Turtle Soup *50 Graded Studies for Descant Recorder* by Sally Adams & Paul Harris (*Faber Music*)

**S Watts**  
Study in Yellow *Fresh Air* (*Kevin Mayhew*)

**Traditional**  
As I Went Out Upon the Ice (available free download on [www.riam.ie](http://www.riam.ie) Cara Awards Traditional Repertoire Céim 2)

**Sight-reading:**  
A piece up to eight bars in simple time to be played on descant recorder. Major keys up to two sharps and one flat.  
Crotchets, dotted crotchets, quavers, minims, dotted minims, semibreves; crochet, minim and quaver rests, slurs and staccato.
RECORER
GRADE IV

This examination may be played on descant recorder only. Treble recorder choices are included in Lists B & C if a candidate wishes to combine the two instruments.

All scales to be played from memory, tongued and slurred on descant recorder only. Minor scales in harmonic or melodic form.

Scales: C major to a twelfth
         B flat, E and A major, one octave
         D, A and B minor, one octave

Arpeggios: Of the above keys for the ranges indicated.

Melodic Exercise: (Full-sized version available on A4 for download on www.riam.ie)

Melodic exercise in G minor, introduction to melodic minor.
For Legato playing. Not From Memory

Three pieces: Candidates must prepare three pieces: one piece with piano accompaniment from each of list A and B and one unaccompanied piece from list 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 Charlton
No 2: Lock the Door (with repeats) Traditional Irish Dances
(Provincetown Bookshop Editions PBE no 28)

J Hook
Sonatina Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

Anon
English Folksong ‘Watkins Ale’ (both lines) Recorder Music for Beginners (Editio Musica Budapest/Faber Music Distribution)

S Watts
Café du Festival Razzamajazz Repertoire (Kevin Mayhew)

J Haydn
Partie:III Finale (no repeats) First Repertoire for Descant Recorder by Sally Adams (Faber Music)

R Schumann
The Merry Peasant The Really Easy Recorder Book by Brian Bonsor (Faber Music)

Bryan Kelly
No 3: Air Globe Theatre Suite for Descant Recorder (Stainer & Bell)

N Marshall
No 3: Prince Rupert’s March A Playford Garland (Forsyth Bros)

P Tchaikovsky
No 12: Sweet Dreams The Really Easy Recorder Book by Brian Bonsor (Faber Music)
LIST B DESCANT OR TREBLE
Moszkowski  

B Bonsor  
No 7: Caribbean (for descant recorder) (with repeat) The Really Easy Recorder Book by Brian Bonsor (Faber Music)

S Watts  
Secret Saz (for descant recorder) Razzamajazz Repertoire (Kevin Mayhew)

G Russell-Smith  
Warm and Cosy (for descant recorder) Easy Blue Recorder (UE12354)

P Conte  
At Sunset First Repertoire for Descant Recorder by Sally Adams (Faber Music)

S Joplin  
The Entertainer (for descant recorder) Winners Galore (accompaniment available) (Peter Lawrence Brass Wind Publications)

Bryan Kelly  
No 2: Bransle Globe Theatre Suite for Descant Recorder (Stainer & Bell)

D Gordon  
Boogaloo Bunny (for descant recorder) Concert Repertoire for Recorder by Sally Adams (Faber Music)

Telemann  
Andante from Partita 1 (for treble recorder) Concert Repertoire for Recorder by Sally Adams (Faber Music)

N Marshall  
No 2 Irish Lamentation (for treble recorder) A Playford Garland (Forsyth Bros)

LIST C DESCANT OR TREBLE
B Bonsor  
No 34: The New Bourrée or The Indian Quenn (with repeats) (for descant recorder) Play Country Dances (Faber Music)

Traditional  
The Coulin (for descant recorder) 30 Irish Tunes for Easy Recorder arranged by Ellen Cranitch (Waltons WM1084)

Traditional  
Brian Boru’s March (for descant recorder) 110 Ireland’s Best Slow Airs (Waltons WM1311)

Traditional  
Off to California (available free download on www.riam.ie Cara Awards Traditional Repertoire Céim 3 or Apples in Winter (for descant recorder) The Irish Tin Whistle Book ed C McKenna (Waltons)

D da Costa  
Jumping Jacks First Repertoire for Descant Recorder by Sally Adams (Faber Music)

A Diabelli  
A Study for High E Flat (with repeats) (for descant recorder) Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

G Fetzen  
No 21: 50 Graded Studies for Descant Recorder by Sally Adams & Paul Harris (Faber Music)

G P Telemann  
Pastourelle (without repeats) (for treble recorder solo) Concert Repertoire for Recorder by Sally Adams (Faber Music)

Bergmann  
Hornpipe (for treble recorder solo) Concert Repertoire for Recorder by Sally Adams (Faber Music)

J S Bach  
No 1 (only) from Two Minuets (for treble recorder solo) Concert Repertoire for Recorder by Sally Adams (Faber Music)

Sight-reading: A piece up to eight bars in simple time or 6/8 time to be played on descant recorder. Major and minor keys up to two sharps and two flats. Crotchets, dotted crotchets, quavers, minims, dotted minims, semibreves; crotchet, minim and quaver rests, slurs and staccato.
This examination may be played on descant recorder only. Treble recorder choices are included in list B & C if a candidate wishes to combine the two instruments.

All scales to be played from memory, tongued and slurred on descant recorder only. Minor scales in harmonic or melodic form.

**Scales:**
- C major, two octaves
- D and F major to a twelfth
- B flat, E flat and A major, one octave
- F sharp, G and C minor, one octave

**Arpeggios:**
Of the above keys for the ranges indicated.

**Melodic Exercise:**
(Full-sized version available on A4 for download on www.riam.ie)

*Introduction to Chromatic scale on G. Not From Memory*

Three pieces: Candidates must prepare three pieces: one piece with piano accompaniment from each of list A and B and one unaccompanied piece from list 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.
<table>
<thead>
<tr>
<th>LIST A DESCANT</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anon</strong></td>
<td>Allemande (both lines) Recorder Music for Beginners (Editio Musica Budapest /Faber Music Distribution)</td>
</tr>
<tr>
<td><strong>W Babell</strong></td>
<td>Concerto in D minor op 3 no 3: first movement, Adagio (Universal Edition UE17122)</td>
</tr>
<tr>
<td><strong>A Heberle</strong></td>
<td>Concerto in G major: third movement, Tempo di Menuetto (no repeats) (Wilhelm Hansen 29869/Music Sales)</td>
</tr>
<tr>
<td><strong>J Haydn</strong></td>
<td>Partie:1 Pastorale (no repeats) First Repertoire for Descant Recorder by Sally Adams (Faber Music)</td>
</tr>
<tr>
<td><strong>A Vivaldi</strong></td>
<td>Sonata in G Major (RV59): first movement, Largo (Preludio) ED 12279</td>
</tr>
<tr>
<td><strong>Jonathan Merrett</strong></td>
<td>No 2: Song Three Descant Recorder Pieces (Broadbent &amp; Dunn)</td>
</tr>
<tr>
<td><strong>Sally Adams</strong></td>
<td>Finnbar’s Fancy Concert Repertoire for Recorder by Sally Adams (Faber Music)</td>
</tr>
<tr>
<td><strong>J Baston</strong></td>
<td>Concerto No 5 in C Major: third movement, Presto (OFS 1045)</td>
</tr>
<tr>
<td><strong>G Russell-Smith</strong></td>
<td>Ragtime Razzle Jazzy Recorder 1 (UE 18828)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIST B DESCANT OR TREBLE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W A Mozart</strong></td>
<td>Menuet (with repeats) (for descant recorder) Celebrated Classics by TS Walker (Schott ED 10350)</td>
</tr>
<tr>
<td><strong>B Bonsor</strong></td>
<td>No 5: Waltz for Mo (for descant recorder) Jazzy Recorder 2 (UE19364)</td>
</tr>
<tr>
<td><strong>S Watts</strong></td>
<td>When Paddy met Bella (for descant recorder) Razzamajazz Repertoire (Kevin Mayhew)</td>
</tr>
<tr>
<td><strong>G Russell-Smith</strong></td>
<td>No 5: Blue for a Girl (for descant recorder) Jazzy Recorder 1 (UE18828)</td>
</tr>
<tr>
<td><strong>A Jensen</strong></td>
<td>Hungarian Melody (with repeat) First Repertoire for Descant Recorder by Sally Adams (Faber Music)</td>
</tr>
<tr>
<td><strong>N Bennett</strong></td>
<td>Moody Judy First Repertoire for Descant Recorder by Sally Adams (Faber Music)</td>
</tr>
<tr>
<td><strong>Sally Adams</strong></td>
<td>Pigeon Toe Waltz (for descant recorder) Concert Repertoire for Recorder by Sally Adams (Faber Music)</td>
</tr>
<tr>
<td><strong>Bryan Kelly</strong></td>
<td>No 4: Jig Globe Theatre Suite for Descant Recorder (Stainer &amp; Bell)</td>
</tr>
<tr>
<td><strong>N Marshall</strong></td>
<td>No 4: Spring Garden (for treble recorder) A Playford Garland (Forsyth Bros)</td>
</tr>
<tr>
<td><strong>B Marcello</strong></td>
<td>Sonata in D Minor op 2 no 2: first movement Adagio (for treble recorder) (Bärenreiter HM 151)</td>
</tr>
<tr>
<td><strong>Jim Parker</strong></td>
<td>Soldier Soldier (for treble recorder) The Music of Jim Parker (Brass Wind Publications)</td>
</tr>
<tr>
<td><strong>J Sturte</strong></td>
<td>No 11: Lady Banning’s Almand (for treble recorder) The Renaissance Recorder (Boosey &amp; Hawkes 10525)</td>
</tr>
<tr>
<td><strong>Schumann</strong></td>
<td>Romance (for treble recorder) Concert Repertoire for Recorder by Sally Adams (Faber Music)</td>
</tr>
</tbody>
</table>
**LIST C DESCANT OR TREBLE**

**B Bonsor**
No 36: The Mask or Hey to the Camp (with repeats) (for descant recorder) *Play Country Dances (Faber Music)*

**Traditional**
Tabhair dom do lámh (for descant recorder) *30 Irish Tunes for Easy Recorder arr Ellen Cranitch (Waltons WM1084)*

**Traditional**
Lord Inchiquin (for descant recorder) *110 Ireland’s Best Slow Airs (Waltons WM1311)*

**S Watts**
Coffee Bean Carnival! *First Repertoire for Descant Recorder by Sally Adams (Faber Music)*

**D da Costa**
Monday Blues (for descant recorder) *Concert Repertoire for Recorder by Sally Adams*

**Gustav Hinke**
No 24: 50 Graded Studies for Descant Recorder by Sally Adams & Paul Harris (Faber Music)

**W Popp**
Study No 4 *Treble Recorder Studies book 2 by Doris da Costa & Sally Adams (Cranmer)*

**G P Telemann**
Fantasia 7: second movement, Presto *12 Fantasias for Solo Treble Recorder (Bärenreiter 6440)*

**Gariboldi**
No 42: 150 Classical Studies for Treble Recorder (UE33029)

**Sight-reading:**
A piece up to eight bars in simple time or 6/8 time to be played on descant recorder. Major and minor keys up to two sharps and two flats.
Crotchets, dotted crotchets, quavers, semiquavers, minims, dotted minims, semibreves; crotchet, minim and quaver rests, slurs, staccato and accidentals.
RECORDE
GRADE VI

This examination may be played on descant recorder only. Treble recorder choices are included in list B & C if a candidate wishes to combine the two instruments.

All scales to be played from memory, tongued and slurred on descant recorder only. Minor scales in harmonic and melodic form, unless specified otherwise.

Scales:
- C major, two octaves
- D and E major to a twelfth
- B flat and A major, one octave
- E melodic (only) minor (to a twelfth)
- C sharp, G sharp and F minor, one octave

Arpeggios:
- Of the above keys for the ranges indicated
- Chromatic scales: on G and D, one octave
- Dominant seventh: In the keys of A and C, one octave

Melodic Exercise:
(Full-sized version available on A4 for download on www.riam.ie)
- G sharp minor exercise

Three pieces:
Candidates must prepare three pieces: one piece with piano accompaniment from each of list A and B and one unaccompanied piece from list 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  DESCANT

J S Bach  
Chorale from Cantata 147 Celebrated Classics by T S Walker  
(Schott ED 10350)

G P Telemann  
Partita 2 in G major TWV 41-G2: first and third movements  
(Siciliana and Aria 2) (with repeats) Little Chamber Music: 6 Partitas  
(Bärenreiter HM47)

W Babell  
Concerto in D minor op 3 no 3: third movement, Adagio (with repeats)  
(UE17122)

R Woodcock  
Concerto no 2: first movement, Allegro (Faber Music F0204A)

D Scarlatti  
Sonata in G major K322: first movement, Allegro (with repeats)  
D Scarlatti Sonatas arr Andrew Robinson (Dolce 267)

J Turner  
No 4: Pastorale Six Bagatelles for Descant Recorder (Forsyth Bros)

Pepusch  
Sonata in G major: first movement, Adagio (ED 11703)

J Baston  
Concerto no 5 in C major: first movement, Allegro (OFB 1045)

Jonathan Merrett  
No 1: Promenade Three Descant Recorder Pieces (Broadbent & Dunn)

Alan Bullard  
Coffee and Croissants Recipes (Forsyth Bros)

B Bonsor  
No 3: Serenata (for descant recorder) Jazzy Recorder 2 (UE19364)

LIST B  DESCANT OR TREBLE

G Russell-Smith  
No 4: A Little Latin (for descant recorder) Jazzy Recorder 1 (UE18828)

J Turner  
No 6: Caccia Six Bagatelles for Descant Recorder (Forsyth Bros)

B Burrows  
Movement 3 Allegro moderato Suite for Descant Recorder  
(Schott 10471)

A Bullard  
No 2: Barbecue Blues Recipes for Descant Recorder and Piano  
(Forsyth Bros)

J Turner  
No 1: Fanfare Six Bagatelles for Descant Recorder (Forsyth Bros)

Pepusch  
Sonata in G major: second movement, Allegro (for descant recorder)  
(ED 11703)

B Bonsor  
Nice ‘N” Easy (for descant recorder) Jazzy Recorder 2 (UE19364)

Beethoven  
Capriccio (for treble recorder) Concert Repertoire for Recorder by Sally Adams (Faber Music)

Douglas Steele  
Song (for treble recorder) Recital Pieces volume 2 edited by John Turner (Forsyth Bros)

J W A Mozart  
To Chloe (for treble recorder) Concert Repertoire for Recorder by Sally Adams (Faber Music)

B Marcello  
Sonata in D minor op 2 no 2: second movement, Allegro (for treble recorder) (Bärenreiter HM 151)

J Parker  
House of Cards (for treble recorder) The Music of Jim Parker  
(Brass Wind Publications 1322)
<table>
<thead>
<tr>
<th>LIST C</th>
<th>DESCANT OR TREBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B Bonsor</strong></td>
<td>No 52: The Hole in the Wall (with repeats) and no 53: Blackheath (with repeats) (for descant recorder) <em>Play Country Dances</em> (Faber Music)</td>
</tr>
<tr>
<td><strong>Carolan</strong></td>
<td>Carolan’s Concerto (for descant recorder) <em>110 Ireland’s Best Slow Airs</em> (Waltons WM1311)</td>
</tr>
<tr>
<td><strong>Traditional</strong></td>
<td>No 94: The Snowy Breasted Pearl and No 96: Planxty Browne (for descant recorder) <em>110 Ireland’s Best Slow Airs</em> (Waltons WM1311)</td>
</tr>
<tr>
<td><strong>Paul Harris</strong></td>
<td>No 34: A little more, a little less: <em>50 Graded Studies for Descant Recorder</em> by Sally Adams &amp; Paul Harris (Faber Music)</td>
</tr>
<tr>
<td><strong>Doris da Costa</strong></td>
<td>Yes, but no (for descant recorder) <em>Concert Repertoire for Recorder</em> by Sally Adams (Faber Music)</td>
</tr>
<tr>
<td><strong>Doris da Costa</strong></td>
<td>Study no 5: <em>Treble Recorder Studies</em> book 2 by Doris da Costa &amp; Sally Adams (Cranmer)</td>
</tr>
<tr>
<td><strong>G P Telemann</strong></td>
<td>Fantasia no 9: first movement, Affettuoso <em>12 Solo Fantasias for Treble Recorder</em> (Bärenreiter 6440)</td>
</tr>
<tr>
<td><strong>J L Tulou</strong></td>
<td>No 103: <em>150 Classical Studies for Treble Recorder</em> (UE 33029)</td>
</tr>
</tbody>
</table>

*Sight-reading:* A short piece of suitable difficulty to be played on descant recorder. Major and minor keys up to two sharps and two flats.
DESCANT AND TREBLE RECORDER
GRADE VII

Grades VII through to Senior Certificate are combined descant & treble recorder examinations. List A is for descant recorder and piano. List B is for treble recorder and piano. List C is for solo descant or solo treble recorder. Scales and sight-reading are on treble recorder.

All scales to be played from memory, tongued and slurred on treble recorder only.  
Minor scales in harmonic and melodic form.

Scales:
- F major (two octaves)
- B flat major (to a twelfth)
- D and A flat majors (one octave)
- F minor (two octaves)
- G and C minor (to a twelfth)

Arpeggios:
- Of the above keys for the ranges indicated.

  Chromatic scales: on G, one octave.

  Dominant seventh: in the keys of B flat and G, one octave

  Diminished seventh: on G, one octave

  Whole tone scale: on F, one octave.

Three pieces:
- Candidates must prepare three pieces: one piece with piano accompaniment from each of list A (descant recorder) and B (treble recorder) and one unaccompanied piece (descant or treble recorder) from list 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.
<table>
<thead>
<tr>
<th>LIST A</th>
<th>DESCANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pergolesi</td>
<td>Concerto in F major: third movement, Allegro spirituoso (with repeats)</td>
</tr>
<tr>
<td></td>
<td>edited by Jeane Dolmetsch (Peacock Press P34)</td>
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<tr>
<td>Telemann</td>
<td>Partita 1 in B flat TWV 41:B1: first and second movements (Con Affetto</td>
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<td></td>
<td>and Aria 1) (with repeats) Little Chambern Music: 6 Partitas</td>
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<td></td>
<td>(Bärenreiter HM 47)</td>
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<tr>
<td>Sammartini</td>
<td>Concerto in F major: second movement, Siciliano (Schott OFB 1021)</td>
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<tr>
<td>Scarlatti</td>
<td>Sonata in Dm K89: first movement Allegro (with repeats)</td>
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<tr>
<td></td>
<td>D Scarlatti Sonatas arr Andrew Robinson (Dolce 267)</td>
</tr>
<tr>
<td>Bullard</td>
<td>No 3: Mexican Hat Box Hat Box (Forsyth Bros)</td>
</tr>
<tr>
<td>Bullard</td>
<td>No 3: Prawn Paella Recipes for Descant Recorder and Piano (Forsyth Bros)</td>
</tr>
<tr>
<td>Uccellini</td>
<td>Sonata Sesta op 5 (LPM CS11)</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Sonata in G major (RV59): fourth movement, Allegro (ED 12279)</td>
</tr>
<tr>
<td>de Caix de</td>
<td>Suite in G: second movement, La Christine ed Dolmetsch</td>
</tr>
<tr>
<td>Hervelois</td>
<td>Reverie Jazzy Recorder 2 (UE19364)</td>
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<tr>
<td>Bonsor</td>
<td>Sonatina (Schott 10042)</td>
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<tr>
<th>LIST B</th>
<th>TREBLE</th>
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</thead>
<tbody>
<tr>
<td>J S Bach</td>
<td>Sonata in F major BWV 1031: first movement, Allegro moderato (Nova</td>
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<tr>
<td></td>
<td>NM263/Spartan Press)</td>
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<tr>
<td>Marcello</td>
<td>Sonata in E minor op 2 no 4: first movement, Adagio (with repeats)</td>
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<tr>
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<td>(Bärenreiter Hortus Musicus 142)</td>
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<tr>
<td>Handel</td>
<td>Sonata in F major HWV 369: second movement, Allegro (with repeats)</td>
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<td></td>
<td>Complete Sonatas (Bärenreiter BA 4259)</td>
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<tr>
<td>Phalese</td>
<td>No 13: The Leaves be Green The Renaissance Recorder (for treble</td>
</tr>
<tr>
<td></td>
<td>recorder) (Boosey &amp; Hawkes 10525)</td>
</tr>
<tr>
<td>Parker</td>
<td>Eel Pie Island The Music of Jim Parker for treble and piano</td>
</tr>
<tr>
<td></td>
<td>(Brass Wind Publications 1322)</td>
</tr>
<tr>
<td>Golland</td>
<td>No 2: Blues (for treble and piano) New World Dances (Forsyth Bros)</td>
</tr>
<tr>
<td>Hand</td>
<td>Sonata Piccola op 63: first movement, Preludio (Lindis Edition)</td>
</tr>
<tr>
<td>Newsome</td>
<td>A Song from Norway Recital Pieces Volume 3 edited by J Turner</td>
</tr>
<tr>
<td></td>
<td>(Forsyth Bros)</td>
</tr>
<tr>
<td>Marcello</td>
<td>Sonata in D minor op 2 no 2: fourth movement, Allegro (Bärenreiter</td>
</tr>
<tr>
<td></td>
<td>HM151)</td>
</tr>
</tbody>
</table>
LIST C DESCANT OR TREBLE

J van Nordt
No 3: Petit Branle 1 *The Gods’ Flute-Heaven* (for descant recorder)
(*Earlham Press EP1010/de Haske*)

Frans Blatt
No 42 (with repeats) *50 Graded Studies for Descant Recorder by Sally Adams & Paul Harris* (*Faber Music*)

G P Telemann
Fantasia no 3: second movement, Allegro (with repeats) 12
*Solo Fantasias for Treble Recorder* (*Bärenreiter 6440*)

Frederick
No 9: 40 *Studies for the treble solo* (*Sikorski NR318*)

The Great

G Gariboldi
No 43: 150 *Classical Studies for Treble Recorder* (*UE 33029*)

H M Linde
No 8: *Modern Exercises for the Treble Recorder* (*Schott ED 4797*)

Sally Adams

*Sight-reading:* A short piece of suitable difficulty to be played on *treble* recorder. Major and minor keys up to three sharps and three flats.
DESCANT AND TREBLE RECORDER
GRADE VIII

Grades VII through to Senior Certificate are combined descant & treble recorder examinations. List A is for descant recorder and piano. List B is for treble recorder and piano. List C is for solo descant or solo treble recorder. Scales and sight-reading are on treble recorder.

All scales to be played from memory, tongued and slurred on treble recorder only. Minor scales in harmonic and melodic form.

Scales:
- F and A flat major (two octaves)
- G, B flat, A and C (to a twelfth)
- B major (one octave)
- F minor (two octaves)
- A, C, G sharp and F sharp minor (to a twelfth)

Arpeggios:
- Of the above keys for the ranges indicated.
- Chromatic scales: on F, two octaves.
- Dominant sevenths: in the keys of B flat and C, two octaves
- Diminished sevenths: on F and G, two octaves
- Whole tone scale: on G, one octave

Three pieces:
- Candidates must prepare three pieces: one piece with piano accompaniment from each of list A (descant recorder) and B (treble recorder) and one unaccompanied piece (descant or treble recorder) from list 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 DESCANT

Fontana
Sonata Terza 6 Sonatas vol 2 (EM2110)

N Matteis
Suite in D major: first & third movements, Preludio & Air and Variation (UE12571)

A Marcello
Concerto in D minor for Oboe (to be played on descant recorder): first movement, Andante & Spiccat to (Musica Rara MR1891A)

D Scarlatti
Sonata in D minor K77: first movement Moderato & Cantabile (with repeats) D Scarlatti Sonatas arr by Andrew Robinson (Dolce 267)

G P Telemann
Partita 4 TWV 41-g2: movements 3, 4 & 5 (Aria 2, Aria 3 and Aria 4) (with repeats) Little Chamber Music: 6 Partitas (Bärenreiter HM 47)

A Vivaldi
Sonata in G major (RV59): second movement, Allegro ma non Presto (with repeats) (ED 12279)

A Bullard
No 5: Fish and Chips Recipes for Descant Recorder and Piano (Forsyth Bros)

J Golland
No 1: Ragtime New World Dances (Forsyth Bros)

A Bullard
No 5: Deerstalker’s Jig Hat Box (Forsyth Bros)
<table>
<thead>
<tr>
<th>LIST B</th>
<th>TREBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>J S Bach</td>
<td>Sonata in F major BWV 1031: third movement, Allegro <em>(Nova NM263 Spartan Press)</em></td>
</tr>
<tr>
<td>G F Handel</td>
<td>Sonata in D minor HWV 367a: second movement, Vivace (with repeats) <em>Complete Sonatas (Bärenreiter BA 4259)</em></td>
</tr>
<tr>
<td>G P Telemann</td>
<td>Sonata in D minor: second movement, Presto (with repeats) <em>Two Sonatas TWV 41 (Peters P4551)</em></td>
</tr>
<tr>
<td>J Parker</td>
<td>The Midsomer Murders and The House of Elliott <em>The Music of Jim Parker (for treble recorder) (Brass Wind Publications)</em></td>
</tr>
<tr>
<td>Y Bowen</td>
<td>Sonatina op 121: second movement, <em>Andante tranquillo (Emerson E113)</em></td>
</tr>
<tr>
<td>Moszkowski</td>
<td>Spanish Dance op 12 no 1: Allegro Brioso <em>(PWM edition, for Flute, but is suitable for treble recorder with last eight bars to be played without 8ve sign)</em></td>
</tr>
<tr>
<td>Colin Hand</td>
<td>Sonata Piccola op 63: second movement, Cantilena <em>(Lindis Edition)</em></td>
</tr>
<tr>
<td>J Gardiner</td>
<td>Waltz for Jock <em>Recital Pieces vol 3 ed J Turner (Forsyth Bros)</em></td>
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<td>Robin Milford</td>
<td>Sonatina in F: third movement, <em>Vivo (Peacock Press P117)</em></td>
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<thead>
<tr>
<th>LIST C</th>
<th>DESCANT OR TREBLE</th>
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<tbody>
<tr>
<td>J van Eyck</td>
<td>Prins Robberts Masco for Descant Recorder <em>Der Fluyten Lust-Hof vol 2 (Amadeus BP 705)</em></td>
</tr>
<tr>
<td>G P Telemann</td>
<td>Fantasia no 10: first movement A Tempo Giusto (no repeats) <em>12 Solo Fantasias for Treble Recorder (Bärenreiter BA 6440)</em></td>
</tr>
<tr>
<td>Frederick</td>
<td>No 22: 40 Studies for the Treble Solo <em>(Sikorski NR318)</em></td>
</tr>
<tr>
<td>The Great W Popp</td>
<td>No 76: 150 Classical Studies for Treble Recorder <em>(UE 33029)</em></td>
</tr>
<tr>
<td>H M Linde</td>
<td>No 4: <em>Modern Exercises for the Treble Recorder (Schott ED4797)</em></td>
</tr>
<tr>
<td>Sally Adams</td>
<td>Study No 20 <em>Treble Recorder Studies book 2 by Doros da Costa &amp; Sally Adams (Cramer Music)</em></td>
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</tbody>
</table>

*Sight-reading:* A short piece of suitable difficulty to be played on *treble* recorder. Major and minor keys up to three sharps and three flats.
DESCANT AND TREBLE RECORDER
SENIOR CERTIFICATE

Grades VII through to Senior Certificate are combined descant & treble recorder exams. List A is for descant recorder and piano. List B is for treble recorder and piano. List C is for solo descant or solo treble recorder. Scales and sight-reading are on treble recorder.

All scales to be played from memory, tongued and slurred on treble recorder only. Minor scales in harmonic and melodic form.

Scales:
- A, C, B flat and F sharp major, to a twelfth
- F and A flat major, two octaves
- F sharp, G, A and C minor, to a twelfth
- F minor, two octaves.

Arpeggios:
- Of the above keys for the ranges indicated.
  - Chromatic scales: on all keys one octave. On F, two octaves.
  - Dominant sevenths: in the keys of D flat and E, one octave.
  - In the keys of B flat and C, two octaves.
  - Diminished seventh: on F and G, two octaves.
  - Whole tone scale: on F, two octaves.

