

ROYAL IRISH ACADEMY OF MUSIC

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Syllabus for Brass Instruments

Effective from 2019

**TEACHERS AND CANDIDATES ARE ADVISED TO CHECK
ALL RELEVANT SECTIONS CAREFULLY**

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

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Foreword

Dear Colleagues,

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

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

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

Very best wishes,

Brendan Breslin

Head of RIAM Connect

User Guide for RIAM Exams

Useful tips to help prepare for your Examination

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

Pieces

The first mission is to choose pieces to suit each candidate, and both student and teacher should have input into this task. From the teacher's perspective it is important to choose pieces that will develop the technique of the student but will also show off the 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.

User Guide

Sight-Reading

Students tend to have a dread of sight-reading - an unfamiliar piece of music is placed on the music stand and almost instantly the room is filled with a sense of panic! Like all other areas of musical learning, this skill can be easily improved, and will help to develop a quick understanding of rhythmic motifs, note patterns, key signatures, accidentals, and ultimately will be an aid to faster learning.

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

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

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

Theory

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

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

The **Theory Requirements** listed on pages 14 and 15 should be studied carefully for each grade, as there are some changes and advancements to this new syllabus. For example, candidates will be encouraged to describe the character of the pieces performed (Grades II and III), and will be asked to describe the style of the pieces performed (Grades IV and V).

Aural Tests

The key to developing a strong sense of musicianship is through listening. Having an awareness of melodic shape, rhythmic pattern and musical phrasing can undoubtedly lead to a higher level of performance. With this in mind, the function of the Aural Tests is to establish a stronger connection between listening and performing, to help candidates build on all aspects of their musical learning.

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

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

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

The aim of this exercise is to encourage candidates to reflect on the musical styles, form and technical aspects of the pieces performed at this advanced level of study. Consequently, the allocation of marks will be altered in this area:

Combined Aural/ Theoretical tests: a maximum of 10 marks

Viva Voce: a maximum of 5 marks

Full details are available on page 19 of the syllabus.

The day of the Examination

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

At home...

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

User Guide

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

In the examination room...

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

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

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

Timing allocated for each grade

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

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 Exams Office, or may be downloaded from www.riam.ie It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.

Introduction

Dear Colleagues

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

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

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

Very best wishes

Bill Dowdall

Member of the RIAM Woodwind, Brass and Percussion Faculty

AURAL REQUIREMENTS AND THEORETICAL QUESTIONS

REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

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

Candidates will be asked to perform the following tests:

Elementary Grade

Memory:

- (a) Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time. The melody will begin on the first beat of the bar and the pulse will be given.
- (b) Sing the precise pitch of a single note played twice by the examiner. Compass Middle C - octave above.

Reading:

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

Note values ♩ + ♪

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 ♩ ♪ + ○

Aural Requirements & Theoretical Questions 2019

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



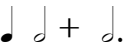
Aural Observation:

- (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  and .
- (b) Sing at sight a two-bar melody in 3/4 or 4/4 time
Note values 
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


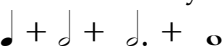
Aural Observation:

- (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  in 6/8 time.
- (b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values 
Pitch d r m - s with leaps, d - m, m - s ascending and descending
Keys C, G, D and F majors

Aural Requirements & Theoretical Questions 2019

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  +  and  in 3/4 and 4/4,  and  in 6/8 time.
- (b) Sing at sight a four-bar melody in 3/4 or 4/4 time
Note values    + 
Pitch d r m - s l with leaps, d - m, d - s, m - s ascending and descending.
Keys C, G, D, and F majors

Grade V










Aural Observation:

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

Memory:

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

Reading:

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

THEORY REQUIREMENTS

This area is worth a maximum of 5 marks.

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

Elementary Grade

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

Preliminary Grade

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

Primary Grade

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

Grade I

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

Grade II

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

Grade III

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

Grades IV

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

Grade V

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

COMBINED AURAL/THEORETICAL TESTS





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

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

Grade VI

Aural/Visual Observation:

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





- (a) (after first playing)
 - i Name the tonic key of the piece. Keys: C, G, D, F major. A, E, D minor.
Name the relative major/minor of the tonic.
 - ii Describe the time signature. Any signature using    or  beats.
 - iii Give technical names for specified notes (tonic, supertonic, etc)
- (b) (after first or second playing)
 - i Point out places of melodic interest
 - ii From a list of suggested textures, choose the most appropriate to the piece (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:



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.

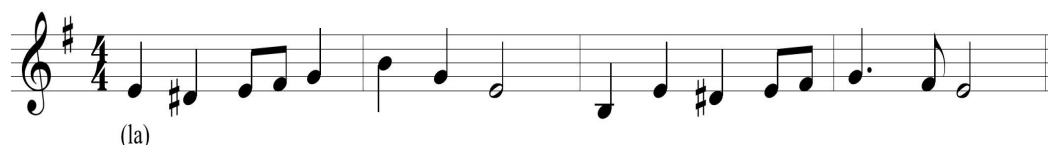
Note values: ♪ to ○

Aural Requirements & Theoretical Questions 2019

Pitch: Full minor scale m f l t d r m f si l' (si always preceded and followed by l). Leaps between adjacent notes of the minor tonic chord m - l - d - m - l'

Keys: A, E, D minor

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



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: ♩ 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.

Keys: C, G, D, A, F, B flat majors. A, E and D minors.

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

*Intervals and Triads:*

- (a) Respond to any of the following: any major or perfect interval, minor third, minor sixth by (i) singing both notes and (ii) describing the interval.
- (b) Respond to major/minor triads in root position, first inversion and second inversion by:
 - i singing the notes.
 - ii describing the type and position of the triad.

Senior Certificate

This area is worth a maximum of ten marks.

Aural/Visual Observation:

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

- (a)
 - i Comment on tonality ie name the tonic key and main modulations. Keys: Majors to three sharps and three flats and minors to three sharps and three flats.
or (Option chosen by examiner)
 - ii Identify and describe main cadential points.
- (b) After a second playing
Comment on Texture or Structure (technical labels not necessary) or Style/Period (option chosen by the examiner).

Aural Requirements & Theoretical Questions 2019

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: ♩ to ○

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:



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

RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate

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

The aim is to encourage candidates to understand the importance of:

- Choosing a suitable and creative programme
- Presenting a written programme of their chosen pieces
- Sense of communication with the audience / listener
- Pacing of the recital
- overall delivery of a polished programme with sense of performance

Categories

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

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

Junior Recital Certificate

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

Intermediate Recital Certificate

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

Advanced Recital Certificate

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

Choosing A Programme

Exploring the repertoire for a given instrument and finding out areas of music that suit and appeal to each student are very important aspects of musical development. The following are some helpful hints when choosing a suitable programme:

- Candidates should aim to choose a programme that will display their imagination, technical strengths and musical preferences.

Recital Certificate Programme 2019

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

Grading of Pieces

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

On the Day of the Exam

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

Marking of Recital Certificate Programmes

The Recital Certificate is marked under three areas: Technical Ability, Interpretation and Overall Impression & Choice of Programme.

Technical Ability (30%)

Candidates will be assessed on their technical ability to play each piece. Examiners will be listening for good clarity and accuracy in the fingerwork. An ability to produce a good tone is also assessed here. For pianists, pedalling will be assessed. Where appropriate, intonation will be expected to be secure. For vocalists, diction and pronunciation will be commented and marked on.

Interpretation (30%)

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

Overall Impression & Choice of Programme (40%)

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

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

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

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

The Recital Programme will be marked as follows:

(a)	Technical Ability	30%
(b)	Interpretation	30%
(c)	Overall Impression & Choice of Programme	40%
	Pass Mark	70%

FRENCH HORN

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

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

Music requiring accompaniment will not be accepted unaccompanied.

Candidates requiring accompaniment must provide their own accompanist.