Three pieces:
Candidates must prepare three pieces: one piece with piano accompaniment from each of list A (descant recorder) and B (treble recorder) and one unaccompanied piece (descant or treble recorder) from list 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  DESCANT

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castello</td>
<td>Sonata Prima</td>
<td>(OFB 141)</td>
</tr>
<tr>
<td>Cima</td>
<td>Sonata in G minor</td>
<td><em>Two Sonatas (London Pro Musica CS 8)</em></td>
</tr>
<tr>
<td>D Bigaglia</td>
<td>Sonata in A minor (complete)</td>
<td>(OFB 3)</td>
</tr>
<tr>
<td>Sammartini</td>
<td>Concerto in F: first movement, Allegro</td>
<td>(Schott OFB 1021)</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Concerto in F major: first movement, Spirituoso</td>
<td>(ed Jeanne Dolmetsch) (Peacock Press P34)</td>
</tr>
<tr>
<td>M de la Barre</td>
<td>Suite no 9 in G major: third movement, Chaconne</td>
<td>(Dowani DOW 01501)</td>
</tr>
<tr>
<td>G P Telemann</td>
<td>Partita no 5 in E minor TVW 4l-e1: movements 1, 2, 3 &amp; 4 (Andante, Aria 1, Aria 2 &amp; Aria 3) (with repeats)</td>
<td>Little Chamber Music: 6 Partitas (Bärenreiter HM 47)</td>
</tr>
<tr>
<td>A Bullard</td>
<td>No 2: Breton Beret - Valse Melancolique</td>
<td>Hat Box (Forsyth Bros)</td>
</tr>
<tr>
<td>A Heberle</td>
<td>Concerto in G major: first movement, Allegro moderato</td>
<td>(Wilhelm Hansen 29869/Music Sales)</td>
</tr>
<tr>
<td>Michael Ball</td>
<td>Danserye Op 21: No 2 and No 5, Miss Carroll’s Corant and Sir Keith’s Fancy</td>
<td>(Forsyth Bros)</td>
</tr>
</tbody>
</table>

## LIST B  TREBLE

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gluck</td>
<td>The Dance of the Blessed Spirits arr Edgar Hunt</td>
<td><em>Concert Collection (ED 7213)</em></td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concerto in A minor RV 108: first movement, Allegro</td>
<td>(Dowani 02511)</td>
</tr>
<tr>
<td>J S Bach</td>
<td>Sonata in F major BWV 1035: fourth movement, Allegro assai (with repeats)</td>
<td>(Dowani 2512)</td>
</tr>
<tr>
<td>Handel</td>
<td>Sonata in C major HWV 365: first and second movements, Larghetto and Allegro</td>
<td>Complete Sonatas (Bärenreiter BA 4259)</td>
</tr>
<tr>
<td>G P Telemann</td>
<td>Sonata in D minor: third and fourth movements, Grave and Allegro (with repeats)</td>
<td><em>Two Sonatas TWV 41 (Peters P4551)</em></td>
</tr>
<tr>
<td>D Ortiz</td>
<td>No 24: Recerca segunda sopra O felice occhi miei</td>
<td>and No 25: Recerca quinta The Renaissance Recorder (for treble recorder) (Boosey &amp; Hawkes 10525)</td>
</tr>
<tr>
<td>N Matteis</td>
<td>Ground After The Scotch Humour</td>
<td>(DOL 602)</td>
</tr>
<tr>
<td>Y Bowen</td>
<td>Sonatina opus 121: first movement, Moderato e semplice</td>
<td>(Emerson Edition E113)</td>
</tr>
<tr>
<td>D Duberry</td>
<td>Mrs Harris in Paris</td>
<td>(Peacock Press PJT 013)</td>
</tr>
</tbody>
</table>
### LIST C

<table>
<thead>
<tr>
<th>Author</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>J van Eyck</td>
<td><em>Engels Nachtegaeltje</em> (for descant recorder) <em>Der Fluyten Lust-Hof</em> vol 1</td>
</tr>
<tr>
<td></td>
<td><em>(Amadeus BP 704)</em></td>
</tr>
<tr>
<td>A Heberle</td>
<td><em>Sonate Brillante</em> for solo descant: first movement, <em>Adagio</em></td>
</tr>
<tr>
<td></td>
<td><em>(Wilhelm Hansen 29869/Music Sales)</em></td>
</tr>
<tr>
<td>J van Nordt</td>
<td><em>No 1: Preludium The Gods’ Flute-Heaven</em> (for descant solo)</td>
</tr>
<tr>
<td></td>
<td><em>(Earlham Press EP1010/de Haske)</em></td>
</tr>
<tr>
<td>F Dinn</td>
<td><em>Study no 12: Dexterity Studies for the Descant Recorder</em> <em>(Lengnick)</em></td>
</tr>
<tr>
<td>J S Bach</td>
<td><em>Partita in C minor</em> (BWV 1013): third movement, <em>Sarabanda</em> (for treble recorder)*</td>
</tr>
<tr>
<td></td>
<td><em>(Barenreiter BA 6432)</em></td>
</tr>
<tr>
<td>G P Telemann</td>
<td><em>Fantasia no 1: complete</em> (for treble recorder) <em>12 Solo Fantasias</em></td>
</tr>
<tr>
<td></td>
<td><em>(Bärenreiter 6440)</em></td>
</tr>
<tr>
<td>C P E Bach</td>
<td><em>Sonata in C minor Wq 132: first movement</em> (for treble recorder)</td>
</tr>
<tr>
<td></td>
<td><em>(BA 8079)</em></td>
</tr>
<tr>
<td>Hugo/Wunderlich</td>
<td><em>No 79: 150 Classical Studies for Treble Recorder</em> <em>(UE 33029)</em></td>
</tr>
<tr>
<td>H M Linde</td>
<td><em>No 11: Modern Exercises for the Treble Recorder</em> <em>(Schott ED 4797)</em></td>
</tr>
</tbody>
</table>

**Sight-reading:** A short piece of suitable difficulty to be played on treble recorder. Major and minor keys up to four sharps and four flats.
RECORER ENSEMBLE

This syllabus is designed for group recorder playing, a very enjoyable part of making music for recorder players. The syllabus can be used for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

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.

TWO-PART RECORDER ENSEMBLE

JUNIOR GRADE

Candidates must prepare any two pieces from the following list.

The instrumentation may vary between the two pieces, ie one piece may be for two descants (SS) and another for descant and treble (S,Tr) etc. This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Throughout the recorder ensemble syllabus the following abbreviations will be used: S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

**J Pitts**

Any one of the following pieces for SS:
Way down South, Les Bouffons, Irish Lullaby, Ode to Joy,
Banks of the Ohio, Fais dodo, Now all the forests Duets from the Beginning book 1 (Chester CH61213 /Music Sales)

**P Wastall**

Any one of the following pieces for SS:
The Magic Mobile, When the Saints go Marching In, The Caterpillars’ Clog Dance Old MacDonald’s Recorder book 1 (Boosey & Hawkes)

**Music Medals Series**

Any one of the following pieces for SS:
Up and down the Stairs, The Chinese Dragon Dreams Bronze Recorder Ensemble Pieces (ABRSM)

**E Coulthard**

Any one or two of the following pieces for SS:
Two Turtle Doves, Canoe Song Recorder Wizard Recital Pieces (Chester Music/Music Sales)

**E Cranitch**

The Connemara Cradle Song 30 Irish Tunes for Easy Recorder (Waltons Ltd)
### RIAM Local Centre Woodwind, Brass & Percussion Syllabus 2015-2018

#### SARAH WATTS

Any one, two or three pieces for SS: *Razzamajazz Duets and Trios*  
*(Kevin Mayhew)*

#### E COULTHARD

Any one, two or three pieces: *The Best Recorder Duet Book Ever*  
*(Chester CH61695)*

#### SARAH WATTS

Any one, two or three pieces for SS: *Red Hot Recorder Duets book 1*  
*(Kevin Mayhew 3612030)* or book 2  
*(Kevin Mayhew 3612096)*

#### OWN CHOICE

A suitable piece for two-part ensemble

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### TWO-PART RECORDER ENSEMBLE

#### MIDDLE GRADE

Candidates must prepare any two pieces from the following list.

The instrumentation may vary between the two pieces ie one piece may be for two descants (SS) and another for descant and treble (S,Tr) etc.

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Throughout the recorder chamber syllabus the following abbreviations will be used:  
S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

*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.

#### J Vан EYCK

Any one of the following pieces for SS:  
No 82 Engels liedt, no 83 More Palatino *Der fluyten Lust-hof*  

#### P WASTALL

Any one of the following pieces for SS:  
Tambourin, Fanfare *Old MacDonald’s Recorder book 2* (Boosey & Hawkes)

#### P WASTALL & K R COLE

Any one of the following pieces for SS:  
La Cucaracha, The Mexican Hat Dance (without piano accompaniment) *Old MacDonald’s Barn Dance Book* (Boosey & Hawkes)

#### J PITTs

Any one of the following pieces for SS:  
Czech Polka, Ragtime, Arima Samba (to be played without accompaniment) *Duets from the Beginning book 2* (Chester CH 252/Music Sales)
Recorder Ensemble 2015-2018

J Pitts
Any one of the following pieces for SS:
- Tango La Pampa
- Ye Banks and Braes
- Gavotte (Handel)
  (to be played without accompaniment)
- Recorder Duets from the Beginning Book 1 (Chester CH 61213/ Music Sales)

K Mayhew
Any one or two of the following pieces for SS:
- Hallelujah Chorus
- Mango Walk
- Double Act: Descant Recorder
  (Kevin Mayhew)

Music Medals
Any one or two of the following pieces for SS: or SA:
- Series
- Lazy Afternoon
- Trot to Town on a Pinto Pony
- The Pendulum Swings
- Bronze Recorder Ensemble Pieces (ABRSM)

E Cranitch
Any one of the following pieces for SS:
- The Spinning Wheel
- The Last Rose of Summer
- 30 Irish Tunes
  for Easy Recorder (Waltons Ltd)

W A Mozart
Any one, two or three movements for SS:
- Selected Pieces from the Magic Flute for two recorders (UE 18741)

B Bonsor
Any one, two or three pieces for SS:
- Easy Jazzy Recorder Duets (UE16586)

Davey
Any one, two or three pieces for SS, SA, AA:
- Duets for Recorders vol 1 and vol 2 arr Davey
  (Davey Music Publications 201) (Davey Music Publications 202)

Own Choice
A suitable piece for two-part ensemble

TWO-PART RECORDER ENSEMBLE
SENIOR GRADE

Candidates must prepare any two pieces from the following list. The instrumentation may vary between the two pieces ie one piece may be for SS and another for AA etc.

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Throughout the recorder chamber syllabus the following abbreviations will be used;
S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).
Candidates must present a copy of their pieces for the examiner.

**J van Eyck**
Any one of the following pieces for SS:
No 81 Phillis Schoon Herderinne (Theme & modo 2)
no 85 Prince Robberts Masco (Theme & modo 2)
no 84 Amarilli Mia Bella Der Fluyten Lust-hof book 2

**G P Telemann**
Any one or two movements for AA from the following:
*Six Sonatas for Two Treble Recorders book 1*
(Amadeus BP 2426/Schott)

**G P Telemann**
Any one, two or three movements for AA *Six Sonatas in Canon*
(Schott OFB 98)

**E Krahmer**
Any one, two or three pieces for SS:
*Original Pieces opus 25 for two descant recorders* (Dolce 703)

**James Rae**
Any one, two or three pieces for AA:
*Jazzy Recorder Duets* (UE 21395)

**M Tippett**
Any one or two of the following pieces for SA:
No 2 Allegro molto, no 4 Allegro moderato,
*Four Inventions for Descant and Treble Recorders* (Schott OFB 1007)

**Own Choice**
A suitable piece for 2 part ensemble

**THREE-PART RECORDER ENSEMBLE**

**JUNIOR GRADE**

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Candidates must prepare any two pieces from the following list. The instrumentation may vary between the two pieces ie one piece may be for SSS and another for SSA etc.

Throughout the recorder chamber syllabus the following abbreviations will be used;
S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

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.
## Recorder Ensemble 2015-2018

<table>
<thead>
<tr>
<th>Composer</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>R Butz</strong></td>
<td>Any one or two pieces for SSS: <em>Classic Hits</em> (Schott ED 8758)</td>
</tr>
<tr>
<td><strong>Music Medal</strong></td>
<td>Any one or two pieces for SSS: Running for the Bus, Hoedown, Copycat <em>Bronze Recorder Ensemble Pieces</em> (ABRSM)</td>
</tr>
<tr>
<td><strong>J Pitts</strong></td>
<td>Any one or two of the following pieces for SSA: La Donne E Mobile, Go Down, Moses, Rondo (Mozart) Recorder Trios from the Beginning (Chester CH 61422/ Music Sales)</td>
</tr>
<tr>
<td><strong>Sarah Watts</strong></td>
<td>Any one, two or three pieces: <em>Razzamajazz Duets and Trios for recorder</em> (Kevin Mayhew 570241064)</td>
</tr>
<tr>
<td><strong>H Mancini</strong></td>
<td>Moon River for SAT (M130)</td>
</tr>
<tr>
<td><strong>Traditional</strong></td>
<td>Greensleeves SAT (M125)</td>
</tr>
<tr>
<td><strong>W Byrd</strong></td>
<td>A Pavan for the Earl of Salisbury SAT (M159)</td>
</tr>
<tr>
<td><strong>Own Choice</strong></td>
<td>A suitable piece for three-part ensemble</td>
</tr>
</tbody>
</table>

### THREE-PART RECORDER ENSEMBLE

**MIDDLE GRADE**

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Candidates must prepare any two pieces from the following list. The instrumentation may vary between the two pieces ie one piece may be for SSS and another for SSA etc.

Throughout the recorder chamber syllabus the following abbreviations will be used; S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

*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.
RIAM Local Centre Woodwind, Brass & Percussion Syllabus 2015-2018

P Wastall

Any one or two of the following pieces for SSS:
A Round in Three Parts by J Haydn (with repeats),
Swiss Clock by Benjamin Britten Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

Music Medal Series

Any one or two pieces for SSS: Green flag, Gavotte
Bronze Recorder Ensemble Pieces (ABRSM)

P Lawrence

Any one of the following for SSA/T (excluding Easy Descant Part)
Parade, Chitty Chitty Bang Bang Winners Galore for Recorder Trio book 5 (Cat No 1611 Brass Wind Publications)

J Sebba / David Moses

Tambourin (Gossec) - excluding Part 1 (no piano accompaniment)
(SSS or any combination using printable parts from CD - Rom)

Own Choice

A suitable piece for three-part ensemble

THREE-PART RECORDER ENSEMBLE
SENIOR GRADE

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Candidates must prepare any two pieces from the following list. Where applicable two pieces may be chosen from the same book or from different books. The instrumentation may vary between the two pieces ie one piece may be for AAA and another for SAT etc.

Throughout the recorder chamber syllabus the following abbreviations will be used; S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

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.

Quantz

Any movement or two contrasting movements for AAA:
Zwei Trios for Three Alto Recorders (Amadeus BP 481/Schott)

C P E Bach

Any movement or two contrasting movements for AAA:
Trio in B flat major for three treble recorders (Amadeus BP 2323/Schott)

J Mattheson

Any one, two or three movements for AAA:
Eight Sonatas ed Giesbert (Bärenreiter BA 6406)
G P Telemann
Any one, two or three movements for AAA:
Three Sonatas (Amadeus BP 650)

P Hindemith
Any movement or two contrasting movements for SAA:
Trio for Recorders from Ploner Musiktag (Edition Schott 10094)

J Pitts
Any one or two of the following pieces for SAT:
American Patrol, Calypso Carnival, Scott Joplin in Concert
Recorder Trios from the Beginning (Chester Music CH61422/Music Sales)

Own Choice
A suitable piece for three-part ensemble

FOUR-PART RECORDER ENSEMBLE
JUNIOR GRADE

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Candidates must prepare any two pieces from the following list. The instrumentation may vary between the two pieces ie one piece may be for SATB or SSAA etc.

Throughout the recorder chamber syllabus the following abbreviations will be used; S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

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.

Schott
Any one or two of the following pieces for SATB:
No 3, no 14, no 24 The Schott Recorder Consort Anthology vol 4 Dance Music (Schott ED 12390)

S Rosenberg
Any one or two of the following pieces for combinations of SATB:
No 32, no 34, no 40 The Recorder Consort book 1 (Boosey & Hawkes)

C Simpson
Ayre Seven Consorts from the Dolmetsch Collection for SAAB (Schott ED 11541)

J Sebba / David Moses
Any one or two of the following pieces (SSSS or other combinations printable from the accompanying CD - Rom)
Haydn - The Surprise (no piano accompaniment)
Weber - Huntsman’s Chorus (no piano accompaniment)

Own Choice
A suitable piece for four-part ensemble
FOUR-PART RECORDER ENSEMBLE
MIDDLE GRADE

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Candidates must prepare any two pieces from the following list. Where applicable two pieces may be chosen from the same book or from different books. The instrumentation may vary between the two pieces ie one piece may be for SATB or SAAT etc.

Throughout the recorder chamber syllabus the following abbreviations will be used; S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

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.

S Rosenberg
Any one or two pieces for combinations of SATB:
No 39, no 40, no 41 The Recorder Book: 44 pieces for Recorder
Consort (Schott ED 11380)

Schott
Any one or two pieces for combinations of SAAT from Nine
Sixteenth Century Dances for Four Recorders (Schott ED 12157)

J Sebba /
David Moses combinations printable from the accompanying
D Moses CD - Rom

Gossec - Tambourin (no piano accompaniment)
Clementi - Rondo (no piano accompaniment)
Gluck - Che faro senza Euridice (no piano accompaniment)
(A & C Publications)

Own Choice
A suitable piece for four-part ensemble
FOUR-PART RECORDER ENSEMBLE
SENIOR GRADE

This syllabus is suitable for ensembles using one or more to a part. Where multiple players are performing on each part, a conductor may be used during the examination.

Candidates must prepare any two pieces from the following list. Where applicable two pieces may be chosen from the same book or the two pieces can be from different books. The instrumentation may vary between the two pieces ie one piece may be for SATB or SAAT etc.

Throughout the recorder chamber syllabus the following abbreviations will be used; S=descant; A=treble; T=tenor; B=bass (ie where SS is written the piece is for two descants).

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.

G Frescobaldi  Canzona for SAAT (Schott ED 11578)

G Frescobaldi  Canzona on Ruggiero SATB (UE14026)

W Byrd  Sellenger’s Round for SATB, arr Bergmann (Schott ED 11522)

Handel  Any one, two or three movements from Concerto Grosso op 6 no 3 SATB arr Dom Gregory Murray (Oriel Library)

Scott Joplin  The Entertainer for SATB (Nova Music NM 321/Spartan Press)

arr H Brunner  American Patrol for SATB (Universal Edition UE 30224)

S Rosenberg  No 42: Sun Song by Peter Sculthorpe for SATB. The Recorder Book: 44 Pieces for Recorder Consort (Schott ED 11380)

G P Telemann  Any one, two or three movements from Concerto for Four Alto Recorders (AAAA) Dolce (DOL 305)

W Byrd  Carman’s Whistle AATB (Oriel Library)

W Byrd  Lord Willobies Welcome Home SATB (Oriel Library)

Own Choice  A suitable piece for four part ensemble
RECORDER CLASS PLAYING

The following syllabus is for groups of four recorders or more. Preparatory and Junior Grade are in unison and Middle Grade is either in unison or two part. All pieces are for descant recorder but sopranino, treble and tenor recorders may also be used if the range of the piece suits.

No marks will be awarded for incorrect music presented at 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.

*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.*

PREPARATORY GRADE

Groups must prepare any two contrasting pieces from the following list. Two pieces may be chosen from the same book or different books. Some of the pieces are requested to be played once or twice, otherwise play repeats, da capos etc, as written on the music.

**M Hobsbawn**
Any one or two of the following pieces: In the Wood, Brave Warriors, Snake Dance (all to be played twice) *Me and My Recorder part 2 (Faber Music)*

**P Wastall**
Any one or two of the following pieces: Merrily, Go and tell Aunt Nancy, A Little Piece by F Duvernoy (all to be played twice) *Old MacDonald’s Recorder book 1 (Boosey & Hawkes)*

**J Pitts**
Any one or two of the following pieces: Over the Sea to Skye, Fais Dodo *Recorder from the Beginning new edition book 2 (Music Sales Order No EJ10007)*

**M Thompson**
Any one or two of the following pieces: Scarborough Fair, Wooden Heart, Can – Can *The Chester First Recorder Book of Popular Tunes (Chester Music/Music Sales)*

**E Coulthard**
Any one or two of the following pieces: Robin Hood, The Pied Piper of Hamelin, The Loch Ness Monster *Recorder Wizard Recital Pieces (Chester Music/Music Sales)*

**Sarah Watts**
Any one or two of the following pieces:
Movie Buster. Mellow out. *Razzmajazz Recorder book 1 (Kevin Mayhew)*
JUNIOR GRADE

Groups must prepare any two contrasting pieces from the following list. Two pieces may be chosen from the same book or different books. Some of the pieces are requested to be played once or twice, otherwise play repeats, da capos etc, as written on the music.

P Wastall

Any one or two of the following pieces: Old MacDonald, A Round in Three Parts by Haydn

Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

J Pitts

Any one or two of the following pieces: Manx Lullaby, Vilikins and his Dinah Recorder from the Beginning new edition book 2 (Music Sales EJ10007)

M Thompson

Any one or two of the following pieces: She’ll be coming round the Mountain, Nellie the Elephant The Chester First Recorder Book of Popular Tunes (Chester Music/Music Sales)

E Cranitch

Any one or two of the following pieces: The Dawning of the Day, The Rakes of Mallow, The Foggy Dew 30 Irish Tunes for Easy Recorder (Walton)

Sarah Watts

Any one or two of the following pieces: Water Lillies
Western Hoe Down
Morning Mist
Looking up

Razzmajazz book 2 (Kevin Mayhew)

Sarah Watts

Any one or two of the following pieces: Tea with the Tumblers
Dublin Dan
Deep Swing
Shrimp on Tour

Red Hot Recorder Tutor book 1 (Kevin Mayhew)

Ellen Cranitch

Any one or two of the following pieces: The Dawning of the day
Cockles and Mussels
The Star of the County Down

30 Irish Tunes for Easy Recorder (Waltons)
MIDDLE GRADE

Groups must prepare any two contrasting pieces from the following list. Two pieces may be chosen from the same book or different books. Some of the pieces are requested to be played once or twice, otherwise play repeats, da capos etc as written on the music. This syllabus has solo and duet pieces. Groups may prepare two solo pieces or two duets or a combination of both.

P Wastall
Any one or two of the following pieces: Eye Level by Jack Trombey, Sonatina by James Hook Old MacDonald’s Recorder book 2 (Boosey & Hawkes)

P Wastall & K R Cole
Any one or two of the following duets. The Mexican Hat Dance, Daisy Bell’s Cake Walk, Line Dance: The Lord of the Dance Old MacDonald’s Barn Dance Book for Recorder (Boosey & Hawkes)

J Pitts
Any one or two of the following duets: Waikaremoana, Chiapanecas. Around the World Recorder from the Beginning (Chester Music/Music Sales)

E Cranitch
Any one or two of the following duets: The Sally Gardens, The Last Rose of Summer, The Spinning Wheel 30 Irish Tunes for Easy Recorder (Walton)
FLUTE

No marks will be awarded for incorrect music presented at 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 in Grades I to IV inclusive items on List B may be played with CD accompaniment where published. CD player equipment must be supplied by the entrant.

- All Scales and Arpeggios to be played from memory with breath where indicated (otherwise play scale in one breath)
- All linear scales to be played legato, legato tonguing and staccato.
- Additional articulations in Grades VII and VIII apply to linear scales only and not to chromatic scales or arpeggios.
- Minor scales of two octaves or more in Grades V to VIII must be played in harmonic and melodic forms.
- Scales and arpeggios of two octaves in Grades II, III and IV, may be played by starting and ending in the middle register at the candidate’s choice.
- The melodic exercises are intended to develop a sound technique in scale playing. They should be used as warm-up exercises and will form an obligatory part of the grade examinations. These exercises are to be performed from memory at the start of the examination.
- 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.
GRADE I

Scales and Arpeggios may be tongued or slurred at the candidate’s choice. Breathing marks, where indicated, apply to all scales of a similar kind.

*Scales & Arpeggios:*  
F, G major (one octave)  
E minor (harmonic or melodic) - compass one octave

Melodic Exercise:  
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.

*C major*

Slowly \( \frac{\text{\textit{j}}}{\text{\textit{b}}} = 60 - 80 \)

*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

S Adams
Aria from Sally Adams Flute Basics Repertoire (Faber Music)

Praetorius
Spagnoletta First Repertoire for Flute arr Adams and Morley (Faber Music)

Saint-Saëns
The Elephant All Sorts: grades 1-3 (Faber Music)

Schubert
No 25: German Dance Beginners Book for the Flute book 1 ed Wye (piano part published separately) (Novello)

Trad
All Night, All Day Easy Winners (Brass Wind Publications)

Trad
No 23: Swedish Folk Song Beginners Book for the Flute book 1 ed Wye (piano part published separately) (Novello)

Russian folk melody
Russian Dance Winners Galore (Brass Wind Publications)

LIST B

Boswell
Little Donkey Winners Galore (Brass Wind Publications)

Deane
No 5: May Bells Spring Leaves (CMC)

Haughton
The Secret Garden Fun Club Flute grade 0-1 (Mayhew)

Haughton
Budgie Fun Club Flute grade 0-1 (Mayhew)

Haughton
Lullaby Fun Club Flute grade 0-1 (Mayhew)

Hensen/Pottle
Muppet Show: Opening Winners Galore (Brass Wind Publications)

Jerome Kern
A Fine Romance Easy Winners (Brass Wind Publications)

J Rae
Chill! All Sorts: grades 1-3 (Faber Music)

Tchaikovsky
March Slav Winners Galore (Brass Wind Publications)

P Wedgewood
Crystal Spring or Tangerine Really Easy Jazzin’ About (Faber Music)

LIST C

Anon
Andante Amabile Sally Adams Flute Basics Repertoire (Faber Music)

Beethoven
Theme from the Ninth Symphony Winners Galore (Brass Wind Publications)

Demersseman
No 5: The Flute Player’s Companion vol 1 ed Blakeman (Chester/Music Sales)

Harris/Garnier
No 5 or no 6: 76 Graded Studies book 1 (Faber Music)

Köhler
No 5: 125 Easy Classical Studies (Universal Edition 16042)

P McCartney
Mull of Kintyre Easy Winners (Brass Wind Publications)

Nicholson
No 6: 63 Easy Melodic Studies (Pan PEM34/Spartan Press)

Popp
No 12: 125 Easy Classical Studies (Universal Edition 16042)

J Rae
No 30: Jazz Flute Studies (Faber Music)

J Rae
No 1: In the Wings 40 Modern Studies (Universal Edition)

Stadler
Divertimento (top line) Sally Adams Flute Basics Repertoire (Faber Music)

Trad
Shepherd’s Hey Easy Winners (Brass Wind Publications)

D Gallagher
Melodix Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading:
A short piece in simple time up to eight bars long. In the keys of C, G or F major using crochets, quavers, minims, dotted minims and semibreves. Also crochet or quaver rests.
GRADE II

All Scales and Arpeggios to be played from memory. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales and Arpeggios to be tongued and slurred. Minors may be harmonic or melodic at candidate’s choice.

*Scales & Arpeggios:*  
F, G major - compass a twelfth (as in examples below)  
E minor - compass a twelfth

Chromatic Scale: starting on C - compass a fifth.

![Chromatic Scale](image)

*Melodic Exercise:*  
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the *start* of the examination.

*D major*

Slowly \( \frac{\text{d}}{\text{b}} = 60 - 80 \)

![Melodic Exercise](image)
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/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gervaise</td>
<td>No 42: Branle <em>Beginners Book for the Flute</em> book 1 ed Wye (piano part published separately) (Novello)</td>
</tr>
<tr>
<td>Gossec</td>
<td><em>Tambourin Easy Winners</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Handel</td>
<td>Minuet from <em>Il pastor fido First Repertoire for Flute</em> Adams and Morley (Faber Music)</td>
</tr>
<tr>
<td>Trad/arr Fleming</td>
<td>The Spinning Wheel <em>The Irish Fluter</em> (Mayhew)</td>
</tr>
<tr>
<td>Trad arr Reade</td>
<td>Oh Soldier, Soldier <em>Going Solo</em> (Faber Music)</td>
</tr>
<tr>
<td>Mozart arr Reade</td>
<td>Papageno <em>Going Solo</em> (Faber Music)</td>
</tr>
<tr>
<td>Haydn</td>
<td>St Antoni Chorale <em>Sally Adams Flute Basics Repertoire</em> (Faber Music)</td>
</tr>
<tr>
<td>Schubert</td>
<td>No 64: Rosamunde <em>Beginners Book for the Flute</em> part 1 ed Wye (piano part published separately) (Novello)</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Winter from 4 Seasons <em>Winners Galore</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Sicilienne no 62 <em>Beginners Book for the Flute</em> book 1 ed Wye (piano part published separately) (Novello)</td>
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</tbody>
</table>

### LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albert/Gast</td>
<td>Feelings from <em>Latin Connections</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>arr Ramskill</td>
<td>Walking in the Air from <em>The Snowman First Repertoire for Flute</em> arr Adams and Morley (Faber Music)</td>
</tr>
<tr>
<td>H Blake</td>
<td>No 4: April Rain or no 3: Out like a Lamb <em>Spring Leaves</em> (CMC)</td>
</tr>
<tr>
<td>Deane</td>
<td>Song for Guy <em>All Jazzed Up</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>E John arr Hart</td>
<td>Morning <em>Winners Galore</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Grieg</td>
<td>Creatures of the Night <em>Fun Club Flute: grade 2-3</em> (Mayhew)</td>
</tr>
<tr>
<td>Haughton</td>
<td>Barney’s Boogie <em>Fun Club Flute: grade 2-3</em> (Mayhew)</td>
</tr>
<tr>
<td>Haughton</td>
<td>Honk your Horn! <em>Fun Club Flute grade 0-1</em> (Mayhew)</td>
</tr>
<tr>
<td>Norman</td>
<td>James Bond Theme <em>Easy Winners</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Sedaka/Greenfield</td>
<td>Is this the way to Amarillo? from <em>Sally Adams Flute Basics Repertoire</em> (Faber Music)</td>
</tr>
<tr>
<td>P Wedgewood</td>
<td>Easy Tiger or Hot Chilli or Keep Truckin’ <em>After Hours</em> (Faber Music)</td>
</tr>
<tr>
<td>J Williams</td>
<td>Hedwig’s Theme from <em>Harry Potter and the Philosopher’s Stone</em> Sally Adams Flute Basics Repertoire (Faber Music)</td>
</tr>
</tbody>
</table>

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LIST C

Trad
Afton Water Sally Adams Flute Basics Repertoire (Faber Music)

S Adams
The Tweet Shop Twitter Sally Adams Flute Basics Repertoire (Faber Music)

J Rae
No 36 or no 37 Jazz Flute Studies (Faber Music)

J Rae
No 10: Short Waltz 40 Modern Studies (Universal Edition)

Demersseman
No 6: The Flute Player’s Companion vol 1 ed Blakeman
(Chester/Music Sales)

Köhler
No 13 and 17 from 76 Graded Studies book 1(Faber Music)

Köhler
No 22 or 23: 125 Easy Classical Studies (Universal Edition 16042)

Berbiguier/Popp
No 17 and no 19 from 63 Easy Melodic Studies (Pan PEM34/Spartan Press)

Popp
No 31: 125 Easy Classical Studies (Universal Edition 16042)

D Gallagher
Lullaby Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading:
A short piece in simple time up to ten bars long. In the keys of C, G, D or F major using crochets, quavers, minims, dotted minims, semibreves. Also crochet or quaver rests.

GRADE III

All Scales and Arpeggios to be played from memory. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales and Arpeggios to be tongued and slurred. Minors may be harmonic or melodic at candidate’s choice.

Scales & Arpeggios:
D and F major - compass two octaves
D and E minor - compass two octaves

Chromatic Scale: starting on F - compass one octave
Melodic Exercises:
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.