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

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

GRADE I

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

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

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

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

LIST A

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

LIST B

Bourgeois	Cornucopia <i>Up Front Album for French Horn book 1</i> (Brass Wind Publications)
Lully	No 3: Menuet <i>Pièces Classiques pour Cor</i> (Billaudot)
Lawrance	Amber <i>Six Modern Pieces for Horn</i> (Brass Wind Publications)
Gregson	Lullaby <i>Nine Miniatures for French Horn</i> (Brass Wind Publications)
Handel	No 11: Aria <i>Pièces Classiques pour Cor</i> (Billaudot)
Ridgeon	Hide and Seek <i>Nine Miniatures for French Horn</i> (Brass Wind Publications)

LIST C

Gregson	No 4 <u>or</u> no 5 <u>or</u> no 6: <i>20 Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Horner	No 13 <u>or</u> no 24 <u>or</u> no 32: <i>Primary Studies for Horn</i> (Elkan-Vogel)
Miller	No 3 <u>or</u> no 4 <u>or</u> no 11: <i>Simple Studies for Beginner Brass</i> (Faber Music)
Endresen	No 1 <u>or</u> no 2: <i>Supplementary Studies for Horn</i> (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 <i>Two Easy Pieces for Horn</i> (Stainer & Bell)
Lawrance	Occasional Fanfare <i>Six Modern Pieces for Horn</i> (Brass Wind Publications)
Ridgeon	Prelude and March <i>Nine Miniatures for Horn</i> (Brass Wind Publications)
Butterworth	Roland <i>Up Front Album for Horn in F grade 2</i> (Brass Wind Publications)
Telemann	10 Menuet <i>Pièces Classiques pour Cor</i> (Billaudot)
Le Couppey	Study in A Minor <i>An Intermediate Horn Book</i> (Allegro Music Archive Reprint)

LIST B

Brightmore	Sad Story <i>Three Easy Solos</i> (Emerson 149)
Lawrance	Sun Dance <i>Six Modern Pieces for Horn</i> (Brass Wind Publications)
Woolfenden	Space Patrol <i>Up Front Album for Horn grade 2</i> (Brass Wind Publications)
Ridgeon	Restless or Wishful Thinking <i>Nine Miniatures for Horn in F</i> (Brass Wind Publications)
Handel	Marche de Josue <i>Pièces Classiques pour Cor</i> (Billaudot)

LIST C

Gregson	No 7 <u>or</u> no 9 <u>or</u> no 11: <i>20 Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Horner	No 30 <u>or</u> no 35 <u>or</u> no 37: <i>Primary Studies for Horn in F</i> (Elkan-Vogel)
Miller	No 9 <u>or</u> no 13 <u>or</u> no 16: <i>Simple Studies for Beginner Brass</i> (Faber Music)
Endresen	No 3 <u>or</u> no 4: <i>Supplementary Studies for French Horn</i> (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 <i>Nine Miniatures for Horn in F</i> (Brass Wind Publications)
Horovitz	Sherwood Fancy <i>Up Front Album for Horn in F grade 2</i> (Brass Wind Publications)
Carse	Scherzino <i>Two Easy Pieces for Horn</i> (Stainer & Bell)
Lawrance	Carillon <i>In Concert, for F horn</i> (Brass Wind Publications)
J S Bach	Prelude <i>An Intermediate Horn Book</i> (Allegro Music Archive Reprint)
Haydn	No 14: Choral de Saint Antoine <i>Pièces Classiques pour Cor</i> (Billaudot)

LIST B

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

LIST C

Gregson	No 10 <u>or</u> no 13 <u>or</u> no 14: 20 <i>Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Horner	No 40 <u>or</u> no 47 <u>or</u> no 48: <i>Primary Studies for French Horn</i> (Elkan-Vogel)
Miller	No 27 <u>or</u> no 29 <u>or</u> no 31: <i>Simple Studies for Beginner Brass</i> (Faber Music)
Endresen	No 5 <u>or</u> no 6: <i>Supplementary Studies for Horn</i> (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 <i>Three Easy Solos</i> (Emerson 149)
Haydn	No 7: Minuetto <i>Classical Album for Horn</i> (Boosey & Hawkes)
Parker	Penguin Parade <i>Top Line for Horn in F</i> (Brass Wind Publications)
Clementi	Sonatina <i>An Intermediate Horn Book</i> (Allegro Music Archive Reprint)
Mozart	Concerto no 3 K 447: second movement (<i>any edition</i>)
Ball	Ceridwen's Air <i>Top Line for Horn in F</i> (Brass Wind Publications)

LIST B

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

LIST C

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

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

LIST B

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

LIST C

Horner	No 82 <u>or</u> no 88 <u>or</u> no 90: <i>Primary Studies for Horn</i> (Elkan-Vogel)
Endresen	No 21 <u>or</u> no 26 <u>or</u> no 29: <i>Supplementary Studies</i> (Rubank/Studio Music)
Kopprasch	No 6 <u>or</u> no 8 <u>or</u> no 10: <i>60 Studies for Horn book 1</i> (IMC)
M Alphonse	No 14 <u>or</u> no 36 <u>or</u> no 37: <i>200 New Studies for Horn book 1</i> (Leduc)

<i>Transposition:</i>	Horn in E flat Gregson: No 4: Hungarian Dance, <u>or</u> no 6: Chloe's Tune <i>Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
<i>Sight-reading:</i>	A short piece up to ten bars in simple time or 6/8 time. Major keys up to two sharps and two flats / C minor. Crotchets, dotted crotchets, dotted quavers, quavers, semiquavers, minims, dotted minims and semibreves. Crotchet, quaver and minim rests. Triplets and syncopation.

GRADE VI

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

LIST A

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

LIST B

Saint-Saëns	Morceau de concert, op 94: first movement (<i>Durand</i>)
Cooke	Rondo in B flat (<i>Schott</i>)
Karl-Matys	Konzertstück no 2 op 24: first and second or second and third movements (<i>Pizka Ed D-85551</i>)
Woolfenden	War Dance <i>Horn dances</i> (<i>Brass Wind Publications</i>)
Ridout	Concertino for horn: third movement (<i>Emerson</i>)
Dunhill	Cornucopia: second and third movements (<i>Boosey & Hawkes</i>)
F Strauss	Romance, from <i>Les Adieux</i> (<i>any edition</i>)

French Horn 2019

LIST C

Kopprasch	No 12 <u>or</u> no 15 <u>or</u> no 16: 60 studies book 1 (IMC)
M Alphonse	No 1 <u>or</u> no 3 <u>or</u> no 6: 200 new studies book 3 (Leduc)
N Clarke	Processional <u>or</u> Russian Picture Featuring rhythm (Brass Wind Publications)

<i>Transposition:</i>	Horn in C
Gregson:	No 7 March <u>or</u> No 10 Gavotte Supplementary Tunes for Beginner Brass (Brass Wind Publications)

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

<i>Scales & Arpeggios:</i>	D flat, F sharp major (two octaves) B flat, D sharp minors, harmonic <u>and</u> melodic (two octaves)
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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.

<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.
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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 <u>and</u> third movements (<i>any edition</i>)
Mozart	Concerto no 1 in D K 412: complete (<i>any edition</i>)
Beethoven	Sonata op 17: first movement (<i>Boosey & Hawkes</i>)
L-E Larsson	Concertino op 45: first movement (<i>Gehrmans</i>)
Glière	Romance op 35 <i>Four Pieces for Horn</i> (Pizka SCO43)
Abbott	Alla caccia (<i>Arcadia/Weinberger</i>)
Haydn	Concerto no 2 in D: first movement (<i>Boosey & Hawkes</i>)

LIST B

Glazunov	Rêverie op 27 (<i>Peters Edition</i>)
F Strauss	Nocturno op 7 (<i>Universal Edition</i>)
F Strauss	Theme and Variations op 13: second <u>and</u> third movements (<i>Zimmermann</i>)
Nielsen	Canto Serioso (<i>Hansen/Music Sales</i>)
Woolfenden	Spanish Dance <i>Horn Dances</i> (Brass Wind Publications)
Hindemith	Sonata for Horn: first movement (<i>Schott</i>)
R Strauss	Concerto no 1 in E flat op 11: second movement (<i>Universal Edition</i>)

LIST C

Kopprasch	No 19 or no 21 or no 27: <i>60 Studies book 1 (IMC)</i>
M Alphonse	No 7 or no 13 or no 17: <i>200 New Studies book 3 (Leduc)</i>
Gallay	No 13 or no 15 or no 17: <i>39 Preludes op 27 (Leduc)</i>

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 (<i>Schott</i>)
Mozart	Concerto No 4 in E flat K 495: first movement (<i>any edition</i>)
Mozart	Horn Quintet in E flat K 407: first movement (<i>any edition</i>)
Rosetti (Rösler)	Concerto in E flat: third movement (<i>IMC</i>)
Saint-Saëns	Romance op 67 (<i>Hamellet-Leduc</i>)
F Strauss	Concerto op 8: third Movement (<i>Universal Edition</i>)
Chabrier	Larghetto (<i>Billaudot</i>)

LIST B

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

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LIST C

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

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

LIST B

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

LIST C

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

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

Sight-reading: A short piece of suitable difficulty.

TRUMPET, CORNET & FLUGELHORN

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

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

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

All scales and arpeggios to be played from memory.

Music requiring accompaniment will not be accepted unaccompanied.

Piano accompaniment for Winners series (Brass Wind Publications) is sold separately.

Candidates requiring accompaniment must provide their own accompanist.

Unaccompanied pieces are marked with an asterisk (*)

GRADE I

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

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

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

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

LIST A

Bernstein	One Hand, One Heart <i>Easy Winners</i> (Brass Wind Publications)
Butterworth	Sumani <i>Keynotes: Album for Trumpet</i> (Brass Wind Publications)
Crosse	Intrada <i>Up Front Album for Trumpet grade 1</i> (Brass Wind Publications)
Gregson	No 1: Prelude <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications)
Gregson*	No 3: Little Minuet <i>20 Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Gregson*	No 4: Hungarian dance <i>20 Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Runswick	Offshore <i>Up Front Album for Trumpet grade 1</i> (Brass Wind Publications)
Susato	No 2 Rondo <i>Easy Concert Pieces for Trumpet vol 1</i> (Schott)
Susato	No 7 Ronde <i>First Book of Trumpet Solos</i> (Faber Music)

LIST B

Bourgeois	<i>Elastic Frog Up Front Album for Trumpet grade 1 (Brass Wind Publications)</i>
Cohan*	<i>Give My Regards To Broadway Easy Winners (Brass Wind Publications)</i>
Coombes	<i>Trumpet out West Keynotes: Album for Trumpet (Brass Wind Publications)</i>
Gregson	<i>Dance Up Front Album for Trumpet grade 1 (Brass Wind Publications)</i>
Gregson	<i>No 2: Ostinato Ten Miniatures for Trumpet (Brass Wind Publications)</i>
Gregson*	<i>No 5: Mark's Tune 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>
Lyons	<i>No 5: On Parade The Really Easy Trumpet Book (Faber Music)</i>
Milán	<i>No 1: Pavane Easy Concert Pieces for Trumpet vol 1 (Schott)</i>
Premru	<i>Linzer Lullaby Up Front Album for Trumpet grade 1 (Brass Wind Publications)</i>

LIST C

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

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

GRADE II

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

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

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

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

LIST A

Bach	No 16: O Jesulein Süß (O Sweet Child Jesus) <i>First Book of Trumpet Solos</i> (Faber Music)
Clarke	No 4: The Prince of Denmark's March <i>Easy Concert Pieces for Trumpet vol 2</i> (Schott)
Clarke	No 7: The Duke of Gloucester's March <i>Easy Concert Pieces for Trumpet vol 1</i> (Schott)
Gregson	No 5: Lullaby <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications)
Gregson	Rhythmic Dance <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications)
Mozart*	Aria from "The Marriage of Figaro" <i>Winners Galore</i> (Brass Wind Publications)
Purcell	No 1: Trumpet Tune <i>Old English Trumpet Tunes book 1</i> (OUP)
Ramskill	Music Hall Song <i>Keynotes: Album for Trumpet</i> (Brass Wind Publications)
Smetana*	Vltava from 'Ma Vlast' <i>Winners Galore</i> (Brass Wind Publications)

LIST B

Bach	No 11: March <i>Easy Concert Pieces for Trumpet vol 1</i> (Schott)
Daly*	Postman Pat <i>Winners Galore</i> (Brass Wind Publications)
Di Capua	O Solo Mio <i>All Jazzed Up</i> (Brass Wind Publications)
Gilbert & Sullivan*	March from 'The Pirates of Penzance' <i>Winners Galore</i> (Brass Wind Publications)
Gregson	No 3: Gopak <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications)
Purcell	No 2: Trumpet Air <i>Old English Trumpet Tunes book 1</i> (OUP)
Telemann	No 6: Adagio <i>Easy Concert Pieces for Trumpet vol 2</i> (Schott)
Tracey	Sassy Up Front <i>Album for Trumpet book 2</i> (Brass Wind Publications)
Vivaldi	No 8: Allegro <i>Easy Concert Pieces for Trumpet book 2</i> (Schott)
Woolfenden	Valse Triste Up Front <i>Album for Trumpet book 2</i> (Brass Wind Publications)

LIST C

Endresen	No 3: <i>Supplementary Studies for Trumpet</i> (Rubank/Studio Music)
Endresen	No 4: <i>Supplementary Studies for Trumpet</i> (Rubank/Studio Music)
Endresen	No 5: <i>Supplementary Studies for Trumpet</i> (Rubank/Studio Music)
Gregson*	No 7: March 20 <i>Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Gregson*	No 8: Lullaby 20 <i>Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
Gregson*	No 10: Gavotte 20 <i>Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)

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

GRADE III

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

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

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

LIST A

Clarke	No 7: A Trumpet Minuet <i>Old English Trumpet Tunes book 1</i> (OUP)
Coombes	Trumpet in Traffic <i>Keynotes: Album for Trumpet</i> (Brass Wind Publications)
Gregson	No 6: Minuet Ten <i>Miniatures for Trumpet</i> (Brass Wind Publications)
Handel	No 3: Scipio March <i>Old English Trumpet Tunes book 1</i> (OUP)
Harris	No 2: Berceuse <i>Six Miniatures for Trumpet</i> (Ricordi/UMP)
Horovitz	On Parade <i>Up Front Album for Trumpet book 2</i> (Brass Wind Publications)
Krieger	No 5: Minuet <i>Easy Concert Pieces for Trumpet vol 1</i> (Schott)
Schein	No 4: German Dance <i>Easy Concert Pieces for Trumpet vol 1</i> (Schott)
Smith	Something Else <i>All Jazzed Up</i> (Brass Wind Publications)

Trumpet, Cornet & Flugel Horn 2019

LIST B

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

LIST C

Endresen	No 10: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Endresen	No 6: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Endresen	No 7: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Gregson*	No 11: Moto Perpetuo <i>20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>
Gregson*	No 13: Pop Song <i>20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>
Gregson*	No 14: Justin's March <i>20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>
Gregson*	No 15: Bulgarian Dance <i>20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>

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:* E and A flat major (one octave), B flat major (twelfth), G major (two octaves)
- C harmonic minor (twelfth), B harmonic minor (twelfth)
A melodic minor (twelfth) scales
- A, B, C minor (twelfth) arpeggios
- Chromatic scales: beginning on C (twelfth) and G (two octaves)
- Dominant sevenths: in the key of F starting on C (one octave)
- All the above tongued and slurred.
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.
- Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*
- Candidates must present a copy of their pieces for the examiner.**

LIST A

- | | |
|----------------|---|
| Bach | No 7: Marche <i>Play Solo Trumpet</i> (Faber Music) |
| Gorb | Hora A <i>Tango to Bali</i> (Brass Wind Publications) |
| Greene | No 10: Trumpet Tune <i>Old English Trumpet Tunes vol 1</i> (OUP) |
| Gregson | No 10: Scherzo <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications) |
| Gregson | No 9: March Triste <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications) |
| Gregson | Serenade <i>Cameos for Trumpet</i> (Brass Wind Publications) |
| Handel | No 6: Minuet and Trio <i>Old English Trumpet Tunes vol 1</i> (OUP) |
| Handel | No 9: La Rejouissance <i>Easy Concert Pieces for Trumpet vol 2</i> (Schott) |
| Harris | No 3: March <i>Six Miniatures for Trumpet</i> (Ricordi/UMP) |
| Pinkard | Sweet Georgia Brown <i>All Jazzed Up</i> (Brass Wind Publications) |
| Purcell | The Queen's Dolour (a farewell) <i>The Wonderful World of Purcell</i> (Kevin Mayhew) |
| Wagner | No 15: Steuermann, Lass die Wacht <i>Easy Concert Pieces for Trumpet vol 2</i> (Schott) |

Trumpet, Cornet & Flugel Horn 2019

LIST B

Farnaby	No 16: Giles Farnaby's <i>Dreame Play Solo Trumpet</i> (Faber Music)
Gorb	Kalevala <i>A Tango to Bali</i> (Brass Wind Publications)
Gorb	Oussoul <i>A Tango to Bali</i> (Brass Wind Publications)
Gregson	Intrada <i>Cameos for Trumpet</i> (Brass Wind Publications)
Gregson	No 8: Folk Dance <i>Ten Miniatures for Trumpet</i> (Brass Wind Publications)
Harris	No 6: Dance <i>Six Miniatures for Trumpet</i> (Ricordi/UMP)
Hook	No 13: Allegro Moderato <i>Easy Concert Pieces for Trumpet vol 2</i> (Schott)
Hummel	No 8: Indian Rondo <i>Play Solo Trumpet</i> (Faber Music)
Koeppen	No 20: Chill-Out <i>Easy Concert Pieces for Trumpet vol 2</i> (Schott)
Purcell	Fairest Isle from 'King Arthur' <i>The Wonderful World of Purcell</i> (Kevin Mayhew)
Purcell	No 12: Sonata for Trumpet and Strings <i>Old English Trumpet Tunes vol 1</i> (OUP)

LIST C

Bourgeois	No 1: <i>Ace of Trumpets</i> (Brass Wind Publications)
Bourgeois	No 2 : <i>Ace of Trumpets</i> (Brass Wind Publications)
Bourgeois	No 3: <i>Ace of Trumpets</i> (Brass Wind Publications)
Bourgeois	No 4: <i>Ace of Trumpets</i> (Brass Wind Publications)
Clarke	Weldon <i>Featuring Rhythm: Nine Graded Studies for Treble Brass</i> (Brass Wind Publications)
Endersen	No 11: <i>Supplementary Studies for Trumpet</i> (Rubank/Studio Music)
Endersen	No 12: <i>Supplementary Studies for Trumpet</i> (Rubank/Studio Music)
Endersen	No 13: <i>Supplementary Studies for Trumpet</i> (Rubank/Studio Music)

Sight-reading:

A short piece up to sixteen bars in simple time.
 Major keys up to three sharps and three flats.
 Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves; crotchet, quaver and minim rests.