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
Sonata in C BWV 1033: fourth and fifth movements (Minuets I and II) (Bärenreiter)
Handel
Sonata in F major HWV 369: third movement: Siliciana (Bärenreiter BA 4225)
Mercadente
Andante alla Siciliana from Flute Concerto First Repertoire for Flute
arr Adams and Morley (Faber Music)
L Mozart
Andante All Sorts: grades 1-3 (Faber Music)
Somis
Tambourin All Sorts: grades 1-3 (Faber Music)
Trad/arr Laurence
The Irish Washerwoman Winners Galore (Brass Wind Publications)
Trad/arr Fleming
The Last Rose of Summer or The Bard of Armagh The Irish Fluter (Mayhew)
LIST B

Desmond arr Hart  
Song for Guy All Jazzed Up (Brass Wind Publications)

Fanculli/Nisa  
Guglielmo Latin Connections (Brass Wind Publications)

arr Ramskill  
Celtic Dance Fun Club Flute 2-3 (Mayhew)

Haughton  
Romeo and Juliet Russian Romance (Hunt HE52/Spartan Press)

Ravel  
Sleeping Beauty’s Pavane Five Easy Pieces by Ravel (PanPEM71/Spartan Press)

Saint-Saëns  
Fossils from Carnival of the Animals Sally Adams Flute Basics Repertoire (Faber Music)

P Wedgewood  
Call It a Day or Remember When After Hours (Faber Music)

LIST C

S Adams  
Murphy O’Reilly’s Jig Sally Adams Flute Basics Repertoire (Faber Music)

S Adams  
Andante Cantabile Sally Adams Flute Basics Repertoire (Faber Music)

Anon  
No 20 and no 25: 76 Graded Studies book 1 (Faber Music)

Berbiguier  
No 21 and no 23: 63 Easy Melodic Studies (Pan/Spartan Press)

Gariboldi  
No 27: 76 Graded Studies book 1 (Faber Music)

Gariboldi  
No 6 from 100 Classical Studies (Universal Edition) 12992

Demersseman/Leplus  
No 10 or no 12 or no 25: The Flute Player’s Companion, vol 1 ed

Gariboldi  
No 15: Progressive Jazz Studies for Flute no 42 and 44 (FaberMusic)

J Rae  
No 11: Cloud Nine from 40 Modern Studies (Universal Edition)

Soussman  
No 36 or no 37: 125 Easy Classical Studies (Universal Edition 16042)

Tulou  
No 47: 63 Easy Melodic Studies (Pan PEM34/Spartan Press)

Sight-reading:  
A short piece in 3/4, 4/4 or 6/8 time up to twelve bars long. In the keys of C, G, F major or E, G minor. Using crochets, quavers, minims, dotted minims and semibreves. Also crochet or quaver rests.

GRADE IV

All Scales and Arpeggios to be played from memory. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales and Arpeggios to be tongued and slurred. Minors may be harmonic or melodic at candidate’s choice.

Scales & Arpeggios:  
G, F and E flat majors - compass two octaves  
D, F and G minors - compass two octaves

Chromatic Scale: starting on G - compass a twelfth

Dominant sevenths: in the key of G - compass two octaves
Melodic Exercise:

This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.

A flat Major

Slowly \( \frac{\text{do}}{\text{be}} = 60 - 80 \)

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
Siciliano from Sonata in Eb Major BWV 1031 (Bärenreiter)

Geminiani
Sonata in E minor: second movement, largo (with ornaments on repeat) (Bärenreiter HM 178)

Handel
Sonata in E minor HWV 379, second movement, Andante (Bärenreiter BA 4225)

Handel
Sonata in G minor HWV 360, fourth movement, Presto (Bärenreiter BA 4225)

Roseingrave
Sonata in A minor, third movement, Largo (Faber Music)

Trad/arr Fleming
Three reels The Irish fluter (Mayhew)

Trad/arr Fleming
Three more jigs The Irish fluter (Mayhew)
LIST B

Adler/Ross
arr Ramskill
C Davis
Fauré
Ramskill
Reger
Rodrigues
Sante/Nitzsche/Jennings
von Suppé
P Wedgewood

Hernando’s Hideaway Latin Connections (Brass Wind Publications)
Beatrix from Unbeaten Tracks (Faber Music)
Berceuse from Fauré Flute Album (Novello)
Caramba from Latin Connections (Brass Wind Publications)
Romance from First Repertoire for Flute arr Adams and Morley (Faber Music)
La Cumparsita from Play Latin (Faber Music)
Up where we belong Sally Adams Flute Basics Repertoire (Faber Music)
The Friends or Falling or Summer Nights from After Hours (Faber Music)

LIST C

Andersen
Demersseman
Drouet
Gariboldi
Tulou
Nicholson
Popp
Popp/Tromlitz
J Rae
J Rae
D Gallagher

Moderato Sally Adams Flute Basics Repertoire (Faber Music)
No 27: The Flute Player’s Companion vol 1 ed Blakeman (Chester/Music Sales)
No 56: 76 Graded Studies book 2 (Faber Music)
No 37: 76 Graded Studies book 1 (Faber Music)
No 15: 100 Classical Studies (Universal Edition 12992)
No 59: 76 Graded Studies book 2 (Faber Music)
No 81 and no 82: 125 Easy Classical Studies (UE16042)
No 52 and no 76: 125 Easy Classical Studies (UE16042)
No 53: Jazz Flute Studies (Faber Music)
No 12: Walkabout 40 Modern Studies (Universal Edition)
Vedunia Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading: A short piece of suitable difficulty.

GRADE V

All Scales and Arpeggios to be played from memory. Scales and Arpeggios to be tongued and slurred. Minor scales of two octaves or more must be played in harmonic and melodic forms. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales & Arpeggios: A flat, E, G, C major - compass two octaves
F, F sharp, G sharp, C minor (both forms) - compass two octaves

Chromatic Scale: starting on F and G - compass two octaves

Dominant sevenths: in the keys of F and C - compass two octaves
Diminished sevenths: starting on E - compass two octaves
Melodic Exercises:
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.

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  Sonata in A major BWV 1032: second movement, Largo e dolce (Bärenreiter BA 4402)
J S Bach  Sonata in G minor BWV 1020: second movement, Adagio (Bärenreiter)
J S Bach  Sonata in E minor BWV 1034: first movement (Bärenreiter)
Geminiani  Sonata in E minor: fourth movement (Bärenreiter HM 178)
Handel  Sonata in E minor HWV 375  first movement (Barenreiter BA 4225)
Handel  Sonata in F major HWV 369: second movement, Allegro (Bärenreiter BA 4225)
Roseingrave  Sonata in A minor: first movement: Adagio (Faber Music)
LIST B

Debussy
The Little Shepherd or Golliwog’s Cakewalk 8 Selected Pieces (Universal UE18018)

Dorus/Reber
Feuillet d’Album or Rêverie (Pan Pem 51)

Fauré
Pavane or Sicilliene Fauré Flute Album (Novello/Music Sales)

Ravel
Waltz Five Easy Pieces by Ravel (Pan/Spartan Press)

Trad
Mexican Hat Dance Play Latin (Faber Music)

Tchaikovsky
Hungarian Dance Russian Romance (Hunt HE52/Spartan Press)

P Wedgewood
Sliding Doors or Come Dance with Me After Hours (Faber Music)

LIST C

Drouet
No 53: 76 Graded Studies book 1 (Faber Music)

Gariboldi
No 26: 100 Classical Studies (Universal Edition 12992)

Köhler
No 54: 76 Graded Studies book 1 (Faber Music)

Köhler
No 34: The Flute Player’s Companion, vol 1 ed Blakeman (Chester/Music Sales)

Köhler
No 1: 25 Romantic Études (Amadeus/Schott)

Demersseman
No 27: The Flute Player’s Companion vol 2 ed Blakeman (Chester/Music Sales)

Popp
No 85 and no 86: 125 Easy Classical Studies (UE 16042)

Rae
No 58 and no 61: Jazz flute studies (Faber Music)

Rae
No 14: Short Cut 40 Modern Studies (Universal Edition)

D Gallagher
Aritarule Tango Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading:
A short piece in simple or compound time up to twelve bars long. In major or minor keys up to three flats and four sharps. Using crochets, quavers, semiquavers, minims, dotted minims and semibreves. In compound time, use of dotted quaver. Also crochet or quaver rests. Use of ties.

GRADE VI

All Scales and Arpeggios to be played from memory. Scales and Arpeggios to be tongued and slurred. Minor scales of two octaves or more must be played in harmonic and melodic forms. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales & Arpeggios:

A, A flat, D flat major - compass two octaves
F sharp, C sharp, E flat minor (both forms) - compass two octaves

Chromatic Scale: starting on C, F sharp and A - compass two octaves
Wholetone Scale: starting on E flat - compass two octaves

Dominant sevenths: in the keys of B flat, A & A flat - compass two octaves
Diminished sevenths: starting on E flat, F and G - compass two octaves
Melodic Exercises:
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.

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
C P E Bach
Sonata in G major: second and third movements: Allegro and Tempo di Minuett (with variations) (Bärenreiter HM 71)
J S Bach
Sonata in C BWV 1033: first movement, Andante - Presto (Bärenreiter)
Handel
Sonata in E minor HWV 375 second movement: Allegro (Bärenreiter BA 4225)
Mozart
Andante in C from 3 Masterpieces (Pan) or Flute Favourites vol 1 (de Haske/Fentone)
Mozart
Concerto in D K314: second movement: Andante without cadenza (Bärenreiter or Peters)
Mozart
Concerto in C for flute and harp K 299 (arr for flute and piano): second movement, Andantino (Bärenreiter)
Rabboni
Sonata no 10 in D minor Sonatas vol 1 (Mayhew)
Roseingrave
Sonata in A minor: second and fourth movements: Allegro and Vivace (Faber Music)
LIST B

Chopin/Rossini  Theme and variations 1 and 2 from Variations on a Theme of Rossini (IMC)
Debussy  Clair de Lune or La Fille aux Cheveux de Lin 8 Selected Pieces (Universal Edition UE 18018)
CGunning  Waltz for Aggie Unbeaten Tracks (Faber Music)
Ravel  Piece en forme de Habañera (Leduc/UMP)
Roussel  Tityre Joueurs de Flûte (Durand/UMP)
Taffanel  Allegretto grazioso or Allegretto scherzando (Pan Pem 50)

LIST C

JS Bach  Sarabande from Partita in A minor BWV 1013 (Barenreiter BA 5187)
Berbiguier  No 63: 76 Graded Studies, book 2 (Faber Music)
Drouet  No 72 or no 73: 100 Classical Studies (Universal Edition 12992)
Köhler  No 28 or no 31: 100 Classical Studies (Universal Edition 12992)
Köhler  No 6: The Flute Player’s Companion vol 2 ed Blakeman (Chester/Music Sales) or
Köhler  No 16: 25 Romantic Études (Amadeus/Schott)
P Martin  No 13: 25 Romantic Études (Amadeus/Schott)
P Martin  Two pieces for Solo Flûte (CMC)
J Rae  No 31: Ringing the changes 40 Modern Studies (Universal Edition)
Telemann  No 62 76 Graded Studies book 2 (Faber Music)
D Gallagher  Chocolate Con Churros Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading: A short piece of suitable difficulty in major or minor keys up to three flats and four sharps.

GRADE VII

All Scales and Arpeggios to be played from memory. All linear scales to be played legato, legato tonguing and staccato. Additional articulations apply to linear scales only and not to chromatic scales or arpeggios. Minor scales of two octaves or more must be played in harmonic and melodic forms. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales & Arpeggios:  B flat, F sharp, D flat major - compass two octaves
B flat, A, G sharp minor (both forms) - compass two octaves

Chromatic Scale: starting on any note - compass two octaves
Wholetone Scale: starting on D, E flat - compass two octaves

Dominant sevenths: in the keys of D, D flat, F sharp, G, A, A flat - compass two octaves
Diminished sevenths: starting on A flat, B flat, C, C sharp - compass two octaves
Melodic Exercises:
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.

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
C P E Bach  Sonata in E minor, first and second movements: Adagio and Allegro (Bärenreiter HM 71)
J S Bach  Sonata in A major BWV 1032: movement no 3 Allegro (Bärenreiter)
J S Bach  Sonata in G minor BWV 1020: movement no 1 or no 3 Allegro (Bärenreiter)
Handel  Sonata in G major HWV 363b, first and second movements: Adagio and Allegro (Bärenreiter BA 4225)
Mozart  Rondo in D, KV Anh 184 (Universal Edition UE 17296)
Mozart  Concerto in G K 313: second movement, Adagio ma non tanto, with cadenza (Bärenreiter/Dowani)
Mozart  Concerto in C for flute and harp K 299 arr for flute and piano: third movement, Allegro (Bärenreiter/Dowani)
Piccolo  Concerto in A minor (slow movement) (Ricordi)
LIST B

Hindemith  
Sonata: second movement, Sehr Langsam (Schott)

Fauré  
Morceau de Concours (Bourne/Universal-MDS)

Henze  
Sonatina, second movement, Andantino (Schott)

Matthews  
Little Pavane or Pieces of Seven Unbeaten Tracks (Faber Music)

Poulenc  
Sonata movement 2 Cantilena (Chester/Music Sales)

Rabboni  
Sonata no 6 in F (Mayhew)

Roussel  
Pan from Jouers de Flute (Durand/UMP)

Piccolo

Tomasi  
Le Tombeau de Mireille: introduction and variations 1, 2 and 4 (Leduc)

Musgrave  
Piccolo Play: first and second movements (Novello)

LIST C

Berbiguier  
No 51 or no 53 or no 56: 100 Classical Studies (Universal Edition 12992)

Bohm  
No 74: 76 Graded Studies book 2 (Faber Music)

Köhler  
No 30: The Flute Player’s Companion vol 2 ed Blakeman (Chester/Music Sales)

or

Köhler  
No 14: Romantic Études (Amadeus/Schott)

Debussy  
Syrinx (Chester/Music Sales or Peters or Jobert/UMP)

Donjon  
No 69: 76 Graded Studies book 2 (Faber Music)

Rae  
No 36: Hard Rock Blues 40 Modern Studies (Universal Edition)

PO Ferroud  
Jade from 3 Pieces (Salabert/UMP)

D Gallagher  
Bees and Butterflies Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading:  
A short piece of suitable difficulty in major or minor keys up to four flats and five sharps.

GRADE VIII

All Scales and Arpeggios to be played from memory. All linear scales to be played legato, legato tonguing and staccato. Additional articulations apply to linear scales only and not to chromatic scales or arpeggios. Breathing marks, where indicated, apply to all scales of a similar kind.

Minor scales of two octaves or more must be played in harmonic and melodic forms.
Scales & Arpeggios: All keys major and minor (both forms) with additional articulations: compass two octaves.

\[ (i) \quad (ii) \quad (iii) \]

C major, C minor (both forms) - compass three octaves.

Chromatic Scale: starting on C (compass three octaves) and any other note (compass two octaves).

Wholetone Scale: starting on C sharp and F sharp - compass two octaves.

Dominant sevenths: In the key of F (compass three octaves) and all other keys (compass two octaves).

Diminished sevenths: starting on C (compass three octaves) and any other note (compass two octaves).

Melodic Exercise:
This exercise is intended to develop a sound technique in scale playing. It should be used as a warm-up exercise and will form an obligatory part of the grade examination. These exercises are to be performed from memory at the start of the examination.
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**
Sonata in E major BWV 1035: movements no 4 Siciliano and Allegro Assai (Bärenreiter)

**J S Bach**
Sonata in E minor BWV 1034: movements no 2, Allegro (Bärenreiter)

**Mozart**
Concerto in G K 313 movements 1 or 3 Allegro maestoso or Rondo without cadenza (Bärenreiter/Dowani)

**Mozart**
Concerto in D K 314: first movement or third movement, Allegro aperto or Rondo, without cadenza first movement piano introduction may be cut (Bärenreiter/Dowani)

**Mozart**
Concerto in C for flute and harp K 299 arr for flute and piano: first movement, Allegro without cadenza (Bärenreiter/Dowani)

**Rabboni**
Sonata no 7 in F (Mayhew)

**Piccolo**

**Vivaldi**
Concerto in C major op 44:11: first or second movements (Ricordi)

**LIST B**

** Debussy**
l’Après-midi d’un Faune (Jobert/UMP)

**Burton**
Sonatina: third movement, Allegro giocoso (Carl Fischer/Boosey & Hawkes)

**Henze**
Sonatina: first movement, Moderato allegro molto or third movement, Presto (Schott)

**Hindemith**
Sonata: first movement, heiter bewegt or third movement (Schott)

**Poulenc**
Sonata: first movement or third movement, Allegro malinconico or Presto giocoso (Chester/Music Sales)

**F Trainer**
Outside Lines Unbeaten Tracks (Faber Music)
Piccolo
M Mower Sonata: third movement (Itchy Fingers Publications)
P Proust Les Quatre Éléments: first and second movements ed Combre

LIST C
J S Bach Bourée Anglais from Partita in A minor BWV 1013 (Bärenreiter)
C P E Bach Solo sonata in A minor: second movement, Allegro (Bärenreiter)
Gariboldi No 86 or no 88: 100 Classical Studies (Universal Edition 12992)
Drouet No 82: 100 Classical Studies (Universal Edition 12992)
Honegger Danse de la Chèvre (Salabert/UMP)
Köhler No 23 or no 19: 25 Romantic Études (Amadeus/Schott)
Paganini/Herman No 32: The Flute Player’s Companion vol 2 ed Blakeman
                (Chester/Music Sales)
J Rae No 39: Over the limit and No 40: Patterns 40 Modern Studies (Universal Edition)
P O Ferroud Bergere Captive from 3 Pieces (Salabert/UMP)
Rivier Oiseaux Tendres (Salabert/UMP)
D Gallagher Trifecta or Yearn Song Trifecta ed W Dowdall (Arabella Score Publications)

Sight-reading: A short piece of suitable difficulty in major or minor keys up to four flats and four sharps.

SENIOR CERTIFICATE

Scales & Arpeggios: All legato, legato tongued and staccato to be played from memory. Breathing marks, where indicated, apply to all scales of a similar kind.

Scales: All keys major and minor (harmonic and melodic): compass two octaves
C major, C minor (harmonic and melodic): compass three octaves

Additional articulations apply to diatonic linear scales only and not to scales in thirds, arpeggios, wholetone scales or chromatic scales.

Chromatic Scale: starting on C compass three octaves

Arpeggios: In the above keys for the range indicated
Chord on the Augmented Fifth:
Starting on C (eg C-E-G sharp-C)
Starting on F sharp (eg Fsharp-A sharp-D-Fsharp) compass two octaves

Wholetone Scales: starting on C sharp, F sharp, G sharp and B compass two octaves
Scales in thirds: D, E, F, G, A flat, A, B flat major compass two octaves
C, D, E, F, A minor compass two octaves

Dominant seventh: in the key of F compass three octaves and any other
care key compass two octaves

Diminished seventh: starting on C, compass three octaves and any other
note 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**

**C P E Bach**
- Hamburger Sonata in G Major (Wot. 133): complete (*Schott FTR 1*)

**J S Bach**
- Sonata in A Major (BWV 1032): complete (*Bärenreiter BA 5198*)
- Sonata in E Major (BWV 1035) (*Bärenreiter BA 5198*)

**Doppler**
- Hungarian Pastoral Fantasy (*Chester/Music Sales*)

**Mozart**
- Concerto in G K.313: movement no 3 with cadenza (*Bärenreiter/Peters/Novello*)

**LIST B**

**C Griffes**
- Poem (*Schirmer*)

**Chaminade**
- Concertino *Music by French Composers* (*Schirmer*) or separately
  (*Enoch/UMP*)

**Milhaud**
- Sonatina: complete (*Durand/UMP*)

**Poulenc**
- Sonata: movement no 3 (*Chester/Music Sales*)

**H Harty**
- In Ireland (*Boosey & Hawkes*)

**Schulhoff**
- Sonata: complete (*Chester/Music Sales*)

**Widor**
- Suite: complete (*Heugel/UMP*)

**LIST C (all unaccompanied)**

**C P E Bach**
- Solo Sonata in A minor: first movement (*Zimmermann* or *Bärenreiter*)

**J S Bach**
- Solo Partita in A minor: first movement (*Breitkopf*) or (*Bärenreiter*)

**Bozza**
- Image (*Leduc/UMP*)

**J Buckley**
- No 1 or no 3 from 3 Pieces for Solo Flute (*CMC*)

**D Joly**
- Improvisation (*Leduc/UMP*)

**R Panufnik**
- The Conversation of Prayer, from *Flute Project* (*Universal Edition*)

**Ferroud**
- Toan-Yan, from 3 pieces (*Salabert/UMP*)

**Ravel**
- Daphnis and Chloe Orchestral Extracts (*Trinity College*)

**Stamitz**
- Capriccio-sonata in A (*Breitkopf*)

**Telemann**
- Fantasia No 3 or No 6 from 12 Fantasias (*Barenreiter*)

**K Zgraya**
- No 1 or no 2 or no 3 from 3 Virtuoso Flamenco Studies (*Schott ED 8425*)

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

No marks will be awarded for incorrect music presented at 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: From memory both tongued and legato.
F, G major and D minor (one octave).
Scales in the above keys in melodic or harmonic form at candidate’s choice.

Arpeggios: The common chords of the above keys for the range indicated.

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

Traditional
Polish Folk Tune First Book of Oboe Solos arr Craxton & Richardson (Faber Music)

Richardson
Sad Song First Book of Oboe Solos arr Craxton & Richardson (Faber Music)

T Morley
Go from My Window Go First Book of Oboe Solos arr Craxton & Richardson (Faber Music)

Trad Scottish
Kelvin Grove 22 Traditional Tunes for Oboe arr Ramsay (Fentone F485A-401)

Grieg
Peasant Song First Book of Oboe Solos arr Craxton & Richardson (Faber Music)

LIST B

Richardson
March First Book of Oboe Solos arr Craxton & Richardson (Faber Music)

Richardson
Melancholy Tale First Book of Oboe Solos arr Craxton & Richardson (Faber Music)

Sarah Watts
Morning in Moscow or Banana Tango Razzamajazz for Oboe (Kevin Mayhew)

M Chandler
Magyar no 3 Three Dance Studies (Nova NM298/Spartan Press)

V Gray
Evening Song Oboe Music to Enjoy ed Francis & Grant (Boosey & Hawkes)

V Gray
Pendulum Oboe Music to Enjoy ed Francis & Grant (Boosey & Hawkes)
LIST C
R East No 2 (page 1) Technical Exercises for Oboe (Schott 11233/MDS)
P Harris Study no 3 80 Graded Studies for Oboe book 1 ed Davies & Harris (Faber Music)
Hinke No 1 or no 2: Elementary Method (Peters P2418)

Sight-reading: A short piece of suitable difficulty.

GRADE II

Scales: From memory both tongued and legato. 
F, G majors and D, A and E minors (one octave). C major (two octaves). 
Scales in the above keys in melodic or harmonic form at candidate’s choice.

Arpeggios: The common chords of the above keys for the range indicated.

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 F Handel No 8: Aria Oboe Music for Beginners ed Szeszler (Editio Musicala/Boosey & Hawkes)
G F Handel No 9: Menuett Oboe Music for Beginners ed Szeszler (Editio Musicala/Boosey & Hawkes)
G Jacob No 2 or no 3: Ten Little Studies for Oboe and Piano (OUP)
J S Bach Vom Himmel Hoch da komm ich her First Book of Oboe Solos arr Richardson (Faber Music)
J J Rousseau Rêverie Oboe Music to Enjoy ed Francis & Grant (Boosey & Hawkes)
Trad Scottish Skye Boat Song 22Traditional Tunes for Oboe arr Ramsay (Fentone F485A-401)

LIST B
Terry Gilkyson The Bare Necessities (from The Jungle Book) Winner Scores All for Oboe arr Lawrance (Brass Wind)
Delius No 6: Serenade (from Hassan) First Repertoire Pieces for Oboe ed Wastall (Boosey & Hawkes)
M Rose Dance of the Scarecrows The Really Easy Oboe Book (Faber Music)
V Gray Stick Dance Oboe Music to Enjoy ed Francis & Grant (Boosey & Hawkes)
V Gray Green Fields Oboe Music to Enjoy ed Francis & Grant (Boosey & Hawkes)
V Gray Syncopation Oboe Music to Enjoy ed Francis & Grant (Boosey & Hawkes)
M Jacques No 3: Hoe Down no 3 Sounds Good for Oboe (ABRSM)
LIST C
Brod
No 16: Study in C 80 Graded Studies for Oboe book 1 ed Davies & Harris (Faber Music)

P Harris
No 10 (page 4) or no 11 (page 5): 80 Graded Studies for Oboe book 1 ed Davies & Harris (Faber Music)

Hinke
No 2 (page 6) or no 4 (page 8): Elementary Method for Oboe (Peters P2418)

Graham Salter
The Satin Gown 35 Melodic studies for Oboe (Emerson E413)

Sight-reading: A short piece of suitable difficulty.

GRADE III

Scales: From memory both tongued and legato.
B flat major (start an octave above lowest tonic note).
E, A, G minor (one octave).
D, F major (to a twelfth). C major (two octaves).

Scales in the above keys in melodic or harmonic form at the candidate's choice.

Arpeggios: Common chords of the above keys for range indicated.

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
Corelli
Prelude or Gavotte Concerto arr Barbirolli (Boosey & Hawkes)

Loeillet
No 4: Largo First Repertoire Pieces for Oboe ed Wastall (Boosey & Hawkes)

Gluck
Aria (from Orfeo ed Euridice) Winner Scores All for Oboe (Brass Wind)

J S Bach
No 6: Gavotte Oboe Music for Beginners ed Szeszler (Editio Musica / Boosey & Hawkes)

LIST B
Trad Welsh
The Ash Grove 22 Traditional Tunes for Oboe arr Ramsay (Fentone F485-401)

Grieg
No 2: Four Pieces arr Blake (Chester Music/Music Sales)

M Rose
Idyll Miscellany for Oboe book 1 (ABRSMd)

M Rose
March Miscellany for Oboe book 1 (ABRSM)

M Rose
Burlesque Miscellany for Oboe book 1 (ABRSM)
LIST C

Hinke
No 5 (page 8) or no 13 (page 10) or no 3 (page 19): Elementary Method (Peters P2418)

Langey
No 23: Study in A minor 80 Graded Studies for Oboe book 1 ed Davies & Harris (Faber Music)

M Rose
Calypso Miscellany for Oboe book 1 (ABRSM)

Schubert
No 14: Moment Musicale Melodies for Pleasure arr Hunt (Pan Educational Music PEM38/Spartan Press)

Graham Salter
Gnome from 35 Melodic studies for Oboe (Emerson E413)

Sight-reading:
A short piece of suitable difficulty.

GRADE IV

Scales:
From memory both tongued and legato.
A major (one octave).
G major, F major, G minor, F sharp minor (to a twelfth).
C major, D and E flat majors (two octaves).
B minor (one octave) (starting an octave above lowest tonic note).
C and D minors (two octaves). E minor (to a twelfth).
Scales in the above keys (minors in melodic or harmonic form at candidate’s choice).

Arpeggios:
Common chords of the above keys in range indicated
Chromatic scales: starting on C (two octaves)
Dominant sevenths: in the key of 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

Mozart
No 8: Theme La ci darem la mano Second Book of Oboe solos arr Craxton & Richardson (Faber Music)

Gluck
Ballet (from Orfeo) Airs and Dances arr Blood (Gonzaga)

Handel
No 4: Siciliano Nine Short Pieces from Three Centuries arr Thackray (OUP)

Vivaldi
No 5: Largo Nine Short Pieces from Three Centuries arr Thackray (OUP)

Mozart
Turkish Rondo (from Piano Sonata in A) Classic Experience Collection for Oboe arr Lanning (Cramer)

Telemann
Suite in G minor TWV41:g4: seventh movement, Irlandoise (Bärenreiter)
LIST B

C Frank
No 9: Andantino First Repertoire Pieces for Oboe ed Wastall
(Boosey & Hawkes)

G Jacob
No 6 and no 8: Ten Little Studies for Oboe and Piano (OUP)

E German
Pastorale no 12 First Repertoire Pieces for Oboe ed Wastall (Boosey & Hawkes)

E Satie
Gymnopedie no 13 First Repertoire Pieces for Oboe ed Wastall (Boosey & Hawkes)

G Slater
No 6 (Slow Minuet) or no 9 (The Hunt) 35 Melodic Studies for Oboe
(Emerson)

Grieg
No 8: Waltz Going Solo: Oboe arr Francis & Grant (Faber Music)

arr Mayer
Sailor’s Hornpipe (Alfred Music)

LIST C

Hinke
No 5 (page 27) or no 6 (page 27) Elementary Method for Oboe
(Peters P2418)

P Harris
No 29: Study in D minor 80 Graded Studies for Oboe book 1 ed Harris &
Davies (Faber Music)

Rossini
No 22: Aria from The Barber of Seville Melodies for Pleasure arr Hunt
(Pan Educational Music PEM38/Spartan Press)

Philip Sparke
One-part Invention no 36 from Skilful Studies for Oboe (Anglo Music
AMP 095-401)

Sight-reading: A short piece of suitable difficulty.

GRADE V

Scales: From memory both tongued and legato.
F sharp minor, A major, A flat major, F minor and A minor (to a
twelfth). E major, D major, E flat major (compass two octaves).
B minor and C sharp minor, compass two octaves. E minor to a
twelfth.

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

Arpeggios: Common chords of the above keys in range indicated.

Chromatic scales: starting on D and E flat (two octaves).

Diminished sevenths: starting on B (two octaves).