GRADE V

- Scales & Arpeggios:* E flat major (twelfth)
A, B flat and A flat major (two octaves)
- D minor, harmonic and melodic (twelfth)
A and G minor, harmonic and melodic (two octaves)
- Chromatic scales: starting on A and A flat (two octaves)
- Dominant sevenths: in the keys of C and D (starting on G, A)
(one octave)
- Diminished sevenths: starting on C (one octave)
- All the above tongued and slurred.
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.
- Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

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

LIST A

- | | |
|----------------|--|
| Blow | No 2 Air <i>Trumpet Tunes from The Age of Purcell</i> (ChesterMusic) |
| Clarke | No 9: The Prince of Denmark's March <i>Old English Trumpet Tunes book 1</i> (OUP) |
| Davis* | Hornpipe <i>Polished Brass</i> (Brass Wind Publications) |
| Davis* | Tango Tease <i>Polished Brass</i> (Brass Wind Publications) |
| Gorb | Chikona A <i>Tango to Bali</i> (Brass Wind Publications) |
| Gorb | Huapango A <i>Tango to Bali</i> (Brass Wind Publications) |
| Greene | No 10: Trumpet Tune <i>Old English Trumpet Tunes book 1</i> (OUP) |
| Hansen | second movement: Andante molto espressivo Sonata for Cornet and Piano op 18 (Edition Wilhelm Hansen) |
| Jobim | One Note Samba <i>Big Chillers</i> (Brass Wind Publications) |
| Purcell | No 8: Trumpet Tune <i>Old English Trumpet Tunes Book 1</i> (OUP) |
| Purcell | Trumpet Tune and Air <i>The Wonderful World of Purcell</i> (Kevin Mayhew) |
| Weill | Mack the Knife <i>Big Chillers</i> (Brass Wind Publications) |

Trumpet, Cornet & Flugel Horn 2019

LIST B

Clarke	No 6 Corant <i>Trumpet Tunes from The Age of Purcell vol 2 (Chester Music)</i>
Davis*	Head Down Hoody <i>Polished Brass (Brass Wind Publications)</i>
Davis*	Hit The Sack <i>Polished Brass (Brass Wind Publications)</i>
Gorb	Gagaku A <i>Tango to Bali (Brass Wind Publications)</i>
Gregson	Alla Marcia <i>Cameos for trumpet (Brass Wind Publications)</i>
Gregson	Canon Dance <i>Cameos for Trumpet (Brass Wind Publications)</i>
Handel	Concertino for Trumpet and Strings: movement no 1 arr Benoy (<i>OUP</i>)
Hupfeld	As Time Goes By <i>Big Chillers (Brass Wind Publications)</i>
Purcell	A Ground (in Gamut) <i>The Wonderful World of Purcell (Kevin Mayhew)</i>
Purcell	Dido's Lament <i>The Wonderful World of Purcell (Kevin Mayhew)</i>
Shearing	Lullaby of Birdland <i>Big Chillers (Brass Wind Publications)</i>

LIST C

Bourgeois	No 5: <i>Ace of Trumpets (Brass Wind Publications)</i>
Bourgeois	No 6 : <i>Ace of Trumpets (Brass Wind Publications)</i>
Bourgeois	No 7: <i>Ace of Trumpets (Brass Wind Publications)</i>
Clarke	Cossack Dance <i>Featuring Rhythm: Nine Graded Studies for Treble Brass (Brass Wind Publications)</i>
Endresen	No 15: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Endresen	No 17: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Endresen	No 18: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Endresen	No 21: <i>Supplementary Studies for Trumpet (Rubank/Studio Music)</i>
Hering	No 11: <i>Forty Progressive Studies for Trumpet (Boosey & Hawkes)</i>
Hering	No 28: <i>Forty Progressive Studies for Trumpet (Boosey & Hawkes)</i>

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

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

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

LIST A

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

LIST B

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

Trumpet, Cornet & Flugel Horn 2019

LIST C

Bourgeois	No 8: <i>Ace of Trumpets</i> (Brass Wind Publications)
Bourgeois	No 9: <i>Ace of Trumpets</i> (Brass Wind Publications)
Bourgeois	No 10: <i>Ace of Trumpets</i> (Brass Wind Publications)
Clarke	<i>Castletown Featuring Rhythm: Nine Graded Studies for Treble Brass</i> (Brass Wind Publications)
Clarke	<i>Fanfare Featuring Rhythm: Nine Graded Studies for Treble Brass</i> (Brass Wind Publications)
Hering	No 31: <i>Forty Progressive Studies for Trumpet</i> (Boosey & Hawkes)
Hering	No 40: <i>Forty Progressive Studies for Trumpet</i> (Boosey & Hawkes)
Smith	No 1 <i>A Book of Studies of Trumpet</i> (OUP)
Smith	No 2 <i>A Book of Studies of Trumpet</i> (OUP)

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

Major keys up to four sharps and three flats.

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

Crotchet, quaver and minim rests.

or

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

Major keys up to two sharps and two flats.

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

GRADE VII

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

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

All the above tongued and slurred.

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

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

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

LIST A

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

LIST B

Archibald	Gopak from <i>Russian Roulette</i> (Brass Wind Publications)
Aroutiounian	Aria <i>Aria and Scherzo</i> (<i>Leduc/UMP</i>)
Aroutiounian	Scherzo <i>Aria and Scherzo</i> (<i>Leduc/UMP</i>)
Barat	Andante and Scherzo (<i>Leduc</i>)
Baudrier	Suite (<i>Leduc/UMP</i>)
Boyce	No 13: Trumpet Voluntary <i>Old English Trumpet Tunes book 1</i> (OUP)
Martinu	Sonatina (<i>Leduc/UMP</i>)
Sanders	Square-Dance (<i>Stainer & Bell</i>)
Telemann	Sonata in C minor (<i>Billaudot/UMP</i>)

Trumpet, Cornet & Flugel Horn 2019

LIST C

Bourgeois	No 11: <i>Ace of Trumpets (Brass Wind Publications)</i>
Bourgeois	No 12: <i>Ace of Trumpets (Brass Wind Publications)</i>
Bourgeois	No 13: <i>Ace of Trumpets (Brass Wind Publications)</i>
Clarke	<i>Russian Picture Featuring Rhythm: Nine Graded Studies for Treble Brass (Brass Wind Publications)</i>
Hering	No 37: <i>Forty Progressive Studies (Boosey & Hawkes)</i>
Hering	No 38: <i>Forty Progressive Studies (Boosey & Hawkes)</i>

Sight-reading:

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

Major keys up to four sharps and three flats.

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

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

or

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

Major keys up to three sharps and three flats.

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

GRADE VIII

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

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

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

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

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

All of the above tongued and slurred.

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

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

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

LIST A

Copland	No 2: <i>Quiet City Contemporary Music for Trumpet (Boosey & Hawkes)</i>
Davies	No 4: <i>Sonatina for Solo Trumpet Contemporary Music for Trumpet (Boosey & Hawkes)</i>
Hansen	<i>Allegro con brio: first movement Sonata for Cornet and Piano op 18 (Edition Hansen)</i>
Haydn	Trumpet Concerto in E flat: first movement <i>(Boosey & Hawkes)</i>
Haydn	Trumpet Concerto in E flat: third movement <i>(Boosey & Hawkes)</i>
Hummel	Trumpet Concerto: first movement <i>(Boosey & Hawkes)</i>
Hummel	Trumpet Concerto: third movement <i>(Boosey & Hawkes)</i>
Ibert	<i>Impromptu (Leduc/UMP)</i>
Laue	Trumpet Concerto in F: first movement <i>(Brass Wind Publications)</i>
Peeters	Sonata: first and second movements <i>(Peters Edition)</i>
Peeters	Sonata: second and third movements <i>(PetersEdition)</i>

Trumpet, Cornet & Flugel Horn 2019

LIST B

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

LIST C

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

Sight-reading:

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

Major keys up to four sharps and three flats.

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

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

or

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

Major keys up to three sharps and three flats.

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

Crotchet, quaver and minim rests.

SENIOR CERTIFICATE

Scales & Arpeggios: C, G, D, A, E, B, F sharp, D flat, A flat, E flat, B flat and F major

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

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

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

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

All of the above tongued and slurred.

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

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

LIST A

Haydn	Trumpet Concerto in E flat: first and second movements (<i>Boosey & Hawkes</i>)
Haydn	Trumpet Concerto in E flat: second and third movements (<i>Boosey & Hawkes</i>)
Hindemith	Sonata (<i>Schott</i>)
Hummel	Trumpet Concerto in E flat: first and second movements (<i>Boosey & Hawkes</i>)
Hummel	Trumpet Concerto in E flat: second and third movements (<i>Boosey & Hawkes</i>)
Laue	Trumpet Concerto in F: (<i>Brass Wind Publications</i>)
Neruda	Trumpet Concerto: first and second movements (<i>Breitkopf & Härtel</i>)
Neruda	Trumpet Concerto movements: second and third movements (<i>Breitkopf & Härtel</i>)
Peeters	Sonata for Trumpet and Piano: first and second movements (<i>Peters Edition</i>)
Peeters	Sonata for Trumpet and Piano: second and third movements (<i>Peters Edition</i>)
Proctor	The Huffle (<i>Brass Wind Publications</i>)
Stevens	Sonata: first and second movements (<i>Peters Edition</i>)
Stevens	Sonata: second and third movements (<i>Peters Edition</i>)
Wright	Cornet Concerto in B flat (<i>Studio Music</i>)

Trumpet, Cornet & Flugel Horn 2019

LIST B

Arnold	Fantasy (<i>Faber Music</i>)
Balay	<i>Andante et Allegro (Leduc)</i>
Bozza	Caprice no 1 op 47 (<i>Leduc/UMP</i>)
Bozza	Rustiques (<i>Leduc</i>)
Davies	Sonatina for Solo Trumpet <i>Contemporary Music for Trumpet (Boosey & Hawkes)</i>
Enesco	Légende (<i>Enoch & Cie</i>)
Fiala	Divertimento in D (<i>Faber Music</i>)
Hansen	Sonata for Cornet and Piano op 18 (Edition Wilhelm Hansen)
Weber	Variations in F (<i>Faber Music</i>)

LIST C

Arban	Any one of the fourteen grand studies from the <i>Cornet Method (Boosey & Hawkes)</i>
Bourgeois	No 18 <i>Ace of Trumpets (Brass Wind Publications)</i>
Bourgeois	No 19 <i>Ace of Trumpets (Brass Wind Publications)</i>

Sight-reading:

(i) A suitable piece up to sixteen bars in simple time or 6/8 time.

Major keys up to four sharps and four flats.

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

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

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

Transpose for trumpet in C, A or D major keys up to three sharps and
three flats.

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

Crotchet, quaver and minim rests.

E FLAT TENOR HORN

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

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

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

Music requiring accompaniment will not be accepted unaccompanied.

Candidates requiring accompaniment must provide their own accompanist.

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

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

GRADE I

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

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

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

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

LIST A

Handel	Minuet in C <i>The Really Easy Tenor Horn Book (Faber Music)</i>
Pearson	Moto Perpetuo <i>The Really Easy Tenor Horn Book (Faber Music)</i>
Schubert	German Dance <i>Bravo! E Flat Tenor Horn (Boosey & Hawkes)</i>
Haydn	Minuet <i>Bravo! E Flat Tenor Horn (Boosey & Hawkes)</i>
Gregson	Berceuse <i>Up Front Album for E Flat Horn book 1 (Brass Wind Publications)</i>
Premru	Chelsea Chase <i>Up Front Album for E Flat Horn book 1 (Brass Wind Publications)</i>
Lawrance	No 1: Waits and Measures <i>Six Modern Pieces for E flat horn (Brass Wind Publications)</i>
Ridgeon	Three Playmates: any movement <i>Nine Miniatures for E flat horn (Brass Wind Publications)</i>

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LIST B

Bourgeois	<i>Little Yellow Idol Up Front Album for E Flat Horn book 1 (Brass Wind Publications)</i>
Crosse	<i>Lullaby Up Front Album for E Flat Horn book 1 (Brass Wind Publications)</i>
Pearson	<i>Russian Dance The Really Easy Tenor Horn book (Faber Music)</i>
Pearson	<i>Mobilmente The Really Easy Tenor Horn book (Faber Music)</i>
Pearson	<i>Lament The Really Easy Tenor Horn book (Faber Music)</i>
Lawrance	<i>No 4: Amber Six Modern Pieces for E Flat Horn (Brass Wind Publications)</i>
Ridgeon	<i>A Moody Trio (any movement) Nine Miniatures for E Flat Horn (Brass Wind Publications)</i>

LIST C

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

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	<i>Lonely Steppes Up Front Album E Flat Horn book 2 (Brass Wind Publications)</i>
Carr	<i>Winter Graces Up Front Album E Flat Horn book 2 (Brass Wind Publications)</i>
Schubert	<i>Andantino Horn Solos vol 1 E Flat edition (Chester Music)</i>
Couperin	<i>Le Petit Rien The Really Easy Tenor Horn book (Faber Music)</i>
Pearson	<i>Leap Frog The Really Easy Tenor Horn book (Faber Music)</i>
Pearson	<i>Seven Up The Really Easy Tenor Horn book (Faber Music)</i>
Gregson	<i>No 3: Little Minuet Nine Miniatures for E Flat Horn (Brass Wind Publications)</i>
Gregson	<i>Lullaby Nine Miniatures for E Flat Horn (Brass Wind Publications)</i>
Gregson	<i>Folk Song Nine Miniatures for E Flat Horn (Brass Wind Publications)</i>

LIST B

Lawrance	<i>Burlesque Six Modern Pieces for E Flat Horn (Brass Wind Publications)</i>
Lawrance	<i>Sun Dance Six Modern Pieces for E Flat Horn (Brass Wind Publications)</i>
Wiggins	<i>Just Strolling Around The Tenor Horn Player's Debut (Brass Wind Publications)</i>
Wallace	<i>The Grinnermarch Going Solo E Flat Horn (Brass Wind Publications)</i>
Wallace	<i>Doomsville Surrey Going Solo E Flat Horn (Brass Wind Publications)</i>
Clarke	<i>Out of Step March Bravo! E Flat Tenor Horn (Boosey & Hawkes)</i>
Clarke	<i>The Duke of Gloucester Bravo! E Flat Tenor Horn (Boosey & Hawkes)</i>

LIST C

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

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

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LIST B

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

LIST C

Gregson	No 10 <u>or</u> no 13 <u>or</u> no 14: <i>20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>
Miller	No 8 <u>or</u> no 9 <u>or</u> no 11 <i>Simple Studies for Beginner Brass (Brass Wind Publications)</i>
Endresen	No 5 <u>or</u> no 6: <i>Supplementary Studies for Trumpet (Rubank)</i>
Wiggins	No 61 <u>or</u> no 64 <u>or</u> no 65: <i>First Tunes and Studies for Trumpet (OUP)</i>

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

Gregson	No 9: Habañera and Ragtime <i>Nine Miniatures for E Flat Horn (Brass Wind Publications)</i>
Mendelssohn	Nocturne <i>Horn Solos book 1 arr Campbell (F edition, Faber Music)</i>
Wiggins	Oxford Blues <u>or</u> Night Rider <i>Tritons: Eight Easy Pieces for E Flat Horn (Fentone)</i>
Wallace	Cassata Siciliana <i>Going Solo Tenor Horn (Faber Music)</i>
Ball	Ceridwen's Air <i>Top Line Album for Horn in E Flat (Brass Wind Publications)</i>
Gluck	Che Farò <i>Boosey's Tenor Horn Album no 2 (Boosey & Hawkes)</i>

LIST B

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

LIST C

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

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

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LIST B

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

LIST C

Endresen	No 21 <u>or</u> no 29 <u>or</u> no 32: <i>Supplementary Studies for Trumpet</i> (Rubank)
Kopprasch	No 6 <u>or</u> no 8 <u>or</u> no 10: <i>60 Studies for Horn book 1</i> (IMC)
Hering	No 27 <u>or</u> no 29 <u>or</u> no 30: <i>40 Progressive Études for Trumpet</i> (Carl Fischer)
Miller	No 5 <u>or</u> no 6: <i>Progressive Études for Trumpet</i> (Faber Music)
Wiggins	No 81 <u>or</u> no 87 <u>or</u> no 97: <i>First Tunes and Studies for Trumpet</i> (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 <u>or</u> Bagatelle <i>Cornucopia: E flat horn</i> (Brass Wind Publications)
Mozart	Horn Concerto no 3 K 447: first movement (<i>any E flat edition</i>)
Rosetti	Concerto in E flat for horn: second movement, Romance (IMC)
Kelly	Concert Suite E flat: second <u>and</u> fourth movements (<i>Smith & Co</i>)
Telemann	Siciliana arr Green <i>Classic SH</i> (Brass Wind Publications)
Heat	Air and Rondo (<i>G & M Brand/Smith</i>)

LIST B

Bourgeois	Fugal Mood <i>A Horn-ting We Will Go for Tenor Horn</i> (Brass Wind Publications)
McAuliffe	Whimsicality: E flat edition (O'Carroll Publications)
Bloom	Give me the Simple Life <i>O Solo Mio: E flat edition</i> (Brass Wind Publications)
Donizetti	Una Furtiva Lacrima <i>Tenor Horn Album. book 2</i> (Boosey & Hawkes)
Brightmore	Barcarolle <u>or</u> Pastorale <i>Four Peaceful Pieces</i> (Emerson)

LIST C

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

Sight-reading: A short piece of suitable difficulty.