Dominant sevenths: in keys of E flat, F and 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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Edition</th>
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<tbody>
<tr>
<td>Telemann</td>
<td>Partita no 2 in G: Arias no 2 (Allegro) and no 4 (Affetuoso)</td>
<td>Schott ED 10950</td>
</tr>
<tr>
<td>Corelli</td>
<td>Concerto: first and second movements (Preludio and Allemanda) arr Barbirolli</td>
<td>Boosey &amp; Hawkes</td>
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<td>Handel</td>
<td>Rondo from Air and Rondo</td>
<td>Chester Music/Music Sales</td>
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<tr>
<td>G Sammartini</td>
<td>Sonata in G: first or fourth movements</td>
<td>Chester Music/Music Sales</td>
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<tr>
<td>Geminiani</td>
<td>Sonata in E minor: first and fourth movements</td>
<td>Bärenreiter HM 178</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Concerto, arr Barbirolli: first and second movements or third and fourth movements</td>
<td>Boosey &amp; Hawkes</td>
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<tr>
<td>J S Bach</td>
<td>Jesu Joy of Man’s Desiring Sounds Classical for Oboe arr Sparke</td>
<td>Anglo Music AMP 361-400</td>
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### LIST B

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<th>Edition</th>
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<tr>
<td>G Jacob</td>
<td>Interludes no 2 (Scherzetto) and no 4 (Air)</td>
<td>Emerson</td>
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<td>M Nicholas</td>
<td>Rhapsody from Rhapsody and Melody</td>
<td>Chester Music/Music Sales</td>
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<td>S Joplin</td>
<td>The Entertainer Great Tunes vol 1</td>
<td>Nova Music/Spartan Press</td>
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<tr>
<td>Brightmore</td>
<td>Quickie</td>
<td>Emerson</td>
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<td>Cui</td>
<td>Orientale, from Kaleydoskop</td>
<td>Time Pieces for Oboe vol 2 arr Denley</td>
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<td>R Kershaw</td>
<td>Red Hot Polka or Tango for Two</td>
<td>Phylloscopus PP 475</td>
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### LIST C

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<th>Composer</th>
<th>Piece Description</th>
<th>Edition</th>
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<tr>
<td>Hinke</td>
<td>No 20 (page 13) or no 18 (page 12) Elementary Method for Oboe</td>
<td>Peters P2418</td>
</tr>
<tr>
<td>J Davies &amp;</td>
<td>No 40 (page 19) or no 42 (page 20) 80 Graded Studies for</td>
<td>Faber Music</td>
</tr>
<tr>
<td>P Harris</td>
<td>Oboe book 1 ed Davies &amp; Harris</td>
<td>Faber Music</td>
</tr>
<tr>
<td>J S Bach</td>
<td>No 89: Aria from Cantata</td>
<td>Difficult Passages from J S Bach ed Rothwell</td>
</tr>
<tr>
<td>G Salter</td>
<td>Après-Ski Waltz 35 Melodic Studies for Oboe</td>
<td>Emerson E413</td>
</tr>
</tbody>
</table>

### Sight-reading:

A short piece of suitable difficulty.
GRADE VI

Scales:
From memory both tongued and legato.
F sharp major, A flat major, G minor, A flat minor (to the twelfth).
B flat major, B major, D flat major, E major, F major (two octaves).
C sharp minor, E flat minor (two octaves)

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

Arpeggios:
Common chords of the above keys in range indicated.

Chromatic scales: starting on B flat, C, E (two octaves).

Dominant sevenths: In the keys of E, F and A (two octaves).

Diminished sevenths: Starting on B flat and 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

J S Bach
Adagio (Sinfonia from Cantata 156) (Chester Music/Music Sales)
J S Bach
Solo (from the Easter Oratorio) Time Pieces for Oboe vol 2 arr Denley (ABRSM)
A Marcello
Concerto in D minor: first movement (Schott OBB 32/MDS)
G F Handel
Concerto no 1 in B flat major: movements no 2 and no 3 or movements no 3 and no 4 (Boosey & Hawkes)
G Telemann
Partita no 2 in G major: Arias no 5 and no 6 (Schott)
Albinoni
Oboe Concerto in C op 7 no 12: first movement (Peters Edition)

LIST B

Bartók
Three Hungarian Folksongs (complete with repeats) arr Szeszler (Boosey & Hawkes)
F Reizenstein
Sonatina: first movement (Lengnick)
Debussy
The Little Shepherd arr Lanning (Fentone/de Haske)
G Jacob
Seven Bagatelles: any two movements (unaccompanied) (OUP)
Field
Nocturne arr Rothwell (Chester/Music Sales)
C Nielsen
Romanze: no 1 from Two Fantasy Pieces (Hansen WH30736)
LIST C

Ferling
Study no 11 48 exercises op 41 (Universal Edition UE 17514)

Brod
Study in D minor no 51 80 Graded Studies for Oboe book 2 ed Davies and Harris (Faber Music)

J S Bach
No 49: Aria from Cantata no 140 Difficult Passages from J S Bach ed Rothwell (Boosey & Hawkes)

Mike Mower
Tectonic Groove The Good-Tempered Oboe (Itchy Fingers Publications 058)

Sight-reading: A short piece of suitable difficulty.

GRADE VII

Scales: From memory to be played slurred, legato, tongued and staccato in the following keys:
F sharp, G, A flat, A major, F sharp, G, A flat, A minors (to the twelfth).
All other keys major and minor (two octaves).
Minor scales in both melodic and harmonic form.

Arpeggios:
Common chords of the above keys in range indicated
Chromatic scales: starting on any note between F sharp - A (a twelfth)
Any other note (two octaves).
Dominant sevenths: in keys of E flat, E, F, F sharp (two octaves)
Diminished sevenths: starting on D flat, B, 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**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Publisher/Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>G F Handel</td>
<td>Concerto no 3 in G minor: first and second movements</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>J S Bach</td>
<td>Sonata in G minor BWV 1020: any one movement</td>
<td>Bärenreiter BA 8170</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto in C: second movement</td>
<td>Breitkopf &amp; Härtel</td>
</tr>
<tr>
<td>Telemann</td>
<td>Sonata in A minor: first and second movements</td>
<td>Schott</td>
</tr>
<tr>
<td>Telemann</td>
<td>Concerto in C minor: first and second movements or third and fourth movements</td>
<td>Sikorski no 788/Mus T</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concerto in A minor RV463: first and second movements</td>
<td>Musica-Rara/Kalmus/MDS</td>
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<tr>
<td>Albinoni</td>
<td>Concerto in B flat op 7 no 3: first and second movements</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Bellini</td>
<td>Concerto in E flat: first movement</td>
<td>Ricordi</td>
</tr>
</tbody>
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**LIST B**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Publisher/Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harty</td>
<td>Chansonette: no 2 from Three Miniatures</td>
<td>Stainer &amp; Bell</td>
</tr>
<tr>
<td>Schumann</td>
<td>Romance no 1 from Three Romances op 94</td>
<td>Peters P2387</td>
</tr>
<tr>
<td>C Nielsen</td>
<td>No 1 or no 2 from 2 Fantasiestücke/Fantasy Pieces</td>
<td>Hansen/Chester Music/Music Sales</td>
</tr>
<tr>
<td>Donnizetti</td>
<td>Sonata (complete)</td>
<td>Peters no 5919</td>
</tr>
<tr>
<td>Cimarosa</td>
<td>Concerto arr Benjamin: first and second movements or third and fourth movements</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>B Britten</td>
<td>Six Metamorphoses after Ovid: no 1 Pan (unaccompanied)</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Ravel</td>
<td>Piece en forme de habanera arr Gillet</td>
<td>Leduc AL 24861</td>
</tr>
<tr>
<td>M Dring</td>
<td>Italian Dance</td>
<td>Faber Music</td>
</tr>
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**LIST C**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Publisher/Info</th>
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<tbody>
<tr>
<td>Ferling</td>
<td>No 4 in D minor 18 Exercises for Oboe op 12 (Universal Edition UE 17518)</td>
<td></td>
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<tr>
<td>Ferling</td>
<td>No 8 or no 11 or no 18 or no 38: 48 Exercises op 31 (Universal Edition UE 17514)</td>
<td></td>
</tr>
<tr>
<td>G Jacob</td>
<td>No 7: Galop Seven Bagatelles for Oboe (OUP)</td>
<td></td>
</tr>
<tr>
<td>Telemann</td>
<td>Fantasia no 5 in C: second movement Twelve Fantasias for Solo Flute</td>
<td>Bärenreiter BA 2971</td>
</tr>
</tbody>
</table>

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

Scales & Arpeggios: From memory to be played slurred, legato, tongued and staccato in the following keys:
- G, B flat, A major, A flat minor, A minor (to the twelfth).
- All other keys major and minor (two octaves).
- Minor scales in both melodic and harmonic forms.

Chromatic scales: starting on any note between B flat and F (two octaves)

Wholetone scales: starting on C and C sharp (two octaves)

Scale in Thirds: C major (two octaves)

Arpeggios: The common chords of the above keys, in the range indicated.

Dominant sevenths: in keys of C, D flat, D (one octave)
- all other keys (two octaves)

Diminished sevenths: starting on any note A flat – F sharp, 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
Concerto in D minor op 9 no 2: first and second movements (IMC 1025/Kalmus/MDS)

Mozart
Concerto in C K314: first movement (with cadenza) (Bärenreiter 4856a)

Mozart
Oboe Quartet K 370 trans Hodgson: first movement (Peters EP 7077)

C P E Bach
Sonata in G minor: first and second movements or third and fourth movements (Breitkopf & Härtel/Schott)

Haydn
Concerto in C: first movement (OUP or Breitkopf & Härtel 5349)

Vivaldi
Sonata in C minor RV 53: first and second movements (Schott)

Telemann
Sonata in A minor (complete) Getreue Musikmeister (Bärenreiter HM7)

Marcello
Concerto in D minor: second and third movements (J S Bach’s ornaments) (Musica Rara MR1891A)

G F Handel
Sonata in G minor: first and second movements or third and fourth movements (Peters Edition)
LIST B
B Britten  
Six Metamorphoses after Ovid for Oboe Solo op 49: any two contrasting movements (unaccompanied) (Boosey & Hawkes)

C Saint-Saëns  
Sonata op 166: any one movement (Durand/UMP)

Poulenc  
Sonata: any one movement (Chester Music/Music Sales)

G Grovlez  
Sarabande et Allegro (Leduc/UMP)

M Arnold  
Sonatina: first and second movements (Lengnick)

Hindemith  
Sonata: first movement (Schott)

LIST C
Ferling  
No 31 and no 34 or no 40: 48 Studies op 31 (Universal Edition UE 17514)

J S Bach  
No 27: Aria (from Cantata no 79) Difficult Passages from the Works of J S Bach (Boosey & Hawkes)

J S Bach  
No 13: Aria (from Cantata no 32) Difficult Passages from the Works of J S Bach (Boosey & Hawkes)

Telemann  
Fantasia no 8 in E minor: first and second movements (Bärenreiter BA 2971)

Sight-reading: A short piece of suitable difficulty.

SENIOR CERTIFICATE

Scales &  
All major and minor scales up to top F sharp, tongued and legato in varied articulation to be played from memory

Arpeggios:  
Whole tone and chromatic scales up to top F.
Scales in thirds up to top D.

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
Any complete Sonata by Handel, Telemann, Vivaldi, Poulenc or Saint-Saëns.

LIST B
Any complete Concerto by Bellini, Albinoni, Marcello, Vivaldi or Bach.

LIST C
An unaccompanied piece of appropriate standard.

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

No marks will be awarded for incorrect music presented at 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: G major and F major (one octave) legato.
A minor, melodic or harmonic (one octave) legato.

Arpeggios: Of above scales, legato.

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

Trad Hatikvah First Book of Clarinet solos (Faber Music)
Trad Song of the Volga Boatman First Book of Clarinet Solos (Faber Music)
Mozart Minuet Clarinet All Sorts Grades 1-3 (Trinity Repertoire Library)
Chamberlain Touchstone Step It Up! Grades 1-3 (Faber Music)
Anon Coventry Carol First Repertoire for Clarinet and Piano arr Harris and Johnson (Faber Music)
Bennet Jazz Music for Beetles Jazz Club Grades 1-2 (IMP)

LIST B

Laurence Birdie Song Winners Galore Clarinet, Easy (Brass Wind Publications)
Watts Humdinger Hoedown Fresh Air Clarinet grades 1-3 (Kevin Mayhew)
Watts Precious Times Fresh Air Clarinet grades 1-3 (Kevin Mayhew)
Haughton Honk your Horn Fun Club Clarinet grade 0-1 (Kevin Mayhew)
Haughton Hot Potato Fun Club Clarinet grade 0-1 (Kevin Mayhew)
Norton Crumbs! The Microjazz Clarinet Collection book 1 (Boosey & Hawkes)
Norton Seriously Now The Microjazz Clarinet Collection book 1 (Boosey & Hawkes)
LIST C

Wagner          Bridal March Winners Galore Clarinet, Easy (Brass Wind Publications)
Watts           Study in Red Fresh Air Clarinet, grades 1-3, (Kevin Mayhew)
Lyons           The Pink Panther Take Up the Clarinet (Chester/Music Sales)
Wastall         German Dance Learn As You Play the Clarinet (Boosey & Hawkes)
Demnitz         No 2: 50 Classical Studies for Clarinet ed Weston (de Haske/Fentone)
Watts           Goings On Razzamajazz Repertoire (Mayhew)
Haughton        One Step at a Time Fun Club Clarinet 0-1 (Mayhew)

Sight-reading: A short piece up to eight bars in simple time. No sharps or flats.
               Crotchets, minims, dotted minims and semibreves.

GRADE II

Scales:       C major, B flat major, A major (one octave) legato.
               G minor, E minor, melodic or harmonic (at candidate’s choice)
               (one octave) legato.

Arpeggios:    Of above scales (one octave) legato.

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

Briccialdi      Carnival of Venice Clarinet All Sorts Grades 1-3 (Faber)
Folk            Shepherd’s Hey First Book of Clarinet Solos (Faber Music)
Kullack         Witches’ Dance First Repertoire for Clarinet and Piano (Faber Music)
Porter          Night and Day First Repertoire for Clarinet and Piano (Faber Music)
Weinberger      Sonatine for Clarinet and Piano: first movement (Music Minus One)

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

LIST B

Watts           Café du Festival Razzamajazz Repertoire (Kevin Mayhew)
Watts           Shrimps Ahoy Fresh Air Clarinet grades 1-3 (Kevin Mayhew)
Couperin       The Little Nothing Clarinet All Sorts Grades 1-3 (Faber)
Haughton       Riffs Fun Club Clarinet grades 1-2 (Kevin Mayhew)
Harvey         Star Quality Repertoire Explorer Rae (UE)
Weiner         1952 A-B-C Time Pieces for Clarinet volume 1 (ABRSM)
LIST C

Hanna
Flintstones Theme Winners Galore Clarinet Easy (Brass Wind Publications)

Trad
The Girl I Left Behind Me Take Up the Clarinet book 1 (Chester Music)

Soussmann
No 19 Allegretto Studies for Clarinet ed Perenyi (Editio Musica Budapest)

Rae
Bygone Blues Blue Clarinet (Universal Edition)

Spohr
No 3: Andante Studies for Clarinet ed Perenyi (Editio Musica Budapest)

Watts
Study in Blue Fresh Air Clarinet grades 1-3 (Kevin Mayhew)

Bennet
Dougal and the Blue Cat Jazz Club Grades 1-2 (IMP)

Demnitz
No 2 50 Classical Studies for Clarinet ed Weston (de Haske/Fentone)

Sight-reading:
A short piece up to eight bars in simple time.
Major keys of C and G and minor key of D.
Crotchets, quavers, minims, dotted minims and semibreves.

GRADE III

Scales:
G major, F major, A major (two octaves) legato.
D major (one octave) legato.
A minor, G minor, E minor, melodic or harmonic (at candidate’s choice),
(two octaves) legato.

Arpeggios:
Of above scales, same range, legato.

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

Trad arr Rae
Scotland the Brave Repertoire Explorer Clarinet (Universal Edition)

Fibich
Poème Clarinet Fancies arr Stuart (Boston Music Company)

Mozart
No 24 Trio First book of Clarinet Solos (Faber Music)

Brahms
No 22 Andante First Book of Clarinet Solos (Faber Music)

Finzi
No 3 (Carol) 5 Bagatelles (Boosey & Hawkes)

Prokofiev
Troika, Amazing Solos Clarinet and Keyboard arr Harrison (Boosey & Hawkes)

Verdi
The Force of Destiny Concert Repertoire for Clarinet and Piano (Faber Music)

Chamberlain
Jig Along Step It Up! Grades 1-3 (Faber Music)
## LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Details</th>
</tr>
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</table>
| Gade     | First movement *Andantino Con Moto, Fantasistykker op 43*  
*Edition W Hansen* |
| Trad arr Rae | Hava Nagila *Repertoire Explorer Clarinet*  
*Universal Edition* |
| Trad | The Kerry Dance *What Else Can I Play? Grade III*  
*Faber* |
| Trad | Greensleeves, *Clarinet Fancies arr Stuart*  
*Boston Music Company* |
| Harris | No 8: Carousel *Summer Sketches*  
*Boosey & Hawkes* |
| Norto | Serious-minded *The Microjazz Clarinet Collection*  
*book 1*  
*Boosey & Hawkes* |
| Watts | Skatastrophy *Fresh Air Clarinet grades 1-3*  
*Kevin Mayhew* |
| Gershwin | I Got Rhythm, *Concert Repertoire for Clarinet and Piano*  
*Faber Music* |
| Chamberlain | King of the Swing *Step It Up! Grades 1-3*  
*Faber Music* |

## LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Details</th>
</tr>
</thead>
</table>
| Haydn    | You’d be Surprised *What Else Can I Play? Grade III Book*  
*IMP* |
| Dvořák  | Humoresque *Clarinet All Sorts Grades 1-3*  
*Faber Music* |
| Watts    | In Cognito *Razzamajazz Repertoire Clarinet*  
*Kevin Mayhew* |
| Köhler   | No 20 *Andantino Studies for Clarinet ed Perenyi*  
*Editio Musica Budapest* |
| Klosé    | No 10 Allegretto Graziloso *50 Classical Studies for Clarinet ed Weston*  
*de Haske/Fentone* |
| Gorb     | Cat Walk *Up Front Clarinet Very Easy - Easy*  
*Brass wind Publication*  
(with or without Piano) |

### Sight-reading:
- A short piece up to eight bars in simple time.
- Major keys up to two sharps and one flat.
- Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves.

## GRADE IV

### Scales & Arpeggios:
- C major, B flat major, D major (two octaves) tongued and slurred.
- E major (one octave) tongued and slurred.
- F sharp minor, B minor, D minor, melodic or harmonic, (two octaves) tongued and slurred.
- F minor, melodic or harmonic (one octave) tongued and slurred.
- Chromatic scale: on C (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
Reade Summer *Victorian Kitchen Garden Suite* (Weinberger)
Vinter First Movement, *Alla Canzonetta, Concertino* (Clarinet and Piano) (Boosey & Hawkes)
Tchaikovsky March of the wooden soldiers (1878) Time Pieces for Clarinet vol 1 (ABRSM)
Telemann Gigue *Clarinet Music for Beginners* book 2 (Editio Musica Budapest)
Firth Mumbo-Jumbo *Play Clarinet with Andy Firth* book 2 (Boosey & Hawkes)
Trad Ushkadara *Woodwind World Clarinet* book 3 (Trinity College London)
Lyons Sonata (Clarinet and Piano) third movement, Interlude (Useful Music)

LIST B
Finzi No 4 Forlana 5 *Bagatelles* (Boosey & Hawkes)
Gade No 2 Allegro Vivace *Fantasstykker* op 43 (Edition W Hansen)
Ferguson Burlesque *Four Short Pieces* (Boosey & Hawkes)
Gorb Side Street Blues *Up Front Clarinet Very Easy-Easy* (Brass Wind Publication)
Norton Show-stopper *The Microjazz Clarinet Collection* book 1 (Boosey & Hawkes)
Cowles Rocking Brontasaurus *Dancing Dinosaurs* (de Haske/Fentone)
Trad Bulgar from Odessa *The Klezmer Clarinet arr Edward Huws Jones* (Boosey & Hawkes)
Mandel The Shadow of Your Smile *Jazzed Up Too Intermediate arr Ledbury* (Brass Wind Publications)

LIST C
Gariboldi No 40 Andantino *Studies for Clarinet ed Perenyi* (Editio Musica Budapest)
Lazarus No 34 Allegretto *Studies for Clarinet ed Perenyi* (Editio Musica Budapest)
Vanderhagen No 46 Andantino 80 *Graded Studies for Clarinet* book 1 (Faber Music)
Lefevre No 16 50 *Classical Studies for Clarinet ed Weston* (de Haske/Fentone)
Muczynski No 9 1967 Fable *Time Pieces for Clarinet volume 3* (ABRSM) (with or without Piano)
Bock Fiddler on the Roof *All Jazzed Up Clarinet* (Brass Wind Publications) (with or without Piano)

*Sight-reading:* A short piece up to eight bars in simple time and 6/8 time.
Major keys up to two sharps and two flats.
Minor keys up to one sharp.
Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves. Accidentals and ties.
GRADE V

*Scales & Arpeggios:* E flat major, E major, A flat major, C sharp major (two octaves) tongued and slurred.

F minor, A flat minor, C minor, melodic and harmonic (two octaves) tongued and slurred.

Chromatic scales: on C and G (two octaves) tongued and slurred.

Dominant sevenths: on G and A (two octaves) 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**

**Lefèvre** Sonata no 2 in G minor, third movement *Five Sonatas* ed Harris & Davies (*OUP*)

**Vinter** Third movement, Scherzo, *Concertino* (Clarinet and Piano) (*Boosey & Hawkes*)

**Reade** Prelude *Victorian Kitchen Garden Suite* (Weinberger)

**Liadov** Pastorale *Clarinet Music for Beginners* book 2 (*Editio Musica Budapest*)

**Gade** Fourth movement Allegro Molto Vivace *Fantasistykke op 43* (*Edition W Hansen*)

**Vanhal** Sonata in B flat Major: first movement *Allegro Moderato* (*IMC no 2217*)

**Schumann** Zart und mit Ausdruck no 1 *Fantasiestucke op 73* (*G Henle*)

**LIST B**

**Koffmann** Swinging Shepherd Blues *Jazzed Up Too, Intermediate* arr Ledbury (*Brass Wind Publications*)

**Trad** Freylechs from Warsaw and Little Galitsian Dance *The Klezmer Clarinet* (*Boosey & Hawkes*)

**Debussy** La Fille aux Cheveux de Lin *Clarinet Album* (*Univeral Edition*)

**Templeton** Bach Goes to Town *Concert Repertoire for Clarinet with Piano* arr Harris and Johnson (*Faber Music*)

**Arnold** Sonatine: second movement (*Lengnick*)

**Lyons** Sonata (Clarinet and Piano): first movement (*Useful Music*)
LIST C

Gariboldi
No 70 Allegretto Studies for Clarinet, ed Perenyi (Editio Musica Budapest)

Demnitz
No 52 Moderato 80 Graded Studies for Clarinet book 2 (Faber Music)

Wiedemann
No 64 Romance 80 Graded Studies for Clarinet book 2 (Faber Music)

Demnitz
No 17 Andante con Moto 50 Classical Studies for Clarinet ed Weston (de Haske/Fentone)

Stravinsky
No 1 Three Pieces for Clarinet (Chester Music/Music Sales)

Ledbury
Liquorice Stick All Jazzed Up Clarinet (Brass Wind Publications)
(with or without Piano)

Sight-reading:
A short piece up to eight bars in simple time and 6/8 time.
Major keys up to two sharps and two flats.
Minor keys up to one sharp.
Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers,
minims, dotted minims and semibreves
Accidentals and ties.

GRADE VI

Scales:
F sharp major (one octave) tongued and slurred.
A flat major, A major, B flat major (two octaves and a fifth) tongued and slurred.
E flat minor, melodic and harmonic (two octaves) tongued and slurred.
E, F, G and A minor, melodic and harmonic (two octaves and a fifth)
tongued and slurred.

Arpeggios:
Of the above scales, same range.

Chromatic scales: on F and B flat (two octaves) tongued and slurred.

Dominant sevenths: on C and D (two octaves) 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.
<table>
<thead>
<tr>
<th>LIST A</th>
<th></th>
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<tbody>
<tr>
<td><strong>Schumann</strong></td>
<td>No 1 <em>Romances</em> op 94 (Henle)</td>
</tr>
<tr>
<td><strong>Finzi</strong></td>
<td>No 1 <em>Prelude</em> 5 Bagatelles (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td><strong>Mozart</strong></td>
<td>Concerto <em>KV 622</em>: second movement, Adagio (Bärenreiter)</td>
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<td><strong>Poulenc</strong></td>
<td>Sonata: Second Movement (Chester Music/Music Sales)</td>
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<tr>
<td><strong>Schumann</strong></td>
<td>No 1 <em>Fantasiestücke</em> op 73 (Peters, Henle or Wiener Urtext)</td>
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<tr>
<td><strong>Hurlstone</strong></td>
<td>No 4 Croon Song <em>Four Characteristic Pieces</em> (Emerson)</td>
</tr>
<tr>
<td><strong>Stanford</strong></td>
<td>No 1 <em>Three intermezzi</em> op 13 (Chester Music/Music Sales)</td>
</tr>
<tr>
<td><strong>Brahms</strong></td>
<td>No 2 Sonata op 120 E flat major: second movement (Peters Edition or Henle or Wiener Urtext)</td>
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<thead>
<tr>
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<tbody>
<tr>
<td><strong>Lefevre</strong></td>
<td>No 5 Sonata, Allegro Non Troppo first movement 5 <em>Sonatas</em> Clarinet and Piano (OUP)</td>
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<tr>
<td><strong>Liadov</strong></td>
<td>Pastorale <em>Clarinet music for beginners</em> vol 2 (Editio Musica Budapest)</td>
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<td><strong>Reinecke</strong></td>
<td>No 1 Allegretto <em>Fantasiestücke</em> op 22 (Emerson)</td>
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<td><strong>Firth</strong></td>
<td>The Penguin Rag <em>Play Clarinet with Andy Firth</em> book 2 (Boosey &amp; Hawkes)</td>
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<td><strong>Milhaud</strong></td>
<td>Scaramouche <em>for Clarinet and Piano</em>: second movement, moderato (Salabert/UMP)</td>
</tr>
<tr>
<td><strong>Reade</strong></td>
<td>No 1 Suite from the Victorian Kitchen Garden: <em>Prelude</em> (Weinberger)</td>
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<tr>
<td><strong>Lutoslawski</strong></td>
<td>No 2 <em>Dance Preludes</em> (Chester Music/Music Sales)</td>
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<tr>
<th>LIST C</th>
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<tbody>
<tr>
<td><strong>Albinoni</strong></td>
<td>No 116 Allegro <em>Studies for Clarinet</em> ed Perenyi (Editio Musica Budapest)</td>
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<tr>
<td><strong>Bourgeois</strong></td>
<td>No 1: Andante con moto, <em>Fantasy pieces</em> for solo Clarinet (Brass Wind Publications)</td>
</tr>
<tr>
<td><strong>Baermann</strong></td>
<td>No 26: Tarantella <em>50 Classical Studies</em> Clarinet ed Weston (de Haske/Fentone)</td>
</tr>
<tr>
<td><strong>Polatschek</strong></td>
<td>No 1: Allegro leggero <em>Advanced Studies</em> Clarinet (Schirmer/Music Sales)</td>
</tr>
<tr>
<td><strong>Müller</strong></td>
<td>No 4: E minor <em>30 Studies</em> Clarinet (Ricordi/UMP)</td>
</tr>
</tbody>
</table>

Sight-reading: A short piece up to ten bars in simple time and 6/8 time. Major keys up to three sharps and three flats. Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves. Accidentals and ties.
GRADE VII

Scales & Arpeggios:  
E major, G major, F major (two octaves and a fifth) tongued and slurred.  
F sharp major, B major (two octaves) tongued and slurred.  
E minor, F minor (three octaves) melodic and harmonic, tongued and slurred.  
B flat minor, C sharp minor, D minor (two octaves) melodic and harmonic, tongued and slurred.  

Chromatic scales: on D and E (two octaves) tongued and slurred.  

Dominant sevenths: on E, F, and B flat (two octaves) tongued and slurred.  

Diminished seventh: G (two octaves) 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  
Reinecke  
Sonata “Undine” op 167 (clarinet and piano): first movement, Allegro (IMC 1790, transcribed Kirkbride)  
Reger  
Sonata in A flat major op 49 no 1: first movement, Allegro affanato (Universal Edition)  
Schumann  
No 3 Fantasy Pieces (Fantasiestücke) op 73 (Henle)  
Saint-Saëns  
Sonata in E flat, op 167: Allegretto, first movement (Durand)  
Brahms  
Sonata op 120 no 1 in F minor: first movement (Wiener Urtext)  
Stanford  
Sonata op 129: second movement, Caoine (Stainer & Bell)  
Reizenstein  
Sonatina: first movement (Boosey & Hawkes)  

LIST B  
Hurlstone  
No 4 Scherzo Four Characteristic Pieces (Emerson)  
Lutoslawski  
No 5 Dance Preludes (Chester Music/Music Sales)  
Poulenc  
Sonata: second movement (Chester Music /Music Sales)  
Grové  
Sarabande and Allegro (Leduc/Music Sales)  
Pierné  
Canzonetta op 19 (Leduc/UMP)  
Richardson  
Roundelay (Emerson)  
Williams  
Victor’s Tale (Hal Leonard, Cherry Lane)
LIST C

Stravinsky
No 3: Three Pieces for Solo Clarinet (Chester Music/Music Sales)

Grafe
No 136 Andante Studies for Clarinet ed Perényi (Editio Musica Budapest)

Polatschek
No 18: Allegro moderato Advanced Studies for the Clarinet
(Schirmer/Music Sales)

Bourgeois
No 2: Allegro vivace Fantasy Pieces for Solo Clarinet (Brass Wind
Publications)

Müller
No 68: Allegro vivo 80 Graded Studies for Clarinet book 2 (Faber Music)

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

GRADE VIII

Scales:
E major, F major, F sharp major, G major (three octaves) tongued and
slurred.
A flat major, A major, C sharp major (two octaves and a fifth) tongued
and slurred.
E minor, F minor, F sharp minor, G minor, melodic and harmonic (three
octaves) tongued and slurred.
A flat minor, A minor, B minor, C minor, melodic and harmonic (two
octaves and a fifth) tongued and slurred
C major, G major, thirds (two octaves) legato
E minor, A minor, thirds (two octaves) harmonic or melodic, legato

Arpeggios:
As scales, same range, tongued and slurred.

Chromatic scales: F (three octaves) tongued and slurred.
A flat, E flat (two octaves) tongued and slurred.

Dominant sevenths: on B, C sharp, E flat (two octaves) tongued and
slurred.

Diminished sevenths: E (three octaves)
F, A (two octaves) tongued and slurred.

Whole tone scale: E (three octaves) 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

Poulenc  Sonata, first movement, Allegro Tristamente (Chester Music)
Burgmüller  Duo op 15 (Simrock/Boosey & Hawkes)
Mozart  Concerto KV 622: first movement or third movement (Bärenreiter)
Stanford  Three intermezzi op 13 (complete) (Chester Music/Music Sales)
Saint-Saëns  Sonata op 167: fourth movement (Durand)
Castelnuovo-Tedesco  Sonata: first movement (Ricordi)
Lyons  Sonata (Clarinet and Piano) second movement (Useful Music)

LIST B

Brahms  Sonata in E flat, op 120 no 2: first movement (Henle)
Milhaud  Scaramouche: third movement, Brazileira (Salabert)
Finzi  No 5 Five Bagatelles (Boosey & Hawkes)
Martinu  Sonatina (Leduc)
Milhaud  Sonatine: first and third movements (Durand)
Arnold  Sonatina: first movement (Lengnick)
Bax  Sonata: second movement (Studio Music)
Kovacs  Hommage a M de Falla unaccompanied, Hommages (Edition Darok)

LIST C

Stravinsky  No 2 Three Pieces Clarinet Solo (Chester Music)
Harvey  No 1, I Got Rhythm Three Etudes on Themes of Gershwin (Emerson)
Polatschek  No 5: Allegro molto Advanced Studies for the Clarinet (Schirmer/Music Sales)
Muller  No 158 Allegro Studies for Clarinet ed Perenyi (Editio Musica Budapest) (30 Studies Muller, Ricordi)
Rose  No 77: Allegretto 80 Graded Studies for Clarinet book 2 (Faber Music)
Arnold  Fantasy for B flat Clarinet op 87 (Faber Music)
Bourgeois  No 3: Lento con fuoco Fantasy Pieces for Solo Clarinet (Brass Wind Publications)

Sight-reading:  A short piece up to thirteen bars in simple time or compound time. Major keys up to three sharps. Minor keys up to two flats. Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, minims, dotted minims and semibreves Accidentals and ties. Changes of time signature.
SENIOR CERTIFICATE

Scales: All major and minor (melodic and harmonic) scales and arpeggios to the range of instrument, tongued and slurred.

Arpeggios: As scales, same range, tongued and slurred.

Thirds: F major (three octaves).
D major, B flat major (two octaves).
D minor, B minor, G minor (two octaves) harmonic or melodic.
All thirds tongued and slurred.

Chromatic scales: E, F, F sharp, and G (three octaves)
Dominant sevenths: on E, F, F sharp, and G (three octaves)
Diminished sevenths: E, F, F sharp (three octaves)
Whole tone scales: F and F sharp (three 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
Debussy Première Rhapsodie (Durand)
Widor Introduction and Rondo op 72 (Heugel)
Mozart Concerto KV 622: third movement (Bärenreiter)
Weber Concerto no 2 in E flat op 73: third movement (Peters Edition)
Ireland Fantasy Sonata (Boosey & Hawkes)
Castelnuovo- Sonata op 128: third and fourth movements (Ricordi)
Tedesco

LIST B
Dubois Sonata Brève (solo clarinet): third and fourth movements (Leduc)
Szalowski Sonatina (complete) (Chester Music/Music Sales)
Milhaud Scaramouche: second and third movements (Salabert)
McCabe Three Pieces for Clarinet & Piano (complete) (Novello/Music Sales)

LIST C
Cage Sonata for Clarinet (Peters Edition)
Stravinsky Three pieces for Clarinet Solo (Complete) (Chester Music)
Chagrin Improvisation (complete) (Stainer & Bell)
O’Leary Partita: Monologues and Interludes for Solo Clarinet (CMC)
Harvey Three études on themes of Gershwin: clarinet solo (complete) (Emerson)
**Sight-reading:**

A short piece up to thirteen bars in simple time or compound time.
Without key signature.
Crotchets, dotted crotchets, quavers, dotted quavers, semiquavers,
minims, dotted minims and semibreves.
Accidentals, ties and trills. Changes of time signature.
BASSOON

No marks will be awarded for incorrect music presented at 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.

Scales: All scales have a starting note between:

```
\begin{tikzpicture}
\draw[thick] (0,0) -- (1,0) -- (1,1) -- (0,1) -- (0,0);
\end{tikzpicture}
```

Arpeggios: All arpeggios span the same number of octaves as the scales indicated for each specific grade.

GRADE I

Scales: Tongued and slurred. C major, F major (one octave).

Arpeggios: The above keys, 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>Author(s)</th>
<th>Selection</th>
<th>Edition</th>
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<tbody>
<tr>
<td>Hilling &amp; Bergman</td>
<td>Ostinato no 1</td>
<td>First Book of Bassoon Solos (Faber Music)</td>
</tr>
<tr>
<td>Hilling &amp; Bergman</td>
<td>Yugoslav Dance no 2</td>
<td>First Book of Bassoon Solos (Faber Music)</td>
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<tr>
<td>Hilling &amp; Bergman</td>
<td>Czech Dance no 4</td>
<td>First Book of Bassoon Solos (Faber Music)</td>
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<tr>
<td>Sheen</td>
<td>Rondo no 3</td>
<td>The Really Easy Bassoon Book (Faber Music)</td>
</tr>
<tr>
<td>Sheen</td>
<td>Duet no 2</td>
<td>The Really Easy Bassoon Book (Faber Music)</td>
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</table>
LIST B
Wastall
John Burness
Czerny arr Barratt
Carol Barratt
arr Barratt

LIST C
Anon

Sight-reading: A short piece of suitable difficulty.

GRADE II

Scales: Tongued and slurred. C major, F major (one octave)
G major (one octave). A minor (harmonic) (one octave)

Arpeggios: Of the above keys, tongued and slurred.

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

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

LIST A
Greig arr Sheen
J S Bach
Sheen
Boismortier
arr Wastall

LIST B
L Hilling & W Bergman
Pam Wedgwood
Pam Wegwood

No 12 (Czech Folk Tune) 90 Easy Bassoon Studies (Emerson)

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

In The Hall of The Mountain King (from Peer Gynt) No 2 From Going Solo-Bassoon (Faber Music)
Prelude no 25 First Book of Bassoon Solos arr Hilling & Bergmann (Faber Music)
No 4: The Dancing Lesson The Really Easy Bassoon book 1 (Faber Music)
Rigaudon (from Suite op 40) Learn as You Play Bassoon (Boosey & Hawkes)

No 3: Polka First Book of Bassoon Solos (Faber Music)
No 5: Barcarolle First Book of Bassoon Solos (Faber Music)
Riding Out West Really Easy Jazzin’ About For Bassoon (Faber Music)
Easy Tiger Really Easy Jazzi’ About For Bassoon (Faber Music)
LIST C

Chris Allen

No 7 Progressive Studies for Bassoon (Spartan Press)

Sight-reading: A short piece of suitable difficulty.

GRADE III

Scales: Tongued and slurred. C major, F major, G major (two octaves)
A minor (harmonic) (one octave)

Arpeggios: The above keys, 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

Sheen

No 5: Dulcian The Really Easy Bassoon book 1 (Faber Music)

Sheen

No 6: Russian Folksong The Really Easy Bassoon book 1 (Faber Music)

Galliard

Sonata no 5: movement no 3 (Hinrichsen/Peters Edition)

Pam Wedgwood

Hot Chilli Really Easy Jazzin’ About for Bassoon (Faber Music)

LIST B

F Baines

Introduction and Hornpipe (Schott)

P Wastall

Cellerman’s Song Learn as you Play Bassoon (Boosey & Hawkes)

P Wastall

Quick Dance Learn as you Play Bassoon (Boosey & Hawkes)

Weissenborn

Arioso: Arioso and Humoreske op 9 (ABRSM)

LIST C

G Jacob

L’Après-midi d’un Dinosaur Four Sketches (Emerson)

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

Scales: Tongued and slurred. C major, F major, G major, D major and B flat major (two octaves). A minor, C minor and D minor: all harmonic (two octaves).

Arpeggios: The above keys, tongued and slurred. Chromatic scales: starting on B flat and 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

Weissenborn
Galliard
Galliard
Sol B Cohen

Humoreske (IMC/Kalmus) or (ABRSM)
Sonata no 1 in A minor: fourth movement Hornpipe a L’inglese (Peters Edition)
Sonata no 1 in A minor second movement Spiritoso e Staccato a Tempo Moderato (Peters Edition)
Dance Grotesque For Bassoon (Belwin/ Maecenos)

LIST B

Milde
Schumann
Gordon Jacob
Gordon Jacob

No 6 or no 7 or no 8 Bassoon Solos vol I (ed Waterhouse) (Chester Music/Music Sales)
The Merry Peasant (page 55) Learn as you Play Bassoon (Boosey & Hawkes)
Polka Four Sketches For Bassoon and Piano (Emerson)
A Little Waltz Four Sketches For Bassoon and Piano (Emerson)

LIST C

Concone
Concone

Study no 7 The Singing Bassoon, ed Emerson (Emerson)
Study no 11 The Singing Bassoon ed Emerson (Emerson)

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

Scales:  Tongued and slurred.  C major, F major, G major, D major, B major, E flat major, E major, A major (two octaves).  
B flat major (three octaves).  
B minor, C minor, D minor, E minor, F minor, G minor, A minor: all harmonic (all two octaves).  

Arpeggios:  In above keys, tongued and slurred.  

Chromatic scales: starting on B flat (three 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  
Hindemith  Sonata: movement no 1 (Schott)  
Galliard  Sonata no 5: first movement, Adagio (Hinrichsen/Peters)  
Beethoven  Bagatelle op 119 no 1 Time Pieces for Bassoon vol 2 arr Denley (ARBSM)  
Galliard  Sonata No 5: fourth movement (Hinrichsen/Peters)  

LIST B  
Francis Baines  Introduction and Hornpipe (Schott)  
Vivaldi  Concerto in E minor for Bassoon (RV484 FV111 no 6): second movement Andante (IMC)  
Telemann  Sonata in F minor for Bassoon: fourth movement Vivace (Amadeus BP 665/MDS)  
Galliard  Sonata no 4 in E minor: second movement, Allemanda A Tempo Giusto (Hinrichsen/Peters)  

LIST C  
J Burness  No 1 and no 3 Variations for Solo Bassoon (Paterson/Music Sales)  
J S Bach  Cello Suite no 1: Menuetto 1 (Peters Edition)  

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

Scales:  Tongued and slurred.  C sharp major, D major, E flat major, E major, F major, F sharp major, G major, G sharp major, A major: (two octaves).

B flat major, B major and C major: (three octaves).
B flat minor, D minor, E minor, F minor, F sharp minor, G minor and A minor: harmonic and melodic (two octaves).

B minor and C minor: harmonic and melodic (three octaves).

Arpeggios:  In the above keys, tongued and slurred.

Chromatic scales: starting on B flat, B and C (three 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

Telemann  Sonata in F minor: movement no 1, Andante cantabile (IMC)
Galliard  Sonata no 5: second movement, Allegro espiritoso (Hinrichsen/Peters)
A Ridout  Caliban Caliban and Ariel For Solo Bassoon (Studio Music)
Fauré  Piece for Bassoon trans Oubradous (Leduc)

LIST B

Tansman  Sonatine: second movement, Aria (Eschig)
Mozart  Concerto B flat, K 191: second movement Andante ma adagio (Peters Edition)
Hindemith  Sonata: third movement, Marsch (Schott)
Telemann  Sonata in F minor: second movement, Allegro (IMC)

LIST C

J S Bach  No 1 Bourrée Cello Suite no 3 (Peters Edition)
Concone  No 31 The Singing Bassoon ed Emerson (Emerson)

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

Scales: Tongued and slurred. E flat major, E major, F major, F sharp major, G major, G sharp major and A major: (two octaves).
B flat major, B major, C major, C sharp major and D major: (three octaves).
D minor, C sharp minor, E flat minor, E minor, F minor, F sharp minor, G minor, G sharp minor and A minor: harmonic and melodic (two octaves).
B flat minor, B minor, C minor, harmonic and melodic (three octaves)

Arpeggios: In the above keys, tongued and slurred.
Chromatic scales: starting on B flat, B, C, C sharp and D: (three octaves).
Diminished seventh: starting on C (three octaves)
Dominant sevenths: in the keys of: A, B flat, C, D: (two octaves)
E flat, E and F: (three 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 Concerto B flat K 191: third movement, Rondo (Peters Edition)
J Ibert/Oubradous Le Petit Âne Blanc (Leduc)
Saint Saëns Sonata op 168: first movement, Allegro Moderato (Durand)
Fraser Trainer Song for Connie Unbeaten Tracks-Bassoon ed Orford (FaberMusic)

LIST B

Weber Concerto in F op 75: second movement, Adagio (IMC)
Saint-Saëns Sonata op 168: third movement, Molto adagio and Allegro moderato (Durand)
Hindemith Sonata: second movement, Langsam (Schott)
A Ridout Ariel Caliban and Ariel for Solo Bassoon (Studio Music)

LIST C

J S Bach Courante Cello Suite no 1 (Peters Edition)
Milde No 1 Concert Studies op 26 vol 1 (IMC/MDS)
Milde No 10 Concert Studies op 26 vol 1 (IMC/MDS)
Milde No 26 Concert Studies op 26 vol 2 (IMC/MDS)

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

Scales: Tongued and slurred. B flat major, B major, C major, C sharp major and D major: (three octaves).
B flat minor, B minor, C minor, C sharp minor and D minor: harmonic and melodic (three octaves)
All other keys (two octaves). All minor keys, both harmonic and melodic.

Arpeggios: In the above keys, tongued and slurred.

Chromatic scales: starting on B flat, B, C, C sharp, and D: (three octaves)

Diminished sevenths: starting on B flat, B and C: (three octaves)
Dominant sevenths: in the keys of E flat, E, F, F sharp and G: (three octaves). All other keys (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
Weber Concerto in F op 75: first movement, Allegro ma non troppo (IMC)
Mozart Concerto in B flat K 191: first movement, Allegro (Peters Edition)
Gordon Jacob Concerto: first movement, Allegro (Stainer & Bell)
Gordon Jacob Concerto: third movement, Allegro giocoso (Stainer & Bell)

LIST B
Saint-Saëns Sonate in G op 168: second movement, Allegro scherzando (Durand)
Elgar Romance op 62 (Novello/Music Sales)
Vivaldi Concerto in G (RV492 FViii No 29): first movement, Allegro non molto (Accolade Musikverlag 2006 K/Emerson)
Tansmann Sonatine: first movement, Allegro con moto (Eschig)

LIST C
J S Bach Praeludium Cello Suite no 2 (Peters Edition)
Milde No 40 Concert Studies op 26 vol 2 (IMC)
Milde No 31 Concert Studies op 26 vol 2 (IMC)

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

Scales: All scales, arpeggios, dominant and diminished sevenths and chromatic, as for Grade VIII, and in addition:

Scales in thirds: In the following keys as in the example below: B flat major, B major, C sharp major and D major: (three octaves)
B flat minor, B minor, C minor, C sharp minor and D minor: (three octaves).
All other scales major and minor (two octaves).

Please note: These are simply examples of major and minor scales in thirds and do not indicate the correct starting notes for scales in C which would normally be on an octave lower.

Two pieces: Candidates must prepare one work from each List A and B.

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

Jacob  Concerto (Stainer & Bell)
J Kinsella  Dialogue for Bassoon & Piano (CMC)
Weber  Concerto in F op 75 (IMC 3006/Kalmus)
Weber  Andante E Rondo Ongarese for Bassoon and Piano (IMC)
Mozart  Concerto in B flat for Bassoon and Piano (Peters Edition)

LIST B

Saint-Saëns  Sonata op 168 (Peters Edition)
Tansman  Sonatine (Eschig)
Malcolm Arnold  Fantasy for Solo Bassoon (Faber Music)
Hindemith  Sonata (Schott)
Elgar  Romance op 62 (Novello/ Music Sales)

Sight-reading: A short piece of suitable difficulty.
ALTO SAXOPHONE

No marks will be awarded for incorrect music presented at 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.

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

Scales and arpeggios to be played tongued and slurred.

GRADE I

Scales & Arpeggios: D and F major (one octave)
D minor (one octave).
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

Traditional Amazing Grace or Morning has Broken no1 or no 3 from Easy Pieces for Alto Saxophone arr De Smet (Pan Educational Music PEM 89/Spartan Press)
Grétry Air from Richard Coeur de Lion Learn as you Play Saxophone arr Wastall (Boosey & Hawkes)
Glazunov Theme and Variations First Repertoire for Alto Saxophone arr Harris and Calland (Faber Music)
Haydn Minuet (from ‘12 German Dances’ Hob.IX/10) Time Pieces for E flat Saxophone vol 1 (ABRSM)
Harris Dance Time The Really Easy Saxophone Book (Faber Music)
Bizet Toreador’s Song Ten Easy Tunes (Fentone F 462)
<table>
<thead>
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<th>LIST B</th>
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<tbody>
<tr>
<td>Harris</td>
<td>Midnight Air <em>First Repertoire for Alto Saxophone</em> (Faber Music)</td>
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<tr>
<td>Cowles</td>
<td>Tri-time <em>Learn as you Play Saxophone</em> arr Wastall (Boosey &amp; Hawkes)</td>
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<td>Hyde</td>
<td>Soliloquy <em>Learn as you Play Saxophone</em> arr Wastall (Boosey &amp; Hawkes)</td>
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<td>Gershwin</td>
<td>Love Walked In <em>Easy Gershwin for Saxophone</em> arr Harris (OUP N5579)</td>
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<tr>
<td>P Harris</td>
<td>Seascape <em>First Repertoire for Alto Saxophone</em> arr Harris and Calland (Faber Music)</td>
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<tr>
<td>Harris</td>
<td>No 4 or no 8: <em>80 Graded Studies for Saxophone</em> book 1 (Faber 510477)</td>
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<td>Garnier</td>
<td>No 8 <em>80 Graded Studies for Saxophone</em> book 1 arr Davies &amp; Harris (Faber Music)</td>
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<tr>
<td>Evans</td>
<td>Sax-Appeal (page 25) <em>Learn as you Play Saxophone</em> arr Wastall (Boosey &amp; Hawkes)</td>
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<tr>
<td>Wilson</td>
<td>Muldhara <em>The Seven Chakra for Solo Saxophone</em> (Camden Music)</td>
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<tr>
<td>Anon</td>
<td>Sweet Nightingale <em>Starters for Saxophone</em> arr Lewin (ABRSM)</td>
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<td>Gariboldi</td>
<td>No 3: <em>Easy Classical Studies for Saxophone</em> arr Harle (Universal Edition UE 17770)</td>
</tr>
<tr>
<td>J Rae</td>
<td>Passin’ Through: no 2 from <em>Easy Jazzy Saxophone</em> (E flat/B flat edition: Universal 16578/MDS)</td>
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*Sight-reading:* A piece up to eight bars in simple time in C, G or F major. Crotchets, minims, dotted minims and semibreves.

**GRADE II**

*Scales & Arpeggios:* C, D, G and B flat majors starting octave above lowest note (one octave). E, A and G minors (one octave) (minors 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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>J S Bach</td>
<td>Minuet in G Take Ten for Alto Saxophone</td>
<td>Universal Edition UE</td>
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<tr>
<td>Handel</td>
<td>Trio from Water Music First Repertoire for Alto Saxophone</td>
<td>Faber Music</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Theme from Symphony no 5 First Book of Saxophone Solos</td>
<td>Faber 512224</td>
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<tr>
<td>Satie</td>
<td>Gymnopedie no 3: no 7 Satie Saxophone Album arr Rae</td>
<td>Universal Edition</td>
</tr>
<tr>
<td>Bart</td>
<td>Food, Glorious Food First Repertoire for Alto Saxophone arr Harris and Calland</td>
<td>Faber Music</td>
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# LIST B

<table>
<thead>
<tr>
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<tr>
<td>Calland</td>
<td>Toucan Tango First Repertoire for Alto Saxophone arr Harris and Calland</td>
<td>Faber Music</td>
</tr>
<tr>
<td>R Cole</td>
<td>Granite Learn as you Play Saxophone arr Wastall</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Wastall</td>
<td>Midnight in Tobago Learn as you Play Saxophone arr Wastall</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Lyons</td>
<td>Wheels within Wheels New Alto Sax Solos book 1</td>
<td>Useful Music/Spartan Press</td>
</tr>
<tr>
<td>Gershwin</td>
<td>Love is here to stay Gershwin for Saxophone arr Harris</td>
<td>OUP</td>
</tr>
<tr>
<td>Satie</td>
<td>Prélude (from 'Jack in the Box') Time Pieces for E flat Saxophone vol 1 arr Denley</td>
<td>ABRSM</td>
</tr>
</tbody>
</table>

# LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Baermann</td>
<td>Study no 15 or no 17: 80 Graded Studies for Saxophone</td>
<td>Hampton</td>
</tr>
<tr>
<td>Anon</td>
<td>Rock Hard Starters for Saxophone arr Lewin</td>
<td>ABRSM</td>
</tr>
<tr>
<td>Popp</td>
<td>No 10 or no 24: Easy Classical Studies for Saxophone arr Harle</td>
<td>Universal UE17770</td>
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<tr>
<td>Chedeville</td>
<td>Gavotte (page 33) Learn as you play Saxophone arr Wastall</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>J Rae</td>
<td>Passin' Easy Jazzy Saxophone (E flat/B flat edition: Universal 16578/MDS)</td>
<td>Universal 16578/MDS</td>
</tr>
</tbody>
</table>

**Sight-reading:**
- A piece up to eight bars in simple time.
- Major keys up to two sharps and three flats.
- Crotchets, quavers, minims, dotted minims and, semibreves.
GRADE III

Scales & Arpeggios: F, A majors (a twelfth), C major D major (two octaves),
A minor one octave (upper octave),
D minor (two octaves), G minor (a twelfth).
(minors in melodic or harmonic form at candidate’s choice)
Chromatic scales: starting on D, 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
Fauré Pavane Ten Easy Tunes for Saxophone & Piano arr Cowles (Fentone F462)
M Rose Cabaret Song A Miscellany for Saxophone book 1 (ABRSM)
Schubert No 3: Serenade First Repertoire Pieces for Alto Saxophone ed Wastall (Boosey & Hawkes)
P Harris Showtime First Repertoire for Alto Saxophone arr Harris and Calland (Faber Music)
Weill September Song (from ‘Knickerbocker Holiday’) Take Another Ten, arr Rae
(E flat/B flat edition: Universal 21170/MDS)
Haydn Serenade Classical Album for Saxophone arr Harle (Universal Edition UE 17772)

LIST B
Bernstein America Making the Grade - grade 3 (Chester Music/Music Sales)
Handel Bourrée Classical Album for Saxophone (Universal UE 17772)
Mussorgsky Promenade (from ‘Pictures at an Exhibition’) First Repertoire for Alto Saxophone arr Harris (Faber Music)
Hazell Ho-hoe-down Up Front Album for Saxophone (Brass Wind Publications)
Norton Latin Microjazz Collection 2 for Alto Saxophone (Boosey & Hawkes)

LIST C
Garnier No 21: 80 Graded Studies for Saxophone book 1 arr Davies & Harris (Faber Music)
Handel Bourrée Twenty-two Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)
Lewin Bermuda Breeze Starters for Saxophone arr Lewin (ABRSM)
C Cowles Slightly Latin: no 2 from ‘Finger Bobbins’ for unaccompanied saxophone (Studio Music)
Fenwick The Flower among them All no 47 (with repeats) Amazing Studies for Saxophone (Boosey & Hawkes)

Sight-reading: A piece up to eight bars in simple time.
Major keys up to two sharps and three flats.
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves.
GRADE IV

Scales & Arpeggios:
A major (one octave). C, B flat, E flat majors (two octaves).
C and D minors (two octaves). F sharp, G minors (twelfth).

Chromatic scales: starting on C & D (two octaves).

Dominant sevenths: in key of C (one octave).

Minors 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

Traditional
The Harmonious Blacksmith Ten Easy Tunes for Saxophone & Piano arr Cowles (Fentone F462)

J S Bach
Musette First Repertoire Pieces for Alto Saxophone (Boosey & Hawkes)

Grieg
Solveig’s Song Classical Solos (Alto edition) arr Both (Schott)

Mozart
Menuetto e Trio (from Symphony no 25 K 183) Time Pieces for E flat Saxophone vol 2 (ABRSM)

Ferguson
Petit Jeu First Repertoire Pieces for Alto Saxophone arr Wastall (Boosey & Hawkes 7145)

Handel
Siciliana and Allegro Take Ten for Alto Saxophone (Universal Edition UE 18836)

LIST B

Debussy
Le Petit Nègre Debussy Saxophone Album arr Rae (Universal Edition)

Debussy
Jimbo’s Lullaby Debussy Saxophone Album arr Rae (Universal Edition)

Weill
Tango-Ballade (from ‘The Threepenny Opera’) Time Pieces for E Flat Saxophone vol 2 arr Denley (ABRSM)

Shostakovich
Romance from The Gadfly (Fentone F690)

Street
Cruisin’ Streets Ahead (Saxtet 008)

Bernstein
Somewhere Leonard Bernstein for Alto Saxophone (Boosey & Hawkes)
LIST C

C Cowles  
Dixie: no 6 from ‘Finger Bobbins’ for unaccompanied saxophone  
(Studio Music)

Langey  
No 30: 80 Graded Studies for Saxophone book 1 arr Davies & Harris  
(Faber 510477)

Gariboldi  
Study no 11 Amazing Studies for Saxophone (Boosey & Hawkes)

Gariboldi  
Study No 31 80 Graded Studies for Saxophone book 1 (Faber Music)

Rae  
No 4: Twenty Modern Studies for Solo Saxophone (Universal Edition)

Gariboldi  
No 42: Easy Classical Studies for Saxophone arr Harle (Universal Edition UE 17770)

Sight-reading:  
A piece up to eight bars in simple time or 6/8 time.  
Major keys up to three sharps and three flats.  
Minor keys up to two sharps and two flats.  
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves.

GRADE V

Scales & Arpeggios:  
B flat, E flat, and E majors (two octaves).  
A flat, A majors (a twelfth).  
C and C sharp, D and E minors (two octaves).  
F and A minors (twelfth).

Chromatic scales: starting on D (two octaves)

Dominant sevenths: in the keys of B flat and G (two octaves)

Diminished sevenths: starting on C sharp and D (two octaves).

Minors 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
Debussy  The Little Shepherd Debussy Saxophone Album arr Rae (Universal Edition UE 1777)
Albéniz  Tango op 165 no 2 arr Staber (Schott)
Mussorgsky  The Old Castle no 2 Alto Saxophone Solos vol 1 ed Harvey (Chester Music/Music Sales)
Bizet  Overture from L’Arlésienne no 1 Alto Saxophone Solos vol 1 ed Harvey (Chester Music/Music Sales)
Elgar  Salut d’Amour arr Staber (Schott BSS3750)

LIST B
M Ellerby  Elegy for ‘Checkpoint Charlie’ for Alto Saxophone (Studio Music)
Prokofiev  Kijé’s Wedding Lieutenant Kijé Suite arr Maganini (Schauer)
Kodály  The Battle and Defeat of Napoleon no 4 Alto Saxophone Solos vol 1 ed Harvey (Chester Music/Music Sales)
G M Rodriguez  La Cumparsita No 5 Play Latin for Alto Saxophone arr Gout and Calland (Faber Music)
Desmond  Take Five Take Ten for E flat Saxophone and Piano arr Rae (Universal Edition UE 18836)

LIST C
G Lewin  Coast Road Twenty-two Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)
Andy Scott  China Doll no 2 Apollo Saxophone Quartet Series: Solo Saxophone book 1 (Astute Music)
Wilson  Vishuddha The Seven Chakra for Solo Saxophone (Camden CM239)
Rae  No 3: Groove it! Twenty Modern Studies for Solo Saxophone (Universal Edition/UEL 18820)
Lewin  Golden Sands or Hawk gets Bird Twenty-two Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)
Harris (ed)  No 37 or No 42: 80 Graded Studies for Saxophone book 1 (Faber Music 510477)

Sight-reading:  A piece up to eight bars in simple time or compound time. Major keys up to four sharps and three flats. Minor keys up to two sharps and two flats. Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves. Accidentals included.
GRADE VI

Scales & Arpeggios:  
B flat, B, D and F sharp majors (two octaves)  
G and A flat majors (twelfth)  
B, D and E minors (two octaves). G and G sharp minors (twelfth)  
Chromatic scales: starting on C flat (two octaves)  
Dominant sevenths: in the keys of C, B flat and E flat (two octaves)  
Diminished sevenths: starting on B and B flat (two octaves)  
Minors 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

Debussy  
Arabesque no 1 or Golliwogg’s Cake Walk Claude Debussy Saxophone Album (Universal Edition UE 1777)

Rachmaninov  
Vocalise John Harle’s Saxophone Album arr Harle (Boosey & Hawkes 6597)

J Balogh  
Gipsy Songs (with quasi cadenza) The Light Touch, for Alto Saxophone book 2 ed Lewin (Stainer & Bell)

Vaughan  
Dance of Job’s Comforters Saxophone Solos vol 2 arr Harvey

Williams  
La Boumiano: no 3 from ‘Tableaux de Provence’ for alto saxophone (Lemoine)

Mozart  
Minuet Solos for the Alto Saxophone Player arr Teal (Schirmer/Music Sales GS 33058)

LIST B

Binge  
Concerto: movement no 2: Romance (Weinberger)

Satie  
Prelude from Jack-in-the-Box no 1 Satie Saxophone Album arr Rae (Universal/UE 18508)

P Maurice  
La Boumiano: no 3 from ‘Tableaux de Provence’ for alto saxophone (Lemoine)

Ravel  
Pièce en forme de Habanera (E flat edition) arr Viard (Leduc AL17680)

Rae  
Situation Comedy Take Ten for E flat Saxophone and Piano (Universal Edition UE18836)
LIST C
Rae Helix or Latin Jive Twenty Modern Studies for Solo Saxophone (Universal Edition/UEL 18820)
Redpath Emerald Engine no 6 Saxophone Solos book 1 (Astute am 308-48)
G Lewin Hawk gets Bird 22 Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)
Ferling No 18: 48 Études d’après Ferling (Leduc/UMP AL20402)
Harris No 60: 80 Graded Studies for Saxophone book 2 arr Harris (Faber Music 509525)

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

GRADE VII

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

Chromatic scales: starting on B flat (up to high F or F sharp).