GRADE VII

<i>Scales & Arpeggios:</i>	C, D, D flat majors (a twelfth) C, C sharp, D minors harmonic and melodic (two octaves) Dominant sevenths in the key of E flat (two octaves) Diminished sevenths starting on Bb (two octaves) Chromatic starting on A (two octaves)
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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	Adagio <i>O Solo Mio: E Flat Horn</i> (Brass Wind Publications)
Rosetti	Horn Concerto in E flat: third movement, Rondo (IMC)
Mozart	Horn Concerto no 4, K 495 in E flat: third movement, Rondo (<i>any E flat edition</i>)
Boyce	Symphony no 4: first movement <i>O Solo Mio: E flat</i> (Brass Wind Publications)
Mozart	Horn Quintet K 407 in E flat: first movement (<i>any E flat edition</i>)
Rossini	Cavatine from <i>The Barber of Seville</i> or Hary Janos <i>It's a Classic for E Flat Horn</i> (Boosey & Hawkes)

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LIST B

Arnold	Concerto for Horn E flat: second movement (<i>Lengnick</i>)
Hindemith	Sonata for E flat Horn (1943): first movement (<i>Schott Ed 4365</i>)
Hanmer	Cavatina and Allegro (E flat edition)(<i>Smith & Co</i>)
Sparke	Capriccio E flat Edition (<i>Smith & Co</i>)
Newsome	The Carousel (<i>Studio Music</i>)

LIST C

Smith	No 4 <u>or</u> no 5 <i>Studies for Trumpet</i> pages 15 and 16 (OUP)
Miller	No 21 <u>or</u> no 22: <i>Progressive Études for Trumpet</i> (Faber Music)
Kopprasch	No 19 <u>or</u> no 21 <u>or</u> no 27: <i>Sixty Studies for Trumpet</i> book 1 (IMC)
M Alphonse	No 13 <u>or</u> no 16 <u>or</u> no 17: <i>200 Studies for Horn</i> 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 (<i>any edition</i>)
Handel	Handel's Hornpipe arr Reader (<i>Studio Music</i>)
Rosetti	Horn Concerto in E flat: first movement (IMC)
Ball	September Fantasy (<i>Richardson Ltd/Boosey & Hawkes</i>)
Kneale	Variations on a Welsh theme (<i>Smith & Co</i>)
Graham	Episode (<i>Rosehill</i>)

LIST B

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

LIST C

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

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 <i>It's a Classic</i> (Brass Wind Publications)
Hummel	Concerto for E flat trumpet: first <u>or</u> third movement (<i>Universal Edition</i>)
Mozart	Horn concerto no 2 K 417: first movement (<i>any E flat edition</i>)
Bellini	Concerto for horn in E flat (E flat edition) (<i>Studio Music</i>)
Mozart	Horn concerto no 4 K495: first movement (<i>any E flat edition</i>)
Allison/Rimmer	Silver Threads amongst the Gold (<i>Richardson Ltd</i>)

LIST B

Sparke	Masquerade (<i>Studio Music</i>)
Wiggins	Cornucopia (<i>Kirklees Music</i>)
Wood	Concertino (<i>Brand/Smith & Co</i>)
Clews	Partita for E flat horn: finale/brillante (<i>Paterson/Music Sales</i>)
R Strauss	Horn concerto no 2: third movement, Rondo (<i>Boosey & Hawkes</i>)
Snell	Four Bagatelles (<i>Studio Music</i>)

LIST C

Kopprasch	Any study from <i>Sixty Studies for Trumpet book 2</i> (IMC)
Bourgeois	Any study from <i>Fantasy Pieces</i> (Brass Wind Publications)
M Alphonse	Any study from <i>200 Studies for Horn book 4</i> (Leduc)
Gallay	Any study from <i>12 Études for Horn op 57</i> (IMC)

Sight-reading: A short piece of suitable difficulty.

TROMBONE

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

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

Music requiring accompaniment will not be accepted unaccompanied.

Candidates requiring accompaniment must provide their own accompanist.

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

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

GRADE I

Scales & Arpeggios: B flat major (one octave)

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

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

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

LIST A

A Gout	Solemn Fanfare <i>The Really Easy Trombone Book (Faber Music)</i> 3./4
Anon	Easter Hymn <i>The Really Easy Trombone Book (Faber Music)</i> 3./4
Diabelli	The Joker <i>The Magic Trombone arr Hare (Boosey & Hawkes)</i> 3./4
Henry VIII	Helas Madame <i>The Magic Trombone arr Hare (Boosey & Hawkes)</i> 3./4
Susato	La Morisque <i>Winner scores all arr Lawrance (Brass Wind Publications)</i> 3./4

LIST B

I Carr	Summer Daze <i>Up Front Album for Trombone book 1 (Brass Wind Publications)</i> 3./4
Horovitz	Merlin's Tower <i>Up Front Album for Trombone book 1 (Brass Wind Publications)</i> 3./4
Grieg	No 6: Ase's death <i>The Really Easy Trombone Book (Faber Music)</i> 3./4
Lawrance	Irish Melody <i>Winner scores all (Brass Wind Publications)</i> 3./4
Humperdinck	Evening Prayer <i>Winner scores all arr Lawrance (Brass Wind Publications)</i> 3./4

LIST C

Bourgeois	No 1: <i>Splinters of Bone (Brass Wind Publications)</i> 3./4
Edney	Little Suite: Intrada <u>or</u> Gavotte <u>or</u> Minuet <i>Melodic Studies book 1 (Brass Wind Publications – Up Front Series)</i> 3./4

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)* ♩/♩
N Hare Variations on 'Go from my window' *The Magic Trombone* arr Hare (Boosey & Hawkes) ♩/♩
J S Bach O Sacred Head Sore Wounded *Going Solo* arr Alan Gout (Faber Music) ♩/♩
Fitzenhagen Air Slave *First Book of Trombone Solos by Peter Goodwin & Leslie Pearson (Faber Music)* ♩/♩
Tchaikovsky Cappricco Italien *Winner Scores All* arr Lawrance (Brass Wind Publications) ♩/♩

LIST B

- R Ramskill** No 5: Cockles and Mussels 'All Jazzed Up' for Trombone (Brass Wind Publications) ♩/♩
S Tracey Sundance *Up Front Album for Trombone book 1 (Brass Wind Publications)* ♩/♩
Bartók Slovakian Folk Tune *The Magic Trombone* arr Hare (Boosey & Hawkes) ♩/♩
Runswick Moon Valley *Up Front Album for Trombone book 2 (Brass Wind Publications)* ♩/♩
Carr Summer Daze *Up Front Album for Trombone book 1 (Brass Wind Publications)* ♩/♩
Tchaikovsky Dance of the Mirlitons *Winner Scores All* arr Lawrance (Brass Wind Publications) ♩/♩

LIST C

- D Bourgeois** No 3 or no 4: *Splinters of Bone (Brass Wind Publications)* ♩/♩
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)* ♩

Sight-reading: A short piece of suitable difficulty.

GRADE III

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

Chromatic scales: starting on C (one octave)

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

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

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

LIST A

G Bessonnet Comme un Air d'Opéra (*Billandot*)
Saint-Saëns Royal March of the Lion *The Magic Trombone* arr Hare (*Boosey & Hawkes*) ♯/♩
Monteverdi Ave Maris Stella (from 1610 Vespers) *The Magic Trombone* (*Boosey & Hawkes*) ♯/♩
Haydn Rondino *Slide Show for Trombone* arr Mowat (*Brass Wind Publications*) ♯/♩
Sibelius Finlandia *Slide Show for Trombone* arr Mowat (*Brass Wind Publications*) ♯/♩

LIST B

R Ramskill No 4: Chicago Sunset 'All Jazzed Up' for Trombone (*Brass Wind Publications*) ♯/♩
A Gout Rough and Ready Rag no 9 Going Solo: Trombone (*Faber Music*) ♯/♩
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*) ♯/♩

LIST C

Gregson No 16: Folk Song *Twenty Supplementary Tunes for Beginner Brass* (*Brass Wind Publications*) ♯/♩
Edney No 15: Gavotte Shall We Dance *Melodic Studies for Trombone* (*Brass Wind Publications*) ♯/♩
D Bourgeois No 6 or no 8: *Splinters of Bone* (*Brass Wind Publications*) ♯/♩
Endresen No 8: *Supplementary Studies for Trombone* (*Rubank/Studio Music*) ♯
Mark Nightingale No 2 Click Here Jazz *@etudes* (*Warwick Music*) ♯/♩

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*) 
- Warlock** Basse dance (Capriol Suite) *Slide Show for Trombone* arr Mowat (*Brass Wind Publications*) 
- Weber** No 16: Waltz *First Book of Trombone Solos* arr Goodwin & Pearson (*Faber Music*) 
- Gottschalk** No 1: Hail Columbia *Second Book of Trombone Solos* arr Goodwin & Pearson (*Faber Music*) 
- W A Mozart** Agnus Dei *Time Pieces for Trombone vol 2* (ABRSM) 

LIST B

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

LIST C

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

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

GRADE V

- Scales & Arpeggios:* C major, D flat major, D major and C minor (a twelfth)
F major, F sharp major, A flat major, F minor and A minor
(two octaves)
- Chromatic scales: starting on F (two octaves)
Dominant sevenths: in the key of B flat (two octaves)
(minor scales in melodic or harmonic form at candidate's choice)
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.
Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.
Candidates must present a copy of their pieces for the examiner.

LIST A

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

LIST B

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

LIST C

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




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

GRADE VI





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

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




LIST A

Bach Prelude in A flat *Bach for Trombone* arr Mowat (*Brass Wind Publications*) 7: / 
Bach Anglaise, from French Suite no 3 *Bach for Trombone* arr Mowat (*Brass Wind Publications*) 7: / 
Haydn Cello Concerto: Adagio *First Solos for the Trombone Player* (Schirmer) 7:
Rimsky-Korsakov Trombone Concerto: movement no 2 (with cadenza)
 (Boosey & Hawkes) 7: (*Brass Wind Publications*) 7: / 
Galliard Sonata no 2: third and fourth movements, Alla siciliana and Spiritoso
 e allegro (*Peters Edition*) 7:
Bach No 7 Arioso *Solos for the Trombone Player* (Schirmer) 7:

LIST B

Jacob Sonata: movement no 1 (*Emerson*) 7:
C Mowat Bone Idyll *Slide Show for Trombone* arr Mowat (*Brass Wind Publications*)
 7: / 
Gershwin Bess, you is My Woman *Centre Stage for Trombone* arr Iveson (*Brass Wind Publications*) 7: / 
A Ridout Sonata for Solo Trombone: movement no 3 (*Emerson*) 7:
P Max Dubois Cortège (*Leduc*)  / 7:
Jim Parker Bone Shaker *Jazzed up too for Trombone* (*Brass Wind Publications*) 7: / 

LIST C

Kopprasch No 14 or no 22: *Sixty Studies for Trombone* vol 1 (IMC 1544/Kalmus) 7:
D Bourgeois No 10: *Bone of Contention* (*Brass Wind Publications*) 7: / 
D S Reinhardt No 9: *Selection of Concone Studies for Trombone* (Elkan-Vogel) 7: / 
Bordères No 35 or no 38: *Spécial Syncopes* (Billaudot) 7:
D Bourgeois No 4 *Fantasy Pieces* (*Brass Wind Publications*) 7: / 








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)* 
- 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*) 

Trombone 2019

LIST C

Bordères	No 40 <u>or</u> no 41: <i>Spécial Syncopes</i> (Billaudot)
Kopprasch	No 36 <u>or</u> no 43: 60 Studies for Trombone vol 1 (IMC 1544/Kalmus)
D Bourgeois	No 12: <i>Bone of Contention</i> (Brass Wind Publications) ♯/♭
D Bourgeois	No 2 <i>Fantasy Pieces</i> (Brass Wind Publications) ♯/♭
D S Reinhardt	No 10: <i>Selection of Concone Studies for Trombone</i> (Elkan-Vogel)
Mark Nightingale	Scart Stomp <u>or</u> Burn, Burn, Burn: no 23 <u>or</u> 25 from <i>Jazz @etudes for Trombone</i> (Warwick Music) ♯/♭

Sight-reading: A short piece of suitable difficulty.

GRADE VIII

<i>Scales & Arpeggios:</i>	<p>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 <u>and</u> harmonic All other keys, major and minor (two octaves)</p> <p>All minor keys, melodic <u>and</u> harmonic</p> <p>Chromatic scales: starting on any note from E – D (two octaves)</p> <p>(If B flat/F Trombone from Low C, Low D flat, D three octaves) Whole tone scales: starting on F, G, A flat, A and B flat (two octaves) Dominant sevenths: in the keys of A, B flat, B, C, D flat, D and E flat (two octaves)</p> <p>Diminished sevenths: starting on F, G, A flat, A and B flat</p>
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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 (<i>Leduc</i>) ♩
J Barat	Andante <u>and</u> Allegro (<i>Leduc</i>) ♩
Guilmant	Morceau Symphonique (<i>Schott 10484/Editions Marc Reift EMR 2006/Brass Wind Publications</i>) ♩/♩
Weber	Romance (<i>Alfred Music K04566/Brass Wind Publications/Editions Marc Reift</i>) ♩/♩
Rimsky-Korsakov	Trombone concerto (Complete) (<i>Boosey & Hawkes or Brass Wind Publications</i>) ♩/♩

LIST B

Hindemith	Sonata (1941): movements no 3 <u>and</u> no 4 (Swashbucklers' Song <u>and</u> Allegro Moderato maestoso) (<i>Schott 3673/MDS</i>)
G Victory	Centaur (<i>Vanderbeek and Imrie Ltd</i>) ♩
Bernstein	Elegy for Mippy II (<i>Boosey & Hawkes</i>)
L-E Larson	Concertino for Trombone (<i>Gehrmans</i>)
J Casterede	Sonatina for Trombone (<i>Alphonsus Leduc</i>) ♩/♩
Saint-Saëns	Cavatina op 144 (<i>Brass Wind Publications</i>) ♩/♩
Rob Wiffin	Blue Jeans (<i>Studio Music</i>) ♩/♩

LIST C

Bordères	No 48 <u>or</u> no 50: <i>Spécial Syncopes</i> (<i>Billaudot</i>)
Kopprasch	No 37 <u>or</u> no 42: <i>Sixty Selected Studies for Trombone vol 2</i> (<i>Kalmus/IMC 1544</i>) ♩
D Bourgeois	No 4 <u>or</u> no 11: <i>Bone of Contention</i> (<i>Brass Wind Publications</i>) ♩/♩
D S Reinhardt	No 12 <u>or</u> no 15: <i>Selection of Concone Studies for Trombone</i> (<i>Elkan-Vogel</i>)
D Bourgeois	No 6 or no 7: <i>Fantasy Pieces for Trombone</i> (<i>Brass Wind Publications</i>) ♩/♩
<i>Sight-reading:</i>	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 (<i>Benji/June Emerson</i>)
Alschausky	Concerto no 1 (in B flat) (<i>EM June Emerson</i>)
David	Concertino in E flat op 4 (<i>IMC 2008/Kalmus</i>)
Serocki	Sonatina (complete) (<i>Moeck</i>)

LIST B

L Grondahl	Concerto for Trombone (<i>Chester/Music Sales</i>)
Dutilleux	Choral, Cadance & Fugato (<i>Leduc</i>)
Paur	Trombonetta (<i>Panton/MDS</i>)
Busser	Cantabile et Scherzando (<i>Leduc</i>)

LIST C

Monti	Csardas (<i>Richard Schauer</i>)
Mancini	The Pink Panther arr Frackenpohl (<i>Kendor/Music Sales</i>)
M Arnold	Fantasy for Unaccompanied Trombone (<i>Faber Music</i>)
A Pryor	The Blue Bells of Scotland (<i>Fisc B6320/June Emerson</i>)

Sight-reading: A short piece of suitable difficulty.

BARITONE & EUPHONIUM

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

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

Music requiring accompaniment will not be accepted unaccompanied.

Candidates requiring accompaniment must provide their own accompanist.

Piano accompaniment for Winners series (Brass Wind Publications) is sold separately.

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

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

GRADE I

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

Bass Clef B flat major one octave

Treble Clef C major one octave

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

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

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

LIST A

Grieg arr Lawrance Morning Winners Galore (Brass Wind Publications)
(piano accompaniment sold separately)

A Butterworth Lydian Tune Up Front Album for Trombone book 1 (Brass Wind Publications)

G Woolfenden The Dragon Throne Up Front Album for Trombone book 1 (Brass Wind Publications)

LIST B

I Carr Summer Daze Up Front Album for Trombone book 1 (Brass Wind Publications)

J Horovitz Merlin's Tower Up Front Album for Trombone book 1 (Brass Wind Publications)

arr Lawrance Birdie Song from Winners galore (Brass Wind Publications)

Baritone & Euphonium 2019

LIST C

M Nightingale	<i>A Small Step Easy Jazzy 'tudes (euphonium): no 1 (Warwick Music)</i>
M Nightingale	<i>Fiesta Siesta Easy Jazzy 'tudes (euphonium): no 2 (Warwick Music)</i>
E Gregson	<i>Step by Step <u>or</u> Little Minuet (no 1 <u>or</u> no 3) 20 Supplementary Tunes for Beginner Brass (Brass Wind Publications)</i>
J Edney	<i>Hymnus, from Melodic Studies for Trombone book 1 (Brass Wind - Up Front Series)</i>

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.

Bass Clef	B flat, C majors	one octave
	C, G harmonic minors	one octave
Treble Clef	C, D majors	one octave
	A, D 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

Bach arr Gout	<i>O Sacred Head Sore Wounded Going Solo-trombone or Euphonium (Faber Music)</i>
G Crosse	<i>Elegy Up Front Album for Trombone book 2 (Brass Wind Publications)</i>
E Gregson	<i>Processional Up Front Album for Trombone book 2 (Brass Wind Publications)</i>
arr Lawrance	<i>Aria (from Marriage of Figaro) Winners galore (Brass Wind Publications)</i>

LIST B

R Premru	<i>Wandsworth Walk Up Front Album for Trombone book 2 (Brass Wind Publications)</i>
D Runswick	<i>Moon Valley Up Front Album for Trombone book 2 (Brass Wind Publications)</i>
G Carr	<i>Wistful Waltz Top Line Album for Trombone (Brass Wind Publications)</i>
arr Lawrance	<i>Blackadder Theme Winners galore (Brass Wind Publications)</i>

LIST C

M Nightingale	No 4: Ready, Aim, Fire! <i>Easy Jazzy Tunes</i> (euphonium) (Warwick Music)
M Nightingale	No 5: Big Mama <i>Easy Jazzy Tunes</i> (euphonium) (Warwick Music)
E Gregson	Pop Song <u>or</u> Justin's March (no 13 <u>or</u> no 14) <i>20 Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
J Edney	Slow Melody, from <i>Melodic Studies for Trombone, book 1</i> (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 <i>Easy Winners</i> (Brass Wind Publications) (piano accompaniment sold separately)
Dvořák arr Lawrance	Theme from New World Symphony <i>Easy Winners</i> (Brass Wind Publications) (piano accompaniment sold separately)
J Robert arr Lawrance	Air Noble (bass clef) (Billaudot) Reverie from Winner scores all (Brass Wind Publications)