Dominant sevenths: in keys of B flat and A flat (two octaves).
D major in thirds (two octaves)

Minors 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

P Maurice  No 1 Farandoulo di Chatouno or no 4 Dis Alyscamps l’amo souspire: from ‘Tableaux de Provence’ for Alto Saxophone (Lemoine)

Vinci  Adagio and Allegro John Harle’s Saxophone Album (Boosey & Hawkes 6597)

Handel  Allegro, Largo and Final from op 1 no 12 arr Mule (Leduc)

Haydn  Gypsy Rondo Solos for the Alto Saxophone Player arr Teal (Schirmer/Music Sales GS33058)

Bozza  Aria for Alto Saxophone (Leduc)

Bach  Sonata no 6: second and third movements Allegro & Siciliano arr Mule (Leduc)

LIST B

Debussy  Danse Bohémienne Claude Debussy Saxophone Album (Universal Edition UE 1777)

Binge  Concerto for Alto Saxophone: first movement (Weinberger)

P Woods  Sonata: movement no 2 (Kendor/Music Sales)

Milhaud  Scaramouche: movement no 2 (Salabert)

Singelée  Solo de Concert op 74 Singelée Deux Pièces de Concert for Alto Saxophone (Lemoine/IMP)

Paul Carr  Habanera Four Comedy Dances E flat edition (Kendor Music/Music Sales)

R R Bennett  Three Piece Suite for Alto Saxophone and Piano: first movement or third movement (Novello)

LIST C

Ferling  48 études ed Mule: no 8 (Allegro moderato con fuoco) or no 18 (Vivace) (Leduc)

Wilson  Monody for Solo Saxophone (Camden CM 099)

Rae  Inside-out Twenty Modern Studies for Solo Saxophone (Universal Edition/UEL 18820)

Beethoven  Village Dance (page 78) Playing the Saxophone book 2 arr Londeix (Lemoine)

J S Bach  Suite no 1, second movement: Allemande (Lemoine)

Buckland  Brazilian Walk no 15 Saxophone Solos book 1 (Astute AM 308-48)

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

Scales & Arpeggios:  F sharp, G, A flat and A majors (twelfth)
F sharp, G, G sharp and A minors (twelfth)

All other keys, major and minor harmonic and melodic (two octaves or full compass at the candidate’s discretion).

Chromatic scales:  Low B flat to high F sharp
E flat, E, F, Fsharp (two octaves)

Dominant sevenths:  F sharp, G, A flat and A (one octave)
and all other keys (two octaves)

Diminished sevenths: starting on B flat, B and C (two octaves)
E flat and B flat majors in thirds (two octaves)

Whole tone scales: starting on C and C sharp (two octaves)

Minors 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

Milhaud  Vif Scaramouche for Alto Saxophone (Salabert)
Ridout  Concertino for alto saxophone (Emerson E145)
R R Bennett  Samba Triste no 1 Three Piece Suite for Alto Saxophone (Novello/Music Sales)
Bach  Sonata in G minor BWV 1020: movements no 2 and no 3 arr Harle (Universal Edition/UE 17774)
Grovelz Pierre Max  Sarabande et Allegro (Leduc)
Dubois  A l’Espagnole no 1 of Pièces Caractéristiques en forme de suite op 77 (Leduc)
B Heiden  Sonata for E flat Saxophone first movement Allegro (Schott ed 11195/MDS)
**LIST B**

<table>
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<th>Composer</th>
<th>Piece Description</th>
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<tr>
<td>Françaix</td>
<td>Five Exotic Dances: movements 1 and 3 and 5 (Schott)</td>
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<tr>
<td>Jolivet</td>
<td>Fantaisie-Impromptu (Leduc)</td>
</tr>
<tr>
<td>Rendell</td>
<td>Rock Study Saxophone Selection, alto (GSMD 85021)</td>
</tr>
<tr>
<td>P Maurice</td>
<td>Lou Cabridan: no 5 from ‘Tableaux de Provence’ for alto saxophone (Lemoine)</td>
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<tr>
<td>Schulhoff</td>
<td>Hot-Sonate for Alto Saxophone: first and second movements (Schott ED 7739/MDS)</td>
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<td>Guilhaud</td>
<td>First Concertino, trans Voxman: complete (E flat edition: Rubank/Studio Music)</td>
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**LIST C**

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<th>Composer</th>
<th>Piece Description</th>
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<tr>
<td>Lacour</td>
<td>Study no 48 and no 49 50 Études Façiles et Progressives vol 2 (Billaudot)</td>
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<tr>
<td>Bach</td>
<td>No 80 Easy Classical Studies for Saxophone arr Harle (Universal Edition)</td>
</tr>
<tr>
<td>J Wilson</td>
<td>Sahasrara The Seven Chakra for Solo Saxophone (Camden CM 239)</td>
</tr>
<tr>
<td>I Wilson</td>
<td>I Sleep at Waking, for Solo Saxophone (Camden Music CM 135/Spartan Press)</td>
</tr>
<tr>
<td>Debussy</td>
<td>Syrinx arr Londeix (Jobert)</td>
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<tr>
<td>Ferling</td>
<td>No 20 or no 26: 48 études d’après Ferling arr Mule (Leduc AL20402)</td>
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</table>

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

**SENIOR CERTIFICATE**

*Scales & Arpeggios:*

- F sharp, G, A flat and A majors (full compass)
- F sharp, G, G sharp, and A minors (full compass)
- All other keys, major and minor (full compass)
- Chromatic scales: starting on any note (full compass)
- Dominant sevenths: in all keys (full compass)
- Diminished sevenths: starting on any note B flat – F (full compass)
- B major in thirds (full compass)
- B minor in thirds (melodic and harmonic) (full compass)
- Whole tone scales: starting on B and B flat (full compass)
- Minors 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

H Gal
Suite for Alto Saxophone (Richard Schauer)

Tomasi
Introduction et Danse (Leduc)

Bozza
Fantasie Italienne (Leduc)

Bach
Sonata in G minor: any two contrasting movements arr Harle (Universal Edition UE 17774)

Leclair
Adagio, Allemande et Gigue (Les Classiques du Saxophone no 104) arr Mule (Leduc)

Richardson
Three Pieces op 22 (Emerson)

Jolivet
Fantasie-impromptu (Leduc)

Tcherepnin
Sonatine Sportive (Leduc)

LIST B

K O’Connell
Sonata for Saxophone and Piano: first movement (CMC)

Milhaud
Scaramouche: third movement (Salabert)

Heiden
Sonata in E Flat: first movement (Schott)

Harbison
Say It! or The Pope’s Way Twenty Authentic Bebop Jazz Solos (Abersold SU011)

B Heiden
Sonata for E flat Saxophone: first movement, Allegro (Schott ED 11195/MDS)

Françaix
Cinq Danses Exotiques for Alto Saxophone: any three dances (Schott ED 4745/MDS)

LIST C

J Buckley
Arabesque (John Buckley Publications)

Rae
Cyclone Twenty Modern Studies for Solo Saxophone (Universal Edition)

Bach
Cello Suite no 1: any two from Prelude, Allemande and Courante arr Londeix (Lemoine)

Dubois
Gigue from Suite Française (Leduc)

Ferling
48 Études ed Mule: no 36 (Scherzo) or no 40 (Allegretto) (Leduc)

Parker
Parker’s Mood Charlie Parker Omnibook (B flat or E flat edition) (Atlantic/Music Sales (B flat) AM3067 (E flat) AM27376)

Rendell
Ballad Improvisation Saxophone selection (GSMD 85021)

Sight-reading:
A short piece of suitable difficulty. Major or minor keys up to four sharps and four flats.
SOPRANO/TENOR SAXOPHONE

No marks will be awarded for incorrect music presented at 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 piano accompaniments are suitably transposed.

*All scales and arpeggios to be played tongued and legato.*

GRADE I

*Scales & Arpeggios:* F and G major (one octave) A minor (one octave). (minors 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**

*Grétry*  
Air from Richard Coeur de Lion *Learn as you Play Saxophone arr Wastall* (Boosey & Hawkes)

*Haydn*  
Allemande no 1 *Classical Album (tenor edition) arr Harle* (Universal Edition)

**LIST B**

*Cowles*  
Tri Time *Learn as you Play Saxophone arr Wastall* (Boosey & Hawkes 6379)

*Hyde*  
Soliloquy *Learn as you Play Saxophone arr Wastall* (Boosey & Hawkes 6379)

*Lyons*  
LIST C
Anon  Dakota Hymn (page 17) Playing the Saxophone book 1 arr Londeix (Lemoine)
Anon  Blue Bird (page 21) Playing the Saxophone book 1 arr Londeix (Lemoine)
Anon  Sweet Nightingale Starters for Saxophone arr Lewin (ABRSM)

Sight-reading: A piece up to eight bars in simple time in C, G or F major. Crotchets, minims, dotted minims and semibreves.

GRADE II

Scales & Arpeggios: D and E flat majors (one octave). D and E minors (one octave) (minors 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
Haydn  Minuet no 12 Classical Album arr Harle (Universal Edition)
Tchaikovsky  Old French Song no 5 Classical Album arr Harle (Universal Edition)
Schubert  Impromptu arr Londeix (Leduc)

LIST B
R Cole  Granite Learn as you Play Saxophone arr Wastall (Boosey & Hawkes)
Wastall  Midnight in Tobago Learn as you Play Saxophone arr Wastall (Boosey & Hawkes)

LIST C
Monteverdi  Prologue to Orfeo Playing the Saxophone book 2 arr Londeix (page11) (Lemoine)
Lewin  Rock Hard Starters for Saxophone arr Lewin (ABRSM)

Sight-reading: A piece up to eight bars in simple time. Major keys up to two sharps and one flat. Crotchets, quavers, minims, dotted minims and semibreves.
GRADE III

Scales & Arpeggios: B flat major one octave (upper octave). F, G majors (a twelfth)
D major (two octaves), B minor one octave (upper octave)
D minor (two octaves)
(minors in melodic or harmonic form at candidate’s choice)

Chromatic scales: starting on 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
Ilyinsky No 1: Berceuse First Repertoire Pieces for Tenor Saxophone ed Wastall (Boosey & Hawkes)
Schubert No 3: Serenade First Repertoire Pieces for Tenor Saxophone ed Wastall (Boosey & Hawkes)
Offenbach Barcarolle Classical Saxophone Solos (tenor edition) arr Both (Schott)

LIST B
Harris Foxtrot First Repertoire Pieces for Tenor Saxophone ed Wastall (Boosey & Hawkes)
Anon The Londonderry Air Classical Saxophone Solos arr Both (Schott)

LIST C
Anon Japanese Traditional Song (page 12) Allemande (page 28) Playing the Saxophone book 2 arr Londeix (Lemoine)
Handel Bourrée 22 Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)
Lewin Bermuda Breeze Starters for Saxophone arr Lewin (ABRSM)

Sight-reading: A piece up to eight bars in simple time.
Major keys up to two sharps and one flat.
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves.
GRADE IV

**Scales & Arpeggios:**
A major (one octave). C, E flat majors (two octaves)
C minor (two octaves). F sharp, G minors (twelfth)

Chromatic scales: starting on C & D (two octaves)

Dominant seventh: in key of C (one octave).

minors 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**

**Bach**
No 4: Musette *First Repertoire Pieces for Tenor Saxophone* ed Wastall (Boosey & Hawkes)

**Grieg**
Solveig’s Song *Classical Solos* arr Both (Schott)

**Mozart**
Minuet and Trio no 7 *Classical Album* arr Harle (Universal Edition)

**LIST B**

**Benjamin**
Jamaican Rhumba *Learn as you Play Saxophone* arr Wastall (Boosey & Hawkes)

**Maltby**
Heather on the Hill no 2 *First Repertoire Pieces for Tenor Saxophone* ed Wastall (Boosey & Hawkes)

**Blemant**
Petit Jeu *First Repertoire Pieces for Tenor Saxophone* ed Wastall (Boosey & Hawkes)

**LIST C**

**Lewin**
Coast Road 22 *Unaccompanied Pieces* arr Lewin (ABRSM)

**Rae**
No 1: Turnabout 20 Modern Studies for Solo Saxophone (Universal Edition)

**Anon**
Scottish Melody *Playing the Saxophone* book 2 arr Londeix (page34) (Lemoine)

**Sight-reading:**
A piece up to eight bars in simple time or 6/8 time.
Major keys up to three sharps and three flats.
Minor keys up to two sharps and two flats.
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves.
GRADE V

*Scales & Arpeggios:*  
- E major (two octaves). A flat, A majors (twelfth)  
- B, C sharp majors, D and E minors (two octaves)  
- F minor (twelfth)  
- Chromatic scales: starting on B and E (two octaves)  

Dominant sevenths: in keys of F and G (two octaves)  

Diminished seventh: starting on C (two octaves)  

(minors 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**  
**Bach**  
Cello Suite no 3 Bourées no 1 and no 2, no 1 Solos for the Tenor Saxophone Player ed Teal (Schirmer/Music Sales)

**Dvořák**  
Lament no 5 Solos for the Tenor Saxophone Player ed Teal (Schirmer/Music Sales)

**Telemann**  
Aria Classical Saxophone Solos arr Both (Schott)

**LIST B**  
**R Cole**  
Hooligan Strain First Repertoire Pieces for Tenor Saxophone ed Wastall (Boosey & Hawkes)

**Prokofiev**  
Kijé’s Wedding Lieutenant Kijé Suite arr Maganini (Schauer)

**Granados**  
Andaluza, Playera, no 4 Tenor Saxophone Solos vol 1 ed Harvey (Chester Music/Music Sales)

**LIST C**  
**Rae**  
No 3: Groove it! 20 Modern Studies for Solo Saxophone (Universal Edition)

**Lewin**  
Golden Sands or Hawk Gets Bird 22 Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)

**Bach**  
Bourrées no 1 and no 2 (page 40) Playing the Saxophone book 2 arr Londeix (Lemoine)

*Sight-reading:*  
A piece up to eight bars in simple time or 6/8 time.  
Major keys up to three sharps and three flats.  
Minor keys up to two sharps and two flats.  
Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves. Accidentals included.
GRADE VI

Scales & Arpeggios:  B flat, B, D and F majors (two octaves). G and A flat majors (two octaves)
B, D and E minors (two octaves) G, G sharp minors (twelfth)

Chromatic scales: starting on B flat (two octaves)

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

Diminished Sevenths: starting on B and B flat (two octaves)

(minors 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
Fiocco  No 6: Arioso Tenor Saxophone Solos vol 2 ed Harvey (Chester Music/Music Sales)
Mendelssohn  No 9: Song without Words Solos for the Tenor Saxophone Player ed Teal (Schirmer/Music Sales)
Handel  Sonata in G minor: movement no 4 trans Londeix (Lemoine)

LIST B
Ravel  Bolero no 1 Tenor Saxophone Solos vol 2 ed Harvey (Chester Music/Music Sales)
Moszkowski  No 10: Spanish Dance op 12 no 2 Solos for the Tenor Saxophone Player ed Teal (Schirmer/Music Sales)
Cowles  Bala Breeze and Bala Bounce from Three Sketches of Bala no 4 Tenor Saxophone Solos vol 2 ed Harvey (Chester Music/Music Sales)

LIST C
J Balogh  Gipsy Songs (with quasi cadenza) The Light Touch for Alto Saxophone book 2 ed Lewin (Stainer & Bell)
Rae  No 7: Helix 20 Modern Studies for Solo Saxophone (Universal Edition)
Lange  Vintage Dance 22 Unaccompanied Pieces for Saxophone arr Lewin (ABRSM)

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

Scales & Arpeggios:
- B, B flat, C, D, E flat, F and C sharp majors (two octaves).
- A flat, G and F sharp majors (twelfth)
- B, B flat, C, and F minors (two octaves).
- A, F sharp and G sharp minors (twelfth).

Chromatic scales: starting on B flat (up to high F).

Dominant sevenths: in keys of B flat and A flat (two octaves)

C major in thirds (two octaves)

(minors 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

Singelée
- Fourth Solo de Concert (Molenaar/Phoenix Music)

Ravel
- Pièce en forme de Habanera trans Viard (Leduc)

LIST B

Harvey
- No 5: Rue Maurice-Bertaux Tenor Saxophone Solos vol 2 ed Harvey (Chester Music/Music Sales)

Saint-Saëns
- Allegro Appasionato op 43 no 11 Solos for the Tenor Saxophone Player ed Teal (Schirmer/Music Sales)

Villa-Lobos
- Fantasia: movement no 2 (Péer-Southern)

LIST C

Rae
- Inside-Out 20 Modern Studies for Solo Saxophone (Universal Edition)

Beethoven
- Village Dance (page 78) Playing the Saxophone book 2 arr Londeix (Lemoine)

Bach
- Cantata no 1 (page 83) Playing the Saxophone book 2 arr Londeix (Lemoine)

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

Scales & Arpeggios:

F sharp, G, A flat and A majors (twelfth).
F sharp, G, G sharp and A minors (twelfth)

All other keys, major and minor harmonic and melodic (two octaves or full compass at the candidate’s discretion)

Chromatic scales: low B flat to high F sharp, E flat, E, F, F sharp (two octaves)

Dominant sevenths: F sharp, G, A flat and A (one octave) and all other keys (two octaves)

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

E flat and B flat majors in thirds (two octaves)

Whole tone scales: starting on C and C sharp (two octaves)

(minors 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

P Max Dubois

Vieille Chanson and Rondinade for tenor saxophone (Billaudot)

Marcello

Concerto in C minor arr Joosen (Molenaar/Phoenix Music)

Bach

Sonata in G minor BWV 1020: movements no 2 and no 3 arr Harle (Universal Edition)

LIST B

Tuthill

Sonata op 56: movements no 2 and no 3 (Southern Music)

Schmitt

Songe de Coppéliaus (Lemoine)

Albeniz

Mallorca (Music Sales)
LIST C

Bach
Cello Suite no 1: Minuets no 1 and no 2 and Gigue (no repeats)
arr Londeix (Lemoine)

Mozart
Country Dances (page 89) Playing the Saxophone book 2 arr Londeix
(Lemoine)

Rae
No 19: Side-Winder 20 Modern Studies for Solo Saxophone (Universal Edition)

Sight-reading:
A short piece of suitable difficulty.

SENIOR CERTIFICATE

Scales & Arpeggios:
F sharp - A major; F sharp - A minor (twelfth)
All other keys, major and minor (two octaves)

Chromatic scales: starting on B flat (two and a half octaves)
F sharp - A (twelfth) and any other note (two octaves)

Dominant sevenths: in the keys of B, C, D flat and D (one octave)
and all other keys (two octaves)

Diminished sevenths: starting on any note B flat – F (two octaves).
B major in thirds (two octaves).
B minor in thirds (two octaves).

(minors in both melodic and harmonic forms including B minor in thirds)

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  
Sonata in G minor, BWV 1020 arr Harle (*Universal Edition*)
Handel  
Sonata in G minor op 1 no 6 trans Londeix (*Leduc*)
Guilhaud  
First Concertino trans Voxman (*Rubank/Studio*)

LIST B
Anderson  
Sonata no 1 (*Southern Music Company*)
Villa-Lobos  
Fantasia: movement no 1 (*Pêer-Southern*)
Martin  
Ballade for Tenor Trombone/Sax (*Universal/UE 11250*)

LIST C
Rae  
No 20: Cyclone 20 *Modern Studies for Solo Saxophone* (*Universal Edition*)
A Bullard  
Scherzando Sax: no 56 from *Sixty for Sax* (*ABRSM*)
Ferling  
48 Études ed Mule: no 36 (Scherzo) or no 40 (Allegretto) (*Leduc*)
T Mashima  
Rhapsody *New Concert Studies for Saxophone* (*De Haske*)

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

No marks will be awarded for incorrect music presented at 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

**Gregson**
Little Minuet *Nine Miniatures for Horn* (Brass Wind Publications)

**Premru**
Wimbledon Waltz *Up Front Album for French Horn grade 1* (Brass Wind Publications)

**Lawrance**
Waits and Measures *Six Modern Pieces for French Horn* (Brass Wind Publications)

**JS Bach**
Choral *Pièces Classiques pour Cor* (Billaudot)

**Ridgeon**
Call my Bluff *Nine Miniatures for French Horn* (Brass Wind Publications)

**Charpentier**
Te Deum *Pièces Classiques pour Cor* (Billaudot)

LIST B

**Bourgeois**
Cornucopia *Up Front Album for French Horn book 1* (Brass Wind Publications)

**Lully**
No 3: Menuet *Pièces Classiques pour Cor* (Billaudot)

**Lawrance**
Amber *Six Modern Pieces for Horn* (Brass Wind Publications)

**Gregson**
Lullaby *Nine Miniatures for French Horn* (Brass Wind Publications)

**Handel**
No 11: Aria *Pièces Classiques pour Cor* (Billaudot)

**Ridgeon**
Hide and Seek *Nine Miniatures for French Horn* (Brass Wind Publications)
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, minims, dotted minims and semibreves; crotchet, quaver and minim rests.
French Horn 2015-2018

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.

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**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:  No 7 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)
Glèrè  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. 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. Unaccompanied pieces are marked with an asterisk (*)

GRADE I

Scales & Arpeggios: B flat, C and G 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

A Butterworth | Sumani Keynotes: Album for Trumpet (Brass Wind Publications)
Bernstein     | One Hand, One Heart Easy Winners (Brass Wind Publications)
Gregson      | No 1: Prelude Ten Miniatures for Trumpet (Brass Wind Publications)
Crosse        | Intrada Up Front Album for Trumpet grade 1 (Brass Wind Publications)
Runswick      | Offshore Up Front Album for Trumpet grade 1 (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)
Handel        | Minuet (from Water Music) Time pieces for Trumpet vol 1 Harris & Wallace (ABRSM)
Teleman       | Allegretto (from Fantasia No 4) Time pieces for Trumpet vol 1 Harris & Wallace (ABRSM)
Susato        | La Mourisque Winner Scores All (Brass Wind Publications 0138TC)
Tchaikovsky   | Dance of the Mirlitons Winner Scores All (Brass Wind Publications 0138TC)
<table>
<thead>
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<th>LIST B</th>
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<tbody>
<tr>
<td>E Gregson</td>
<td>No 2: Ostinato <em>Ten Miniatures for Trumpet</em> (Brass Wind Publications)</td>
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<tr>
<td>G Cohan</td>
<td>Give My Regards To Broadway <em>Easy Winners</em> (Brass Wind Publications)</td>
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<tr>
<td>D Coombes</td>
<td>Trumpet out West <em>Keynotes: Album for Trumpet</em> (Brass Wind Publications)</td>
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<tr>
<td>E Gregson</td>
<td>Dance <em>Up Front Album for Trumpet grade 1</em> (Brass Wind Publications)</td>
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<tr>
<td>Bourgeois</td>
<td>Elastic Frog <em>Up Front Album for Trumpet grade 1</em> (Brass Wind Publications)</td>
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<td>Premru</td>
<td>Linzer Lullaby <em>Up Front Album for Trumpet grade 1</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td><em>Gregson</em></td>
<td>No 5: Mark’s Tune <em>20 Supplementary Tunes for Beginner Brass</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Bernstein</td>
<td>One Hand, One Heart (from West Side Story) <em>Easy Winners for Treble Brass</em> (Brass Wind Publications 0124TC) NB Piano accompaniment sold separately</td>
</tr>
<tr>
<td>Spiritual (anon)</td>
<td>All Night, All Day page 7 <em>Easy Winners</em> (Brass Wind Publications 0124TC)</td>
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<th>LIST C</th>
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<tr>
<td>Endresen</td>
<td>No 1 or no 2: <em>Supplementary Studies for Trumpet</em> (Rubank/Studio Music)</td>
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<tr>
<td>J Arban</td>
<td>No 11 or no 12 (page 13): <em>Cornet Method</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Philip Sparke</td>
<td>Marching Home no 7 or Tickertape Parade <em>Skilful Studies for Trumpet, Cornet, Flugelhorn or Tenor Horn</em> Anglo Music (AMP) 098-401</td>
</tr>
<tr>
<td>Philip Sparke</td>
<td>Modal Melody <em>Starter Solos for Trumpet</em> (Anglo Music AMP 153-400)</td>
</tr>
</tbody>
</table>

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

Scales & Arpeggios: D and A majors
D and E 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

*Davis Tiny Minuet Polished Brass (Brass Wind Publications)
*Davis Jumping Jack Rap Polished Brass (Brass Wind Publications)
Purcell No 1: Trumpet Tune Old English Trumpet Tunes book 1 (OUP)
Gregson No 5: Lullaby Ten Miniatures for Trumpet (Brass Wind Publications)
Gregson Rhythmic Dance Ten Miniatures for Trumpet (Brass Wind Publications)
Ramskill Music Hall Song Keynotes: Album for Trumpet (Brass Wind Publications)
Mozart Aria from "The Marriage of Figaro" Winners Galore (Brass Wind Publications)
Smetana Vltava from 'Ma Vlast' Winners Galore (Brass Wind Publications)
J S Bach O Jesulein Süss no 16 First Book of Trumpet Solos arr Wallace & Miller (Faber Music)
Clarke Minuet no 10 First Book of Trumpet Solos arr Wallace & Miller (Faber Music)
Mozart Aria Winner Scores All (Brass Wind Publications 0138TC)

LIST B

Gregson No 3: Gopak Ten Miniatures for Trumpet (Brass Wind Publications)
Purcell No 2: Trumpet Air Old English Trumpet Tunes book 1 (OUP)
Woolfenden Valse Triste Up Front Album for Trumpet book 2 (Brass Wind Publications)
Tracey Sassy Up Front Album for Trumpet book 2 (Brass Wind Publications)
*Davis Beefy Bongo Polished Brass (Brass Wind Publications)
*Davis Geared up Polished Brass (Brass Wind Publications)
Di Capua O Solo Mio All Jazzed Up (Brass Wind Publications)
Daly Postman Pat Winners Galore (Brass Wind Publications)
Gilbert & Sullivan March from 'The Pirates of Penzance' Winners Galore (Brass Wind Publications)
Bart Where is Love page 14 Easy Winners for Treble Brass (Brass Wind Publications 0124TC)
GIlkyson The Bare Necessities Winner Scores All for Treble Brass (Brass Wind Publications 0138TC)
Pam Wedgwood Easy Tiger or Buttercup Really Easy Jazzin About for Trumpet (Faber Music)
LIST C

Endresen
No 3 or no 4 or 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)

Philip Sparke
Norwegian Mood no 8 or Cowboy Carol or Tom’s Tune Skilful Studies for Trumpet Cornet, Flugelhorn or Tenor Horn Anglo Music (AMP) 098401

James Rae
Study no 31 or 33 Jazz Trumpet Studies (Faber Music)

J Arban
No 13 (page 26) Tempo di Marica Cornet Method (Boosey & Hawkes)

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: E flat and F major (one octave).
G and B flat major (twelfth).
B and G harmonic minor (one octave)
Chromatic scale beginning on C (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

*Davis
Shake, Quiver and Quake Polished Brass (Brass Wind Publications)

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

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

P Harris
No 2: Berceuse Six Miniatures for Trumpet (Ricordi)

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

Horovitz
On parade Up front album for trumpet book 2 (Brass Wind Publications)

C W Smith
Something Else All Jazzed Up (Brass Wind Publications)

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

Vivaldi
Spring from The Four Seasons Easy Winners (Brass Wind Publications)

Gluck
Che Faro Great Winners for Treble Brass (Brass Wind Publications 0132)

Trad English
Greensleeves no 8 from Skilful Solos for Trumpet, Cornet, Flugelhorn or Tenor Horn (arr Sparke) Anglo Music (AMP\0 191-400)
LIST B

*Davis

Itchy Scratchy Polished Brass (Brass Wind Publications)

Handel

No 4: March Old English Trumpet Tunes book 1 (OUP)

P Harris

No 1: Fanfare Six Miniatures for Trumpet (Ricordi/UMP)

P Harris

No 5: Serenade Six Miniatures for Trumpet (Ricordi/UMP)

Gregson

No 7: Slightly Slavic Ten Miniatures for Trumpet (Brass Wind Publications)

Butterworth

Processional Fanfare Up Front Album for Trumpet book 2 (Brass Wind Publications)

Andersson

Super Trouper Easy Winners (Brass Wind Publications)

Norman

James Bond Theme Easy Winners (Brass Wind Publications)

Holst

Jupiter from The Planets Easy Winners (Brass Wind Publications)

Josef Karai

Game of Tag no 16 from Cornet (Trumpet) Music for Beginners arr Borst & Bogár (Editio Musica Budapest Z.6627)

LIST C

Endresen

No 6 or no 8 or no 10: Supplementary Studies for Trumpet (Rubank/Studio Music)

*Gregson

no 11: Moto Perpetuo 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

*Gregson

no 13: Pop Song 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

*Gregson

No 14: Justin’s March 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

*Gregson

no 15: Bulgarian Dance 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

Philip Sparke

Rondino or Classical Theme no 22 or 24 from Skilful Studies for Trumpet, Cornet, Flugelhorn or Tenor Horn (AMP 098-401)

James Rae

Study no 37 or 43 from Jazz Trumpet Studies (Faber Music)

J Arban

No 16 or no 17 (page 14) Cornet Method (Boosey & Hawkes)

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, minims, dotted minims and semibreves; crotchet and minim rests.
GRADE IV

Scales & Arpeggios: G major (two octaves). B flat major (twelfth), E and A flat major (one octave)

C harmonic minor (twelfth), B harmonic minor (twelfth)
A melodic minor (two octaves)

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

Dominant sevenths: in the key of F (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

*Davis  Karaoke Kick Start Polished Brass (Brass Wind Publications)
*Davis  Tap Dance Polished Brass (Brass Wind Publications)
Greene  No 10: Trumpet Tune Old English Trumpet Tunes vol 1 (OUP)
Bach    No 7: Marche Play Solo Trumpet (Faber Music)
Purcell The Queen’s Dolour (a farewell) The Wonderful World of Purcell (Kevin Mayhew)
Handel  No 6: Minuet and Trio Old English Trumpet Tunes vol 1 (OUP)
Gregson No 9: March Triste Ten Miniatures for Trumpet (Brass Wind Publications)
Gregson No 10: Scherzo Ten Miniatures for Trumpet (Brass Wind Publications)
Harris  No 3: March Six Miniatures for Trumpet (Ricordi)
*Gregson No 17: Folk Song 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)
*Gregson No 19: Fanfare 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)
Gorb    Hora A Tango to Bali (Brass Wind Publications)
Gregson Serenade Cameos for Trumpet (Brass Wind Publications)
Pinkard Sweet Georgia Brown All Jazzed Up (Brass Wind Publications)
LIST B

*Davis

Horn of Wonder Polished Brass (Brass Wind Publications)

*Davis

Flamenco Flirt Polished Brass (Brass Wind Publications)

Purcell

No 12: Sonata for Trumpet and Strings Old English Trumpet Tunes vol 1 (OUP)

Hummel

No 8: Indian Rondo Play Solo Trumpet (Faber Music)

Gregson

No 8: Folk Dance Ten Miniatures for Trumpet (Brass Wind Publications)

Farnaby

No 16: Giles Farnaby’s Dreame Play Solo Trumpet (Faber Music)

Harris

No 6: Dance Six Miniatures for Trumpet (Ricordi)

Purcell

Fairest Isle from ‘King Arthur’ The Wonderful World of Purcell (Kevin Mayhew)

Gorb

A Tango to Bali (Brass Wind Publications)

Gorb

Kalevala A Tango to Bali (Brass Wind Publications)

*Gregson

No 18: Habanera and Ragtime 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)

Gregson

Intrada Cameos for Trumpet (Brass Wind Publications)

Bernstein

Cool from Great Winners for Treble Brass (Brass Wind Publications 0132)

LIST C

Endersen

No 8 or no 11 or no 12 or no 13: Supplementary Studies for Trumpet (Rubank/Studio Music)

Bourgeois

No 1 or no 2 or no 3 or no 4: Ace of Trumpets (Brass Wind Publications)

Clarke

Weldon Featuring Rhythm: for Treble Brass (Brass Wind Publications)

Philip Sparke

Shepherd’s Song or Ursa Minor 33 or 35 from Skilful Studies for Trumpet, Cornet, Flugelhorn or Tenor Horn (AMP 098-401)

James Rae

Study no 44 or 48 from Jazz Trumpet Studies (Faber Music)

J Arban

No 19 (page 24) Cornet Method (Boosey & Hawkes)

Sight-reading:

A short piece up to sixteen bars in simple time.
Major keys up to three sharps and three flats.
Crotchet, dotted crotchet, quavers, minims, dotted minims and semibreves; crotchet, quaver and minim rests.

GRADE V

Scales & Arpeggios:

B flat, A flat and A major (two octaves) E flat major (twelfth)
D minor, harmonic and melodic (twelfth)
G and A 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 (two octaves)
Diminished sevenths: starting on C (one octave)

All the above tongued and slurred.
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.

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<td>Blow</td>
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<td>J S Bach</td>
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<td>Hupfeld</td>
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<td>Shearing</td>
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<td>Clarke</td>
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<td>Saint-Saëns</td>
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<td>Hansen</td>
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LIST C

Endresen
No 15 or no 17 or no 18 or no 21: Supplementary Studies for Trumpet (Rubank/Studio Music)

Hering
No 11 or no 28: Forty Progressive Studies for Trumpet (Boosey & Hawkes)

Bourgeois
No 5 or no 6 or no 7: Ace of Trumpets (Brass Wind Publications)

Clarke
Cossack Dance Featuring Rhythm: for Treble Brass (Brass Wind Publications)

Hering
No 11 or no 28: Forty Progressive Studies for Trumpet (Boosey & Hawkes)

Bourgeois
No 5 or no 6 or no 7: Ace of Trumpets (Brass Wind Publications)

Clarke
Cossack Dance Featuring Rhythm: for Treble Brass (Brass Wind Publications)

J Arban
Andante con spirito in E flat no 9 page 106 Cornet Method (Boosey & Hawkes)

James Rae
Study no 61 from Jazz Trumpet Studies (Faber Music)

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

GRADE VI

Scales:
C, B, A flat and F sharp major (two octaves)

Cromatic scales: starting on F sharp, B and C minor (harmonic and melodic) (two octaves)

Arpeggios:
F sharp, B and C minor (harmonic and melodic) (two octaves)

Dominant sevenths: in the key of E flat, E and F (two octaves)

Diminished sevenths: starting on F sharp, B flat and B (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

Stanley
No 11: Trumpet Voluntary Old English Trumpet Tunes book 1 (OUP)

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)

Boyce
No 13: Trumpet Voluntary Old English Trumpet Tunes book 1 (OUP)

Wallace
No 18: The Moose is Loose Play Solo Trumpet (Faber Music)

Proust
Orientales (Leduc)

Porter
Night and Day Big Chillers (Brass Wind Publications)

Warren
Chattanooga Choo-Choo Big Chillers (Brass Wind Publications)

Fauré
Romance Without Words Divertissement (Brass Wind Publications)

Chabrier
Themes from Espana Absolutely Trumpet (Brass Wind Publications)

Haydn
Andante second movement Trumpet Concerto in E flat HobVIIe/1 (Henle HN 456) or (Universal HM 223 B flat/E flat edition)
LIST B

Bernstein  Rondo for Lifey (Boosey & Hawkes)
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)
Gorb  Gamelan A Tango to Bali (Brass Wind Publications)
Waller  Ain’t Misbehavin’ Big Chillers (Brass Wind Publications)
Ledbury  Revelation Big Chillers (Brass Wind Publications)
Delibes  Passepied Divertissement (Brass Wind Publications)
Handel  Let The Bright Seraphim Absolutely Trumpet (Brass Wind Publications)
Dvořák  Rusalka’s Song to the Moor from Rusalka Available in Album: Shepherd’s Song arr Wilson (Winwood Music 0084)

Tchaikovsky  No 17: Chanson Napolitaine Play Solo Trumpet (Faber Music)

LIST C

Hering  No 31 or no 40: Forty Progressive Studies for Trumpet (Boosey & Hawkes)
Bourgeois  No 8 or no 9 or no 10: Ace of Trumpets (Brass Wind Publications)
Clarke  Castletown Featuring Rhythm: for Treble Brass (Brass Wind Publications)
Clarke  Fanfare Featuring Rhythm: for Treble Brass (Brass Wind Publications)
J Arban  Andantino in B flat no 9 page 117 from Cornet Method (Boosey & Hawkes)

Vizzutti  Rain Forest or Space from Explorations for Trumpet(de Haske DHP 1023183-400)

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

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

Donato  Prelude and Allegro (Leduc)

Gibbons  Suite for Trumpet (first and any other movement) (Stainer & Bell)

Eröd  No 8: Enjoying Life Contemporary Music for Trumpet (Boosey & Hawkes)

Bernstein  No 6: Red, White, and Blues Contemporary Music for Trumpet (Boosey & Hawkes)

Montbrun  Scherzo (Leduc)

*Bourgeois  No 1: Allegro Vivace Fantasy Pieces (Brass Wind Publications)

*Bourgeois  No 5: Allegro Vivace Fantasy Pieces (Brass Wind Publications)

Hummel  Andante second movement Concerto for Trumpet (Kevin Mayhew: B flat/E flat Edition) or (Boosey & Hawkes B flat edition)

Boyce  Trumpet Voluntary no 13 from Old English Trumpet Tunes book 1 arr Lawton (OUP)

John Golland  Ballade for Cornet op 72 no 1 (Studio Music)

Neruda  Concerto for Trumpet and Strings: second movement (Musica Rara MR 1817a/Brass Wind Publications) or (Breitkopf)

LIST B

Martinu  Sonatina (Leduc)

Baudrier  Suite (Leduc)

Telemann  Sonata in C minor (Billaudot)

Aroutiounian  Aria and Scherzo (Leduc)

Sanders  Square-Dance (Stainer & Bell)

Archibald  Gopak from Russian Roulette (Brass Wind Publications)

Hansen  Allegro con Anima third movement form Sonata for Cornet op 18 (Hansen WH 13213)

Gabaye  Boutade (Leduc AL21761 B flat/C edition)
LIST C

Hering
No 37 or no 38: Forty Progressive Studies (Boosey & Hawkes)

Bourgeois
No 11 or no 12 or no 13: Ace of Trumpets (Brass Wind Publications)

Clarke
Russian Picture Featuring Rhythm: for Treble Brass (Brass Wind Publications)

Allen Vizzutti
Funk from 20 Dances for Trumpet (de Haske, Hal Leonard)

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:
All major and minor keys, harmonic and melodic, tongued and
slurred.

Beginning on low F sharp – low C (compass two octaves)
Beginning low C sharp – F natural (compass a twelfth)

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

**Haydn**
Trumpet Concerto in E flat: movements no 1 or no 3 (*Boosey & Hawkes*)

**Hummel**
Trumpet Concerto: movements no 1 or no 3 (*Boosey & Hawkes*)

**F Peeters**
Sonata: movements no 1 and no 2 or movements no 2 and no 3 (*Peters Edition*)

**Copland**
No 2: Quiet City *Contemporary Music for Trumpet* (*Boosey & Hawkes*)

**M Davies**
No 4: Sonatina for Solo Trumpet *Contemporary Music for Trumpet* (*Boosey & Hawkes*)

**Ibert**
Impromptu (*Leduc*)

**Laue**
Trumpet Concerto in F: movements no 1 (*Brass Wind Publications*)

**J S Bach**
Mighty Lord and King All Glorious from *Christmas Oratorio* Handel and Bach Arias for D or E♭ Trumpet or Soprano Cornet arr Cranmer (*ABRSM D/E flat edition*)

**Handel**
Overture, Aire (Menuetto) and March (Bourée) *Suite in D* (*Musica Rara MR 1225 B flat/D edition*)

**Neruda**
First or third movement Trumpet Concerto in E flat (*Musica Rara MR1817a*) or (*Brass Wind Publications: B flat/E flat edition*)

**Eric Ball**
Woodland Song for Flugelhorn or Cornet (with cadenza) (*G & M Brand*)

## LIST B

**Busser**
Variations op 53 (*Leduc*)

**Busser**
Andante et Scherzo op 44 (*Leduc*)

**Wright**
Concerto in B flat: movement no 1 or no 2 (*Studio Music*)

**Françaix**
Prelude and Sarabande from Prelude, Sarabande et Gigue (*Eschig*)

**Bourgeois**
No 3: Presto *Fantasy Pieces* (*Brass Wind Publications*)

**Bourgeois**
No 4: Slow Waltz *Fantasy Pieces* (*Brass Wind Publications*)

**Goedicke**
Concert Étude (*Belwin-Mills*)

**Thumé**
Fantaise for Cornet or Trumpet (*Leduc AL22754*)

**Bellstedt**
Napoli (arr Brand G & M Brand) or available in the album Shepherd’s Song arr Wilson (*Winwood Music 0084*)

**Himes**
Concertino for Flugelhorn & Brass Bank first movement *Rondo Burlesca* (*Studio Music*)

**Hindemith**
Sonata for Trumpet and Piano: first movement (*Schott ed 3643*)

## LIST C

**S Smith**
No 4 or no 5: *A book of studies for trumpet* (*OUP*) only available as authorized photocopy

**S Hering**
No 37 or no 38: *Forty progressive studies for trumpet* (*Boosey & Hawkes*)

**Bourgeois**
No 15 or no 16 or no 17: *Ace of trumpets* (*Brass Wind Publications*)

**J S Bach**
Study no 6 in D minor or No 7 in E flat from *The Well-Tempered Player* (*Winwood RMPC 0015*)

**Herbert L Clarke**
Allegro Moderato in C or Allegro Misterioso in B flat minor no 1 or 4 from *Characteristic Studies for the Cornet* (*Carl Fisher*)

**J Arban**
Study no 1, 2 or 10 *Fourteen Studies Cornet Method* (*Boosey & Hawkes*)

**Walter Smith**
Study no 1 or 2 from *Top Tones for Trumpet* (*Carl Fisher*)
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: All major and minor keys, harmonic and melodic, tongued and slurred.

- Chromatic scales: starting on F sharp, G, A flat, B, B flat and C (two octaves)
- Diminished sevenths: starting on F sharp, G, A flat, B, B flat, and C (two octaves)
- Dominant sevenths: in the keys of B, C, C sharp, D, E flat and F (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 Haydn
- Trumpet Concerto in E flat: movements no 1 and no 2 or movements no 2 and no 3 (Boosey & Hawkes)

Hindemith
- Sonata (Schott)

Hummel
- Trumpet Concerto in E flat: movements no 1 and no 2 or movements no 2 and no 3 (Boosey & Hawkes)

D Wright
- Cornet Concerto in B flat (Studio Music)

Neruda
- Trumpet Concerto movements no 1 and no 2 or movements no 2 and no 3 (Breitkopf MR 1817)

Peeters
- Sonata for Trumpet and Piano movements no 1 and no 2 or movements no 2 and no 3 (Peters Edition)

Proctor
- The Huffle (Brass Wind Publications)

Stevens
- Sonata movements no 1 and no 2 or movements no 2 and no 3 (Peters Edition)

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

Sparke
- Song and Dance (Studio Music)

Purcell
- Sonata no 1 in D (Robert King Music/IMC 2089)

Albinoni
- Concerto in B flat for Trumpet and Orchestra JeanThilde orchestra reconstruction Maurice André Collection (Gérard Bilaudot Éditeur)
LIST B

Enesco
- Légende (Enoch & Cie)

M Davies
- Sonatina for Solo Trumpet Contemporary Music for Trumpet (Boosey & Hawkes)

Bozza
- Caprice no 1 op 47 (Leduc)

Bozza
- Rustiques (Alphonse Leduc)

M Arnold
- Fantasy (Faber Music)

Fiala
- Divertimento in D (Faber Music)

Laue
- Trumpet Concerto in F: movements no 1 and no 2 or movements no 2 and no 3

Weber
- Variations in F (Faber Music)

Balay
- Andante et Allegro (Leduc)

Goedicke
- Konzert-Etude op 45 EMR 6032

Golland
- Ballade op 72 no 1 (Studio Music)

Barat
- Fantasie in E♭ for Cornet/Trumpet & Piano (Leduc AL 21913)

LIST C

J Arban
- Any one of the fourteen studies from the Cornet Method (Boosey & Hawkes) also available in Method for Cornet (Carl Fischer)

Bourgeois
- No 18 or no 19 Ace of Trumpets (Brass Wind Publications)

Vizzutti
- Any Study from Advanced Etudes for Trumpet The Brass Press (editions BIM)

Walter M Smith
- Any Study from Top Tones for the Trumpeter, 30 Modern Etudes (Carl Fisher)

Theo Charlier
- Study 1, 2, 3 or 4 from Trente-six Etudes Transcendantes pour Trompette Cornet. A Pistons ou Buble B♭ Nouvelle édition (Éditions Musicales Alphonse Leduc).

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. 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* (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)
LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</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>
</tr>
<tr>
<td>Butterworth</td>
<td></td>
<td>Nordic Song</td>
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<tr>
<td>Brightmore</td>
<td></td>
<td>Morning Ride</td>
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<tr>
<td>Brightmore</td>
<td></td>
<td>German Folk Song</td>
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<tr>
<td>Pearson</td>
<td></td>
<td>Sunset Strip</td>
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<td>Ifor James</td>
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<td>Reflections</td>
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LIST C

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<thead>
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<th>Title</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>
</tr>
<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>
</tr>
</tbody>
</table>

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)

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>Title</th>
<th>Edition</th>
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</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></td>
<td>Nocturne</td>
</tr>
<tr>
<td>Wiggins</td>
<td></td>
<td>Oxford Blues or Night Rider</td>
</tr>
<tr>
<td>Wallace</td>
<td></td>
<td>Cassata Siciliana</td>
</tr>
<tr>
<td>Ball</td>
<td></td>
<td>Ceridwen’s Air</td>
</tr>
<tr>
<td>Gluck</td>
<td></td>
<td>Che Farò</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)
Lawrance 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)

Minor scales in both melodic and harmonic form.

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**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourgeois</td>
<td>Fugal Mood <em>A Horn-ting We Will Go for Tenor Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>McAuliffe</td>
<td>Whimsicality: E flat edition (O’Carroll Publicaitons)</td>
</tr>
<tr>
<td>Bloom</td>
<td>Give me the Simple Life <em>O Solo Mio: E flat edition</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Donizetti</td>
<td><em>Una Furtiva Lacrima</em> <em>Tenor Horn Album. book 2</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Brightmore</td>
<td>Barcarolle or Pastorale <em>Four Peaceful Pieces</em> (Emerson)</td>
</tr>
</tbody>
</table>

**LIST C**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hering</td>
<td>No 35 or no 36 or no 37: 40 <em>Progressive Études for Trumpet</em> (Carl Fischer)</td>
</tr>
<tr>
<td>Kopprasch</td>
<td>No 12 or no 15 or no 16: 60 <em>Studies for Horn. book 1</em> (IMC)</td>
</tr>
<tr>
<td>Miller</td>
<td>No 11 or no 13: <em>Progressive Études for Trumpet</em> (Faber Music)</td>
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<tr>
<td>Smith</td>
<td>No 1 or no 2 <em>A Book of Studies for Trumpet</em> (page 12) (OUP)</td>
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</table>

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

**GRADE VII**

*Scales & Arpeggios*: C, D, D flat majors (a twelfth)

<table>
<thead>
<tr>
<th>Scales &amp; Arpeggios:</th>
<th>C, C sharp, D minors harmonic and melodic (two octaves)</th>
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<tbody>
<tr>
<td></td>
<td>Dominant sevenths in the key of E flat (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Diminished sevenths starting on Bb (two octaves)</td>
</tr>
<tr>
<td></td>
<td>Chromatic starting on A (two octaves)</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**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
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<tbody>
<tr>
<td>Albinoni</td>
<td><em>Adagio</em> <em>O Solo Mio: E Flat Horn</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Rosetti</td>
<td><em>Horn Concerto in E flat: third movement, Rondo</em> (IMC)</td>
</tr>
<tr>
<td>Mozart</td>
<td><em>Horn Concerto no 4, K 495 in E flat: third movement</em>, <em>Rondo</em> <em>(any E flat edition)</em></td>
</tr>
<tr>
<td>Boyce</td>
<td><em>Symphony no 4: first movement</em> <em>O Solo Mio: E flat</em> (Brass Wind Publications)</td>
</tr>
<tr>
<td>Mozart</td>
<td><em>Horn Quintet K 407 in E flat: first movement</em> <em>(any E flat edition)</em></td>
</tr>
<tr>
<td>Rossini</td>
<td><em>Cavatine from The Barber of Seville or Hary Janos It’s a Classic for E Flat Horn</em> (Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Eaves</td>
<td>Rhapsody for E flat Cornet <em>(G &amp; M Brand)</em></td>
</tr>
<tr>
<td>Hindemith</td>
<td>Sonata for alto horn (1943); third movement <em>(Schott ED 4635)</em></td>
</tr>
<tr>
<td>Wiggins</td>
<td>Rhapsody for tenor horn <em>(Kirklees)</em></td>
</tr>
<tr>
<td>Newsome</td>
<td>Sylvia <em>(Studio Music)</em></td>
</tr>
<tr>
<td>Bourgeois</td>
<td>Bubble in the Tube <em>A Horn-ting We Will Go for Tenor Horn</em> <em>(Brass/Wind Publications)</em></td>
</tr>
<tr>
<td>Monti</td>
<td>Czardas <em>It’s a Classic</em> <em>(Brass Wind Publications)</em></td>
</tr>
</tbody>
</table>

## LIST C

<table>
<thead>
<tr>
<th>Author</th>
<th>Studies for Trumpet pages 18 to /20 <em>(OUP)</em></th>
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<tbody>
<tr>
<td>Smith</td>
<td>No 6 or no 8</td>
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<tr>
<td>Miller</td>
<td>No 25 or no 30: <em>Progressive Études for Trumpet</em> <em>(Faber Music)</em></td>
</tr>
<tr>
<td>Kopprasch</td>
<td>No 28 or no 29 or no 30: <em>Sixty Studies for Trumpet book 1</em> <em>(IMC)</em></td>
</tr>
<tr>
<td>M Alphonse</td>
<td>No 18 or no 19: <em>200 Studies for Horn book 3</em> <em>(Leduc)</em></td>
</tr>
</tbody>
</table>

*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. 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) \( \frac{7}{6} \)

Anon

Easter Hymn The Really Easy Trombone Book (Faber Music) \( \frac{7}{6} \)

Diabelli

The Joker The Magic Trombone arr Hare (Boosey & Hawkes) \( \frac{7}{6} \)

Henry VIII

Helas Madame The Magic Trombone arr Hare (Boosey & Hawkes) \( \frac{7}{6} \)

Susato

La Morisque Winner scores all arr Lawrance (Brass Wind Publications) \( \frac{7}{6} \)

LIST B

I Carr

Summer Daze Up Front Album for Trombone book 1 (Brass Wind Publications) \( \frac{7}{6} \)

Horovitz

Merlin’s Tower Up Front Album for Trombone book 1 (Brass Wind Publications) \( \frac{7}{6} \)

Grieg

No 6: Ase’s death The Really Easy Trombone Book (Faber Music) \( \frac{7}{6} \)

Lawrance

Irish Melody Winner scores all (Brass Wind Publications) \( \frac{7}{6} \)

Humperdinck

Evening Prayer Winner scores all arr Lawrance (Brass Wind Publications) \( \frac{7}{6} \)

LIST C

Bourgeois

No 1: Splinters of Bone (Brass Wind Publications) \( \frac{7}{6} \)

Edney

Little Suite: Intrada or Gavotte or Minuet Melodic Studies book 1 (Brass Wind Publications – Up Front Series) \( \frac{7}{6} \)

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)  81/6

N Hare

Variations on ‘Go from my window’ The Magic Trombone arr Hare
(Boosey & Hawkes)  81/6

J S Bach

O Sacred Head Sore Wounded Going Solo arr Alan Gout (Faber Music)  81/6

Fitzenhagen

Air Slave First Book of Trombone Solos by Peter Goodwin & Leslie Pearson
(Faber Music)  81/6

Tchaikovsky

Cappricco Italien Winner Scores All arr Lawrance (Brass Wind Publications)  81/6

**LIST B**

R Ramskill

No 5: Cockles and Mussels ‘All Jazzed Up’ for Trombone (Brass Wind Publications)  81/6

S Tracey

Sundance Up Front Album for Trombone book 1 (Brass Wind Publications)  81/6

Bartók

Slovakian Folk Tune The Magic Trombone arr Hare (Boosey & Hawkes)  81/6

Runswick

Moon Valley Up Front Album for Trombone book 2 (Brass Wind Publications)  81/6

Carr

Summer Daze Up Front Album for Trombone book 1 (Brass Wind Publications)  81/6

Tchaikovsky

Dance of the Mirlitons Winner Scores All arr Lawrance (Brass Wind Publications)  81/6

**LIST C**

D Bourgeois

No 3 or no 4: Splinters of Bone (Brass Wind Publications)  81/6

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)  81/6

*Sight-reading:* A short piece of suitable difficulty.
Trombone 2015-2018

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.
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)  \( \gamma/\frac{\alpha}{\beta} \)

Warlock  
Basse dance (Capriol Suite) Slide Show for Trombone arr Mowat (Brass Wind Publications)  \( \gamma/\frac{\alpha}{\beta} \)

Weber  
No 16: Waltz First Book of Trombone Solos arr Goodwin & Pearson (Faber Music)  \( \gamma/\frac{\alpha}{\beta} \)

Gottschalk  
No 1: Hail Columbia Second Book of Trombone Solos arr Goodwin & Pearson (Faber Music)  \( \gamma/\frac{\alpha}{\beta} \)

W A Mozart  
Agnus Dei Time Pieces for Trombone vol 2 (ABRSM)  \( \gamma/\frac{\alpha}{\beta} \)

LIST B

Anon  
Go down Moses A Little Light Music for Trombone arr Iveson (Brass Wind Publications)  \( \gamma/\frac{\alpha}{\beta} \)

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)  \( \gamma/\frac{\alpha}{\beta} \)

Delius  
No 8: Serenade from ‘Hassan’ Going Solo: Trombone arr Gout (Faber Music)  \( \gamma/\frac{\alpha}{\beta} \)

Monty Norman  
James Bond Theme East Winners arr Lawrance (Brass Wind Publications)  \( \gamma/\frac{\alpha}{\beta} \)

LIST C

Edney  
No 22: Ragtime Melodic Studies for Trombone book 2 (Brass Wind Publications – Up Front Series)  \( \gamma/\frac{\alpha}{\beta} \)

Clarke  
Polish Dance Featuring Rhythm (Brass Wind Publications)  \( \gamma/\frac{\alpha}{\beta} \)

D Bourgeois  
No 11 or no 13: Splinters of Bone (Brass Wind Publications)  \( \gamma/\frac{\alpha}{\beta} \)

Endresen  
No 9 or no 16: Supplementary Studies for Trombone (Rubank/Studio Music)  \( \gamma \)

Mark Nightingale  
No 13 Minor Modern Jazz @etudes (Warwick Music)  \( \gamma/\frac{\alpha}{\beta} \)

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) \( \gamma / \delta \)

Handel  
No 5: Lo, See the Conquering Hero Trombone Solos vol 1 arr Iveson (Chester/Music Sales) \( \gamma / \delta \)

J S Bach  
March Bach for Trombone arr Mowat (Brass Wind Publications) \( \gamma / \delta \)

J E Galliard  
Sonata no 1: movement no 2 (Hinrichsen/Peters) \( \gamma \)

Fauré  
No 15: Sicilienne Going Solo: Trombone by Alan Gout (Faber Music) \( \gamma / \delta \)

Mowat  
Giles Farnaby’s Dreame and His Humour Slide Show for Trombone arr C Mowat (Brass Wind Publications) \( \gamma / \delta \)

LIST B
Jacob  
Danse à la Russe New Pieces for Trombone (ABRSM) \( \gamma / \delta \)

G Bessonnet  
Récitatif et Petit Allegro (Billaudot) \( \gamma \)

Anon  
Swing low Sweet Chariot A Little Light Music for Trombone arr Iveson (Brass Wind Publications) \( \gamma / \delta \)

Gershwin  
I got rhythm A Little Light Music for Trombone arr Iveson (Brass Wind Publications) \( \gamma / \delta \)

Proctor  
Bone Shaker On your Metal (Brass Wind Publications) \( \gamma / \delta \)

Shostakovich  
Waltz Time Pieces for Trombone (ABRSM) \( \gamma / \delta \)

LIST C
Kopprasch  
No 3: Sixty Studies for Trombone book 1 (IMC 1544/Kalmus) \( \gamma \)

D Bourgeois  
No 5: Bone of Contention (Brass Wind Publications) \( \gamma / \delta \)

Clarke  
Weldon Featuring Rhythm (Brass Wind Publications) IK/\( \gamma \)

D S Reinhardt  
No 4: Selection of Concone Studies for Trombone (Elkan-Vogel) \( \gamma \)

Mark Nightingale  
No 19 Broadband Bossa Jazz@etudes (Warwick Music) \( \gamma / \delta \)

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)  9/6
Bach  Anglaise, from French Suite no 3 Bach for Trombone arr Mowat (Brass Wind Publications)  9/6
Haydn  Cello Concerto: Adagio First Solos for the Trombone Player (Schirmer)  9
Rimsky-Korsakov  Trombone Concerto: movement no 2 (with cadenza) (Boosey & Hawkes)  9/6 (Brass Wind Publications)  9/6
Galliard  Sonata no 2: third and fourth movements, Alla siciliana and Spiritoso e allegro (Peters Edition)  9
Bach  No 7 Arioso Solos for the Trombone Player (Schirmer)  9

LIST B
Jacob  Sonata: movement no 1 (Emerson)  9
C Mowat  Bone Idyll Slide Show for Trombone arr Mowat (Brass Wind Publications)  9/6
Gershwin  Bess, you is My Woman Centre Stage for Trombone arr Iveson (Brass Wind Publications)  9/6
A Ridout  Sonata for Solo Trombone: movement no 3 (Emerson)  9
P Max Dubois  Cortège (Leduc) IK/9
Jim Parker  Bone Shaker Jazzed up too for Trombone (Brass Wind Publications)  9/6

LIST C
Kopprasch  No 14 or no 22: Sixty Studies for Trombone vol 1 (IMC 1544/Kalmus)  9
D Bourgeois  No 10: Bone of Contention (Brass Wind Publications)  9/6
D S Reinhardt  No 9: Selection of Concone Studies for Trombone (Elkan-Vogel)  9/6
Bordères  No 35 or no 38: Spécial Syncopes (Billaudot)  9
D Bourgeois  No 4 Fantasy Pieces (Brass Wind Publications)  9/6

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) (Brass Wind Publication)

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

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) \(\gamma/\delta\)

D Bourgeois
No 2 *Fantasy Pieces* (Brass Wind Publications) \(\gamma/\delta\)

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) \(\gamma/\delta\)

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)

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)  

Saint-Saëns
Cavatine op 144 (Durand/Brass Wind Publications)  

Weber
Romance (Alfred Music K04566/Brass Wind Publications/Editions Marc Reift)  

Rimsky-Korsakov
Trombone concerto (Complete) (Boosey & Hawkes or Brass Wind Publications)  

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)  

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)  

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. Candidates using photocopies of music will be disqualified.

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

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)
RIAM Local Centre Woodwind, Brass & Percussion Syllabus 2015-2018

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>Bass Clef</th>
<th>B flat, C majors</th>
<th>one octave</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C, G harmonic minors</td>
<td>one octave</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Treble Clef</th>
<th>C, D majors</th>
<th>one octave</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A, D harmonic minors</td>
<td>one octave</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 Jazz 'tudes (euphonium) (Warwick Music)

M Nightingale
No 5: Big Mama Easy Jazz '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)

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 Jazzy *tudes (euphonium) (Warwick Music)

M Nightingale
No 13: Easy Jazzy *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:
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
Dominant seventh: on B flat

Treble Clef
B flat, C, D majors a twelfth
B, C harmonic minors a twelfth
Chromatic scale: on C
Dominant 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

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

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

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

P Fievet
Rondo (treble clef version for cornet or trumpet) (Combre)
Baritone & Euphonium 2015-2018

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 Jazzy 'tudes* (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, minims, dotted minims 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

<table>
<thead>
<tr>
<th>Scale</th>
<th>Octaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>D flat, D majors</td>
<td>a twelfth</td>
</tr>
<tr>
<td>B, D minors</td>
<td>a twelfth</td>
</tr>
<tr>
<td>F, F sharp majors</td>
<td>two octaves</td>
</tr>
<tr>
<td>F minor</td>
<td>two octaves</td>
</tr>
</tbody>
</table>

Chromatic scale: on F

two octaves

Dominant seventh: on B flat, C

a twelfth

Treble Clef

<table>
<thead>
<tr>
<th>Scale</th>
<th>Octaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>E flat, E majors</td>
<td>a twelfth</td>
</tr>
<tr>
<td>C sharp, E minors</td>
<td>a twelfth</td>
</tr>
<tr>
<td>A flat, G majors</td>
<td>two octaves</td>
</tr>
<tr>
<td>G minor</td>
<td>two octaves</td>
</tr>
</tbody>
</table>

Chromatic scale: on G
two octaves

Dominant seventh: on C, D

a 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
- **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, minim, dotted minim and semibreves. Crotchet, quaver, minim and semibreve rests. Range over an octave with quaver passages and dotted rhythms.
GRADE VI

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)
arr Wilkinson
LIST B

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 slurred 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
- Idylle op 4 no 1 (Winwood Music)

trans Wilson

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.

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.
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
arr Lafosse (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.

<table>
<thead>
<tr>
<th>Bass Clef</th>
<th>C sharp, E flat, E, F sharp majors / minors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic scales:</td>
<td>on F sharp, A</td>
</tr>
<tr>
<td>Whole tone scale:</td>
<td>on F</td>
</tr>
<tr>
<td>Dominant sevenths:</td>
<td>in keys of E, F sharp, A flat</td>
</tr>
<tr>
<td>Diminished sevenths:</td>
<td>on E, F, F sharp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Treble Clef</th>
<th>E flat, F, F sharp, A flat majors / minors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic scales:</td>
<td>on G sharp, B</td>
</tr>
<tr>
<td>Whole tone scale:</td>
<td>on G</td>
</tr>
<tr>
<td>Dominant sevenths:</td>
<td>in keys of F sharp, A flat, B flat</td>
</tr>
<tr>
<td>Diminished sevenths:</td>
<td>on F sharp, G, A flat</td>
</tr>
</tbody>
</table>

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 Lefosse 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.
TUBA

No marks will be awarded for incorrect music presented at 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.

- Bass Clef: E flat tuba - E flat major
- Bass Clef: F tuba - F major
- Bass Clef: B flat tuba - B flat major
- Bass Clef: C tuba - C major
- Treble Clef: All tubas - C major

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 ’tudes (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)
Berlioz 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.

Bass Clef
- Eb tuba - Fsharp, G, majors (twelfth)
- E, G minors (twelfth)
- B flat, B majors (two octaves)
- B flat minor (two octaves)
- Chromatic scale: on B flat (two octaves)
- Dominant sevenths on Eflat, F (twelfth)

Bass Clef
- F tuba - A flat, A majors (twelfth)
- A, F sharp minors (twelfth)
- C, D flat majors (two octaves)
- C minor (two octaves)
- Chromatic scale: on C (two octaves)
- Dominant sevenths on F, G (twelfth)

Bass Clef
- B flat tuba - D flat, D majors (twelfth)
- B, D minors (twelfth)
- F, F sharp majors (two octaves)
- F minor (two octaves)
- Chromatic scale: on F (two octaves)
- Dominant sevenths on B flat, C (twelfth)

Bass Clef
- C tuba - E flat, E majors (twelfth)
- C sharp, E minors (twelfth)
- A flat, G majors (two octaves)
- G minor (two octaves)
- Chromatic scale on G (two octaves)
- Dominant sevenths: on C, D (twelfth)

Treble Clef
- All tubas - E flat, E majors (twelfth)
- C sharp, E minors (twelfth)
- A flat, G majors (two octaves)
- G minor (two octaves)
- Chromatic scale: on G (two octaves)
- Dominant sevenths on C, D (twelfth)
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 Weckelblatt* (*G Schirmer*)

**LIST B**
- **E Gregson**
  No 9: Habañera 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)
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
Arr Catelinet
Introduction and Allegro spiritoso (Peters H-853)

Capuzzi
Arr Catelinet
Andante and Rondo (Peters H-1474)

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

Bass Clef
C tuba - E flat, E, F, F sharp, A flat, B majors / minors
Chromatic scales: on G sharp, B
Whole tone scale: on C
Dominant sevenths: keys of F sharp, A flat, B flat
Diminished sevenths: on F sharp, G, A flat
Treble Clef  
All tubas - E flat, E, F, F sharp, A flat, B majors / minors 
Chromatic scales: on G sharp, B 
Whole tone scale: on C 
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**

R Muczynski  
Impromptus for Tuba (unaccompanied): movements 1, 2 and 5 (*Schirmer*)

M Arnold  
Fantasy for Tuba op 102 (unaccompanied) (*Faber Music*)

J Glass  
Sonatina: movements 1, 2 and 3 (*Emerson*)

L Salzedo  
Sonata: movements 2 and 3 (*Chester Music*)

R Newton  
Capriccio (Cut from sixth bar of K to R) (*Rosehill Music/Winwood Music*)

A Wilder  
Suite no 1 for Tuba (“Effie suite”): movements 1, 2 and 4 (*Margun Music/Music Sales*)

**LIST B**

P Hindemith  
Sonata: third movement (*Schott ED 4636*)

Vaughan Williams  
Concerto: first movement (*OUP*)

E Gregson  
Concerto: first movement (*Novello*)

J Horovitz  
Concerto: first movement (*Studio Music*)

J Golland  
Concerto third movement (*Mostyn Music*)

**LIST C**

Blazhevich  
No 25: *Seventy Studies vol 1* (*Robert King*)

Blazhevich  
No 27: *Seventy Studies vol 1* (*Robert King*)

Blazhevich  
No 56: *Seventy Studies vol 2* (*Robert King*)

D Bourgeois  
No 5: Allegro moderato *Fantasy Pieces for Tuba* (*Brass Wind Publications*)

D Bourgeois  
No 6: Allegro moderato *Fantasy pieces for tuba* (*Brass Wind Publications*)

*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
- Eb 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

M Arnold
Fantasy for Tuba op 102 (unaccompanied) (Faber Music)

J Glass
Sonatina (Emerson)

L Salzedo
Sonata: movements 1, 2 and 3 (Chester Music)

R Newton
Capriccio (Rosehill Music/Winwood Music)

A Wilder
Suite no 1 for Tuba (“Effie suite”): any four movements (Margun Music/Music Sales)

Eccles adpt Lelong
Sonate (no repeats) (Billaudot)

LIST B

P Hindemith
Sonata: third movement (Schott ED 4636)

Vaughan Williams
Concerto: first movement (OUP)

E Gregson
Concerto: third movement (Novello)

J Horovitz
Concerto: first movement (Studio Music)

J Golland
Concerto: first movement (Mostyn Music)

LIST C

R Muczynski
Impromptus for Tuba: movement 1 (Schirmer/Music Sales)

R Muczynski
Impromptus for Tuba: movement 5 (Schirmer/Music Sales)

Blazhevich
No 56: Seventy Studies vol 2 (Robert King)

D Bourgeois
No 5: Allegro moderato Fantasy Pieces for Tuba (Brass Wind Publications)

D Bourgeois
No 6: Allegro moderato Fantasy Pieces for Tuba (Brass Wind Publications)

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

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

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

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

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

**MARKING SYSTEM**

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**Grades VI to VIII:**

Combined Aural/Theoretical Tests = 15

**Senior Certificate:**

Combined Aural/Theoretical Tests = 10

Viva Voce = 5

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**Snare Drum**

Grades 1 - 8

*Modern School for Snare Drum* by Morris Goldenberg (Chappell Music Co/IMP)

Grades 2 - Senior Certificate

*The Rudimental Cookbook* by Edward Freytag (Row-Loff Productions)

Grades 6 - 8

*Portraits in Rhythm* by Anthony J Cirone (Alfred Publishing Co)

**Tuned Percussion**

Grades 1 - 8

*Modern School for Xylophone, Marimba, Vibraphone* by Morris Goldenberg (Chappell Music Co/IMP)

**Timpani**

Grades 1 - 8

*Fundamental Method for Timpani* by Mitchell Peters (Alfred Publishing Co)

**Senior Certificate**

*Eight Pieces for Timpani* by Elliot Carter (Peters Edition)
GRADE I

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM

M Goldenberg Page 6 Modern School for Snare Drum (Chapell Music Co/IMP)

Rudiments: (To be played from memory). Single stroke roll, Double stroke roll (open double strokes, not bounced or buzzed) Paradiddles and Flam (hand to hand).

LIST B: TUNED PERCUSSION

Scales & Arpeggios: C, G, F, B flat major, two octaves, right and left hand lead.

M Goldenberg Page 9, exercises 1, 2 and 3 or exercises 1, 2 and 3 Modern School for Xylophone, Marimba, Vibraphone (Chapell Music Co/IMP)

LIST C: TIMPANI

M Peters Étude no 1 (page 130) or Étude no 2 (page 131) Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical: Tune two timpani to given notes and elementary muffling exercises (pages 62 and 63) Fundamental Method for Timpani (Alfred Publishing Co)

Sight-reading: A piece of suitable difficulty on either Snare Drum, Tuned Percussion or Timpani.

GRADE II

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM

M Goldenberg Page 10, 11, 12 or 13 Modern School for Snare Drum (Chapell Music Co/IMP)

or

Freytag Solo no 1 page 27 The Rudimental Cookbook (Row-Loff Productions)

Rudiments: (To be played from memory) 5 stroke roll, 7 stroke roll, 9 stroke roll. Drags hand to hand, Flam tap.
LIST B:  
**TUNED PERCUSSION**

*Scales & Arpeggios:*  
D, E flat major; A, E, D, G, harmonic minor.  
Two octaves, right and left hand lead.

*M Goldenberg*  
Page 14: exercises 8, 9, 10 and 11 *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*

**LIST C:**  
**TIMPANI**

*M Peters*  
Étude no 3 (page 132) or Étude no 5 (page 134) *Fundamental Method for Timpani (Alfred Publishing Co)*

*Tuning & Technical:*  
Tune one drum to a given note. Tune a second drum to either a perfect fourth or fifth above the given note as requested. Tune two timpani to a perfect fourth or fifth from a given “A” and play staccato warm up exercises page 81 (M Peters) and roll warm up patterns pages 90 and 91 (M Peters) *Fundamental Method for Timpani (Alfred Publishing Co)*

*Sight-reading:*  
A piece of suitable difficulty on either Snare Drum, Tuned Percussion or Timpani.

**GRADE III**

*Three Pieces:*  
Candidates must prepare three pieces, one from each List A, B and C.  
A copy of the music being performed must be presented to the examiner.

**LIST A:**  
**SNARE DRUM**

*M Goldenberg*  
Page 16, 17 or 25 *Modern School for Snare Drum (Chapell Music Co/IMP)*  
or  
Freytag  
Solo no 2 page 28 *The Rudimental Cookbook (Row-Loff Productions)*

*Rudiments:*  
(To be played from memory). Double stroke, roll, open (or doubled) and bounced (or buzzed) 10 stroke roll, Single Drag tap, Double Paradiddle. Single Ratamacue and 4 stroke Ruff (hand to hand).

**LIST B:**  
**TUNED PERCUSSION**

*Scales & Arpeggios:*  
A and A flat major  
A, E, B, D, G, C, harmonic and melodic minor  
Two octaves right and left hand lead

*M Goldenberg*  
Page 27: no 1 and no 2 or page 28 no 3 *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*
LIST C: TIMPANI
M Peters
- Étude no 14 (page 141) or Étude for dynamic control of the roll (page 119) Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical:
- Tune one drum to a given note. Tune a second drum to either a major third, perfect fourth or fifth above the given note or a major second below and Roll (single stroke) p<f>p and various dynamics (ie p, mf, etc).
- Tune two timpani to a major second, third, perfect fourth or fifth from a given “A” and any dynamic control exercises from pages 115 to 118 (M Peters) and fp roll Fundamental Method for Timpani (Alfred Publishing Co).

Sight-reading:
- A piece of suitable difficulty on either Snare Drum, Tuned Percussion or Timpani.

GRADE IV

Three Pieces:
- Candidates must prepare three pieces, one from each List A, B and C.
- A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM
M Goldenberg
- Page 44 Modern School for Snare Drum (Chapell Music Co/IMP)
or
Freytag
- Solo no 9 pages 36 and 37 The Rudimental Cookbook (Row-Loff Productions)

Rudiments:
- (To be played from memory) 11 stroke roll, Flam paradiddle, Double drag tap, Flam accent, Double ratamacue, Triple paradiddle.

LIST B: TUNED PERCUSSION
Scales & Arpeggios:
- E flat and D flat major
- F sharp and F harmonic and melodic minor.
- Two octaves, right and left hand lead.

M Goldenberg
- Page 53 exercise in 9/8 rhythm or page 55 “Marcia” Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)

LIST C: TIMPANI
M Peters
- Étude no 24 (page 149) or Étude no 28 (page 153) or Étude no 30 (page 155) Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical:
- Tune two timpani to any interval from a given “A” and cross sticking exercises pages 98 and 99 (M Peters) Fundamental Method for Timpani (Alfred Publishing Co)

Roll:
- pp<f>pp and various dynamics, muffling notes fp roll

Sight-reading:
- A piece of suitable difficulty on either Snare Drum, Tuned Percussion or Timpani.
GRADE V

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

M Goldenberg or A J Cirone

Page 28 Modern School for Snare Drum (IMP/Music Sales) or Page 3 no 1, Page 7 no 5 or Page 29 no 27 Portraits in Rhythm (Alfred Publishing Co)

or Freytag

Solo no 10 pages 38 and 39 The Rudimental Cookbook (Row-Loff Productions)

Rudiments: (To be played from memory) 13 stroke roll, Flam a cue, Drag paradiddle no 1. Paradiddle-Diddle.

Percussion: Tambourine: Shake rolls, thumb rolls, simple rhythms at various dynamics.

LIST B: TUNED PERCUSSION

B and G flat major; C sharp and B flat harmonic and melodic minor Two octaves, right and left hand lead.

M Goldenberg

Page 60 no I and no II or Page 61 no III and no IV Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)

LIST C: TIMPANI

M Peters

Étude no 43 (page 174) or Étude no 44 (page 175) Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical: Tune three timpani, to a major or minor triad from a given “A” and three drum warm up exercises nos 1 to 18 (pages 171 to 173) (M Peters) Fundamental Method for Timpani (Alfred Publishing Co)

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.
GRADE VI

**Three Pieces:** Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

**LIST A: SNARE DRUM AND HAND PERCUSSION**

**M Goldenberg**
Page 50 *Modern School for Snare Drum* (IMP/Music Sales)

*or*

**A J Cirone**
Page 25 no 23 or Page 28 no 26 *Portraits in Rhythm* (Alfred Publishing Co)

*or*

**Freytag**
Solo no 14 page 46 *The Rudimental Cookbook* (Row-Loff Productions)

**Rudiments:** (To be played from memory) 15 stroke Roll, Single Flammed Mill, Triple ratamacue, Drag paradiddle no 2, Lesson “25”.

**Percussion:** Triangle: rolls (stand and hand held) rolls at various dynamics, <>, simple rhythms as requested.

**LIST B: TUNED PERCUSSION**

**M Goldenberg**
Page 64 no V or Page 65 no VI *Modern School for Xylophone, Marimba, Vibraphone* (IMP/Music Sales)

**Scales & Arpeggios:** F sharp and C flat major; G sharp and E flat harmonic and melodic minor, two octaves, right and left hand lead.

**LIST C: TIMPANI**

**M Peters**
Étude no 47 (page 178-179) or Étude no 49 (page 181) *Fundamental Method for Timpani* (Alfred Publishing Co)

**Tuning & Technical:** From a given "A", tune three drums to any notes and all three Technical: drum warm up exercises nos 1 to 13 (pages 170 and 171) (M Peters) *Fundamental Method for Timpani* (Alfred Publishing Co) as requested by the examiner. If only two drums are available, tune two drums to any interval between a minor second and an octave as requested by the examiner.

**Sight-reading:** Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.
GRADE VII

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

M Goldenberg Page 64 Modern School for Snare Drum (IMP/Music Sales)
or
A J Cirone Page 36 no 33 or pages 34 and 35 no 32 Portraits in Rhythm (Alfred Publishing Co)
or
Freytag Solo no 16 page 50 The Rudimental Cookbook (Row-Loff Productions)

Rudiments: 17 Stroke Roll, Triple Stroke Roll, 6 Stroke Roll, Flam Paradiddle-Diddle, PataFlaFla

Percussion: Cymbals (hand held): crashes at various dynamics as requested.

LIST B: TUNED PERCUSSION

Scales & Arpeggios: All major and harmonic and melodic minor scales and arpeggios (two octaves) right and left hand lead. All major and minor scales (crotchet = 80). Scale notes in semi-quavers.

M Goldenberg Page 66 no VII or Page 67 no VIII Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)

LIST C: TIMPANI

M Peters Étude no 57 (page 193) or Étude no 58 (page 194) Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical: From a given "A", tune four drums to any notes as requested by the examiner and four drum warm up exercises (pages 188 to 190) (M Peters) Fundamental Method for Timpani (Alfred Publishing Co)

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.
GRADE VIII

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

A J Cirone

Page 39 no 36 or page 41 no 38 or page 42 no 39 or page 45 no 42 Portraits in Rhythm (Alfred Publishing Co)

or

Freytag

Solo no 17 pages 52 to 55 The Rudimental Cookbook (Row-Loff Productions)

Rudiments: All previous rudiments from memory as Grade VII.

Percussion:

Cymbals: Crashes at various dynamics as requested.

Tambourine: Shake rolls, thumb rolls, simple rhythms at various dynamics.

Triangle: Rolls at various dynamics, <>, simple rhythms as requested.

LIST B: TUNED PERCUSSION (two pieces)

Scales & Arpeggios: All major and harmonic and melodic minor scales and arpeggios (two octaves) right and left hand lead. Scale notes in semi-quavers. All major and minor scales (crotchet = 80 in semi quavers) and block chords in root, first and second inversion (holding four mallets).

M Goldenberg

Page 74 no XVI or Page 76 no XVIII Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales) and (holding four mallets)

Brian Willson

Étude no 1 Marimba Études (Brian Willson Publishing) available from Steve Weiss Music at http://www.steveweissmusic.com

LIST C: TIMPANI

M Peters

Étude no 60 (page 196) or Étude no 61 (page 197) Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical: From a given "A", tune four drums to any notes as requested by the examiner and be prepared to change the tuning to four different notes from the original tuning and four warm up exercises page 187 (M Peters) Fundamental Method for Timpani (Alfred Publishing Co)

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.
SENIOR CERTIFICATE

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

J Delécluse
Page 2 no 2 or page 3 no 3 Douze Études pour Caisse-Claire (Alphonse Leduc)
or

Freytag
Solo no 19 pages 56 to 58 The Rudimental Cookbook (Row-Loff Productions)

Rudiments: All previous rudiments from memory as Grade VIII.

Percussion: Cymbals: Crashes at dynamic levels as requested.
Tambourine: Shake rolls, thumb rolls, rhythms as requested.

Triangle: Rolls at various dynamics, <>, rhythms as requested.

LIST B: TUNED PERCUSSION

Scales & Arpeggios: All major and harmonic and melodic minor scales and arpeggios (two octaves) left and right hand lead.
Scale notes in semi-quavers.
All major and minor scales (crotchet = 100) scale notes in semi-quavers.

M Goldenberg
Pages 94 - 96 Bach’s Violin Concerto in A minor, first movement and

Brian Willson
Etude no 2 or no 3 Marimba Études (Brian Willson Publishing)

LIST C: TIMPANI

E Carter
Any one of the Eight Solos Eight Pieces for Timpani

Tuning & Technical: From a given "A", tune four drums to any notes as requested by the examiner and be prepared to change the tuning to four different notes from the original tuning and any of the technical exercises from previous grades (M Peter) Fundamental Method for Timpani (Alfred Publishing Co)

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.
SNARE DRUM

The new category of Grades I to VIII in Snare Drum follows in part the studies in the Snare Drum section of the Percussion syllabus Grade I to VIII. In the Percussion syllabus the snare drum section basically follows a progression of classically-based studies with the 26 standard percussion rudiments gradually introduced as technical exercises.

In the new Snare Drum syllabus these ‘classical studies’ are basically retained (and extended) and a second category of rudimental studies (solos) are added.

In addition, the snare drum rudiments are introduced more quickly to run concurrently with these rudimental solos and new more advanced ‘hybrid’ and PAS rudiments are introduced together with the 26 standard rudiments.

**Books:**
- Anthony J Cirone *Portraits in Rhythm* (Alfred Publishing Co)
- Edward Freytag *The Rudimental Cookbook* (Row-Loff Productions)
- (Senior Certificate) Jacques Delécluse *Douze Études pour Caisse-Claire* (Alphonse Leduc)

**Note:** All twenty-six standard, fourteen AS and hybrid rudiments are found in *The Rudimental Cookbook* and are to be played in that format.

**Rolls:** Long held orchestral (ie buzz) and military (double) rolls at various dynamics and from \( pp=ff>pp \)

**Rudiments:** All rudiments from memory. All rudiments to be played open-closed-open (ie slow-fast-slow) and at various tempos as requested by the examiner.

**MARKING SYSTEM**

<table>
<thead>
<tr>
<th>Category</th>
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<td>Study 2</td>
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<tr>
<td>Study 3</td>
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<td>Sight-reading</td>
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<td>Aural Tests</td>
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<td>Theory</td>
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**Grades VI to VIII:**

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**Senior Certificate:**

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<th>Category</th>
<th>Marks</th>
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<td>Combined Aural/Theoretical Tests</td>
<td>10</td>
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<tr>
<td>Viva Voce</td>
<td>5</td>
</tr>
</tbody>
</table>
No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

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

A copy of the music being performed must be presented to the examiner.

GRADE I

Three Studies:

**Goldenberg**
Study no 1 in 2/4 page 6 and study no 2 in 4/4 page 7 *Modern School for Snare Drum* (Alfred Publishing)

**Freytag**
Solo no 1 page 27 *The Rudimental Cookbook* (Row-Loff Productions)

**Rudiments:**
(To be played from memory). Single paradiddle, double paradiddle, triple paradiddle, flams (hand to hand) and double stroke roll.

GRADE II

Three Studies:

**Goldenberg**
Study no 2 in 4/4 page 11 and study no 1 in 3/8 page 12 *Modern School for Snare Drum* (Alfred Publishing)

**Freytag**
Solo no 2 page 28 *The Rudimental Cookbook* (Row-Loff Productions)

**Rudiments:**
(To be played from memory). Nine stroke roll, seventeen stroke roll, flam tap, flam accent and drag (hand to hand).

GRADE III

Three Studies:

**Goldenberg**
Study no 8 in 10/8 page 17 and study no 1 in 2/4 page 24 *Modern School for Snare Drum* (Alfred Publishing)

**Freytag**
Solo no 5 page 31 *The Rudimental Cookbook* (Row-Loff Productions)

**Rudiments:**
(To be played from memory). Five stroke roll, seven stroke roll, swiss triplet, single ratamacue, flamacue and single stroke roll.
**GRADE IV**

*Three Studies:*

**Goldenberg**

Study no 3 in 4/4 (page 26) and roll exercise (page 44) *Modern School for Snare Drum (Alfred Publishing)*

**Freytag**

Solo no 8 (pages 34 and 35) or Solo no 9 (pages 36 and 37) *The Rudimental Cookbook (Row-Loff Productions)*

*Rudiments:*

(To be played from memory). Ruff, single stroke seven, single stroke four, thirteen stroke roll, six stroke roll and double ratamace.

**GRADE V**

*Three Studies:*

**Goldenberg**

Page 46 or page 47 *Modern School for Snare Drum (Alfred Publishing)*

**Cirone**

Study no 1 page 3 *Portraits in Rhythm (Alfred Publishing)*

**Freytag**

Solo no 10 (pages 38 and 39) or Solo no 11 (pages 40 and 41) *The Rudimental Cookbook (Row-Loff Productions)*

*Rudiments:*

(To be played from memory). Fifteen stroke roll, single stroke seven, six stroke roll, triple ratamace, single drag tap and drag single stroke seven.

**GRADE VI**

*Three Studies:*

**Goldenberg**

Page 50 *Modern School for Snare Drum (Alfred Publishing)*

**Cirone**

Study no 23 page 25 *Portraits in Rhythm (Alfred Publishing)*

**Freytag**

Solo no 13 (pages 44 and 45) or Solo no 14 (pages 46 and 47) *The Rudimental Cookbook (Row-Loff Productions)*

*Rudiments:*

(To be played from memory). Double drag tap, ten stroke roll, pataflafla, flam paradiddle, flam triple stroke roll, drag paradiddle and drag paradiddle no 1.
GRADE VII

Three Studies:

- **Goldenberg**: Study in 7/4 page 65 *Modern School for Snare Drum* (Alfred Publishing)
- **Cirone**: Study no 33 page 36 *Portraits in Rhythm* (Alfred Publishing)
- **Freytag**: Solo no 15 page 48 or Solo no 16 page 50 *The Rudimental Cookbook* (Row-Loff Productions)

**Rudiments**: (To be played from memory). Flam drag, flam double paradiddle eleven stroke roll, flam paradiddle-diddle, lesson ‘no 25’, drag single stroke seven.

GRADE VIII

Three Studies:

- **Goldenberg**: Study no 36 page 39 or study no 39 page 42
- **Cirone**: Study no 42 page 45 *Portraits in Rhythm* by Anthony J Cirone (Alfred Publishing)
- **Freytag**: Solo no 16 pages 50 and 51 or Solo no 17 pages 52 to 55 *The Rudimental Cookbook* (Row-Loff Productions)

**Rudiments**: (To be played from memory). Shirley Murphy, single hand flam flam, roll combination and all previous rudiments from Grades I to VII.

SENIOR CERTIFICATE

Four Studies:

- **Cirone**: Study no 43 page 46 and study no 48 page 52 *Portraits in Rhythm* by Anthony J Cirone (Alfred Publishing)
- **Freytag**: Solo no 19 pages 56 to 58 *The Rudimental Cookbook* (Row-Loff Productions)
- **Delécluse**: Page 2 no 2 or page 3 no 3 *Douze Études pour Caisse-Claire* (Alphonse Leduc)

**Rudiments**: (To be played from memory). Cheese, cheese flam accent, triple pataflafla, inverted flam tap, flam long double stroke roll and all previous rudiments from Grades I to VIII.
CHAMBER MUSIC

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

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

**Junior Grade**

**A performance of own choice repertoire not to exceed 10 minutes**
The ensemble may consist of a minimum of two players to a maximum of nine players (solo instrument with piano accompaniment and piano duets excluded).
The ensemble must be unconducted.

Grade I to Grade III standard expected.

A copy (in score form) of the music to be performed must be provided for the Examiner.

**Middle Grade**

**A performance of own choice repertoire not to exceed 15 minutes**
The ensemble may consist of a minimum of two players to a maximum of nine players (solo instrument with piano accompaniment and piano duets excluded).
The ensemble must be unconducted.

Grade IV to Grade VI standard expected.

A copy (in score form) of the music to be performed must be provided for the Examiner.

**Senior Grade**

**A performance of own choice repertoire not to exceed 20 minutes**
The ensemble may consist of a minimum of two players to a maximum of nine players (solo instrument with piano accompaniment and piano duets excluded).
The ensemble must be unconducted.

Grade VII and above standard expected.

A copy (in score form) of the music to be performed must be provided for the Examiner.
SCHOOL ORCHESTRAS

The syllabus below should be used to help applicants decide which examination they wish to enter for based on their own self assessment and degree of difficulty of the repertoire.

Junior Grade Orchestra

Entries must include a representation of all the string instruments with the possible use of third Violins instead of Viola. Where wind instruments are not available it is permissible to have their cues played in other areas.

All copies of music are published by Goodmusic Publishing under the Goodmusic Orchestral Series and by Boosey & Hawkes under the Hawkes School Series. The following lists are guidelines of the standard of repertoire required.

Applicants must present three pieces for examination. Applicants may select their programme from the following list. Alternatively candidates may submit a programme with one/two or three own choice pieces, or a combination of own choice/recommended repertoire. Where own choice pieces are being selected titles of the works and composers must be presented along with copies of the scores on the day of the examination.

From Concert Pieces 1

Boosey & Hawkes Young Orchestra Series

Mozart

No 1 March

Haydn

No 2 Menuetto

Handel

No 4 Menuet

Cruger

No 6 Now Thank We All Our God

From Concert Pieces 2

Boosey & Hawkes Young Orchestra Series

Gluck

No 1 Entry of the Priests

Boyece

No 4 Gavot

arr Stone

No 6 Praise To The Lord

Traditional

No 8 Shortnin’ Bread

Beethoven (arr Benoy)

Hymn to Joy from Symphony no 9

(Goodmusic Publishing)

Graham Frewer

Buoyant Bobby’s all at Sea

(Goodmusic Publishing)

Graham Frewer

Hey Little Bull

(Goodmusic Publishing)
Senior Grade Orchestra

Entries must include a representation of all the string instruments with the possible use of third Violins instead of Viola. Where wind instruments are not available it is permissible to have their cues played in other areas.

All copies of music are published by Goodmusic Publishing under the Goodmusic Orchestral Series and by Boosey & Hawkes under the Hawkes School Series.

The following lists are guidelines of the standard of repertoire required.

Applicants must present three pieces for examination. Applicants may select their programme from the following list. Alternatively candidates may submit a programme with one/two or three own choice pieces, or a combination of own choice/recommended repertoire. Where own choice pieces are being selected titles of the works and composers must be presented along with copies of the scores on the day of the examination.

**Tchaikovsky**
Marche Slave (*Goodmusic Publishing*)

**Delibes (arr Benoy)**
Suite Le Roi s’amuse (*Goodmusic Publishing*)

**arr Benoy**
A Boyce Suite (any movement) (*Goodmusic Publishing*)

**Mendelssohn (arr R Mayes)**
Dance of the Clowns, from *A Midsummer Night’s Dream* (*Goodmusic Publishing*)

**Hummel (arr Benoy)**
Slow air and Rondo (*Goodmusic Publishing*)

**Purcell (arr Westcott)**
Three Pieces from ‘The Fairy Queen’ (*Goodmusic Publishing*)

**Grieg**
In The Hall of the Mountain King, from *Peer Gynt* Suite (*Goodmusic Publishing*)

**Offenbach (arr Wicken)**
The Can-Can (*Goodmusic Publishing*)

**Rimsky-Korsakov, Nikolay (arranged Sandra Dackow)**
Dance of the tumblers from Snow Maiden (Tempo Press)

**Tchaikovsky, Peter Ilich (arranged by Richard Meyer)**
Trepak from *The Nutcracker* (*Tempo Press*)

**Mozart, Wolfgang Amadeus (arranged Sandra Dackow)**
Sleigh Ride : German dance no 3, KV 605 (*Ludwig Music*)

**Nikolai Rimsky-Korsakov**
Capriccio Espagnol (*Highland/Etling*)
THEORY AND HARMONY

Past papers will be supplied on application to the RIAM Local Centre Examinations’ Office or available to download from RIAM Teaching Network at URL: teachingnetwork.riam.ie.
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.
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.
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.

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.

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.

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.

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.

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.

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.
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.

MUSIC RETAILERS – IRELAND

**Educational Music Services** 22 Mountjoy Square, Dublin 1 Tel: 01-8742310 Fax: 01-8725292 Email: emsltd@eircom.net Web: www.emsmusic.ie

**McCullough Pigott** 11 South William Street, Dublin 2 Tel: 01-6773138

**Opus II** 131 Oliver Plunkett Street, Cork, Tel: (021) 4279611; 5 St Augustine Street Galway, Tel: (091) 500300; Email: sales@opus2.ie; Web: www.opus2.ie

**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

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<td>Music Examples</td>
<td>Mr Jonathan Nangle, member of Musicianship Faculty, Prof William Dowdall and Prof Réamonn Keary, Head of RIAM Keyboard Faculty and Mr Fergus O’Carroll, member of WBP Faculty</td>
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* RIAM Woodwind, Brass & Percussion Faculty