LIST B

G Jacob Anon	No 3: Four Little Pieces (Emerson) The Lark in the Clear Air (treble clef) <i>Siebert's Young Soloist vol 1</i> (Studio Music)
B Johnson	Drink to Me Only (treble clef) <i>Siebert's Young Soloist vol 1</i> (Studio Music)
A Gout	Rough & Ready Rag no 9 <i>Going Solo-trombone or euphonium</i> (Faber Music)
arr Lawrance	America from Winner scores all (Brass Wind Publications)

Baritone & Euphonium 2019

LIST C

E Gregson	No 17: Folk Song (treble clef) 20 <i>Supplementary Tunes for Beginner Brass</i> (Brass Wind Publications)
M Nightingale	No 10: Ermie`s Blues: <i>Easy Jazzy`tudes (euphonium)</i> (Warwick Music)
M Nightingale	No 13: <i>Easy Jazzy`tudes (euphonium)</i> (Warwick Music)
E Gregson	Moto Perpetuo No 11 from 20 <i>Supplementary tunes for beginner</i> (Brass Wind Publications)

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

GRADE IV

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

Bass Clef	A flat, B flat, C majors	a twelfth
	A, B flat harmonic minors	a twelfth
	Chromatic scale: on B flat	one octave
	Dominant seventh: on B flat	one octave
Treble Clef	B flat, C, D majors	a twelfth
	B, C harmonic minors	a twelfth
	Chromatic scale: on C	one octave
	Dominant seventh: on C	one octave

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

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

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

LIST A

Byrd, arr Iveson	Earl of Salisbury`s Pavane <i>Trombone Solos vol 1</i> (Chester Music)
Mussorgsky	The Old Castle Going Solo: <i>Trombone or Euphonium</i> (Faber Music)
arr Gout	
Delius	Serenade, from <i>Going Solo: for Trombone or Euphonium</i> (Faber Music)
P Fievet	Rondo (treble clef version for cornet or trumpet) (Combre)

LIST B

G Jacob	No 1 <u>or</u> 2 <u>or</u> 4: <i>Four Little Pieces (treble clef)</i> (Emerson)
P Lawrance	Aubade <u>or</u> Dance (no 2 <u>or</u> no 3) <i>Badinage (Brass Wind Publications)</i>
G Wood	Lullaby (<i>Brand Publications/Smith & Co</i>)

LIST C

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

<i>Sight-reading:</i>	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.
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GRADE V

<i>Scales & Arpeggios:</i>	Scales & Arpeggios tongued and slurred as required.	
	Candidates to prepare <u>either</u> bass clef or treble clef requirements.	
	Minor scales both harmonic <u>and</u> melodic forms.	
Bass Clef	D flat, D majors	a twelfth
	B, D minors	a twelfth
	F, F sharp majors	two octaves
	F minor	two octaves
	Chromatic scale: on F	two octaves
Treble Clef	Dominant seventh: on B flat, C	a twelfth
	E flat, E majors	a twelfth
	C sharp, E minors	a twelfth
	A flat, G majors	two octaves
	G minor	two octaves
	Chromatic scale: on G	two octaves
	Dominant seventh: on C, D	a twelfth

Baritone & Euphonium 2019

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

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

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

LIST A

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

LIST B

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

LIST C

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

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

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	a twelfth
	C sharp, E flat minors	a twelfth
	E, G majors	two octaves
	A flat, B flat, F sharp minors	two octaves
	Chromatic scale: on G	two octaves
	Dominant seventh: in key of C sharp	two octaves
	Diminished seventh: on B flat	a twelfth
	Treble Clef	
	B, C sharp majors	a twelfth
	E flat, F minors	a twelfth
	A, F sharp majors	two octaves
	B flat, C, A flat minors	two octaves
	Chromatic scale: on A	two octaves
	Dominant seventh: in key of E flat	two octaves
	Diminished seventh: on C	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

Wagner arr Wright	Sigmund's Love Song <i>Three Operatic Arias (Brand Publications)</i>
Wagner arr Wright	Walter's Prize Song <i>Three Operatic Arias (Brand Publications)</i>
Anon arr Iveson	No 6: Londonderry Air <i>Trombone Solos vol 1 (Chester Music)</i>
Brahms arr Iveson	No 7: Waltz <i>Trombone Solos vol 1 (Chester Music)</i>
Schubert	Serenade (<i>Studio Music</i>)
arr Wilkinson	

Baritone & Euphonium 2019

LIST B

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

LIST C

Kopprasch	No 14: <i>Sixty Studies for Trombone vol 1</i> (IMC/Schott)
Reinhardt	No 9: <i>Concone Studies for Trombone</i> (Elkan Vogel)
A Green	Study no 5 (p 30) <i>Euphonium Eurhythmics</i> (Warwick Music)
M Nightingale	No 9: <i>Suntan Samba Tipping the Scales</i> (Warwick Music)
Allen Vizzutti	Cowboy Dance <i>from 20 Dances for euphonium</i> (De Haske Hal Leonard)
Jock McKenzie	Mazurka <u>or</u> Jota <i>from Rhythms of Life</i> (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 (<i>Winwood Music</i>)
trans Wilson	
Fauré arr Green	Vocalise (<i>Warwick Music</i>)
Vaughan Williams	Tuba Concerto: second movement (separate treble clef part) (<i>OUP</i>)
B Marcello	Sonata no 1 in F: second movement (first repeat only). Bass clef edition (IMC 1978) <u>or</u> treble clef edition (<i>Editions Marc Reift/Mus T</i>)
Raymond Parfrey	Marching Tune from <i>Three Tunes</i> (<i>Harlequin Music</i>)

LIST B

E Young	Euphonium Suite: movements 1 <u>and</u> 2 (<i>Brand Publications/Smith</i>)
P Sparke	Aubade (treble clef) (<i>Studio Music</i>)
J Horowitz	Euphonium Concerto: second movement (treble clef) (<i>Novello / Music Sales</i>)
R Newton	Baritone Aria (<i>Editions Marc Reift/Mus T</i>)
Raymond Parfrey	Off Beat Tune from <i>Three Tunes</i> (<i>Harlequin Music</i>)

LIST C

Kopprasch	No 51: <i>Sixty Studies for Trombone vol 2</i> (IMC/Schott)
Reinhardt	No 12: <i>Concone Studies for Trombone</i> (Elkan Vogel)
A Green	Study no 11 (p 36) <i>Euphonium Eurhythmics</i> (Warwick Music)
M Nightingale	No 8: <i>Barking Mad Tipping the Scales</i> (Warwick Music)
Allen Vizzutti	<i>Funk from 20 Dances for euphonium</i> (De Haske Hal Leonard)
Derek Bourgeois	<i>Fantasy Pieces No 3</i> (Brass Wind Publications)
Jock McKenzie	<i>Dixieland from Rhythms of life</i> (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

arr Lafosse

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

Bizet ed Wilson

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

Weber arr Siebert

Rondo Giocoso *Bassoon concerto (Treble clef) (Studio Music)*

Elgar trans Wilson

Romance op 62 (Treble clef) (Winwood Music)

Weber arr Siebert

Rondo Giocoso *Bassoon concerto (Treble clef) (Studio Music)*

Keith Amos

Sonata in the Old Style movements 2 and 5 (CMA Publications)

LIST B

E Young	Euphonium Sonata: first movement (<i>Brand Publications/Smith & Co</i>)
J Horovitz	Euphonium Concerto: first <u>or</u> third movement (treble clef) (<i>Novello/Music Sales</i>)
P Sparke	Fantasy (treble clef) (<i>Brand Publications/Smith & Co</i>)
P Sparke	Rhapsody for B flat baritone (Treble clef) (<i>Studio Music</i>)
W Hartley	Sonata Euphonica (<i>Tenuto Publications</i>)

LIST C

Kopprasch	No 54: <i>Sixty Studies for Trombone vol 2</i> (IMC/Schott)
Reinhardt	No 14: <i>Concone studies for trombone</i> (Elkan Vogel)
A Green	Study no 12 (p 37) <i>Euphonium Eurhythmics</i> (Warwick Music)
M Nightingale	The Flat Finisher <u>and</u> You Made it! <i>Tipping the scales</i> (Warwick Music)
Allen Vizzutti	Polka 20 <i>Dances for euphonium</i> (De Haske Hal Leonard)
Jock McKenzie	Syrto <u>or</u> Rock <i>Rhythms of life</i> (Con Moto)

Sight-reading:

A short piece up to sixteen bars in simple or compound time with changes of time signature in major or minor key in either treble or bass clef at candidate's choice.

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

SENIOR CERTIFICATE

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

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

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

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

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

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

LIST A

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

LIST B

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

LIST C

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

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

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

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

GRADE I

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

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 <i>Up Front Album for E flat tuba book 1 (Brass Wind Publications)</i>
G Woelfenden	Pagan Dance <i>Up Front Album for E flat tuba book 1 (Brass Wind Publications)</i>
arr Lawrance	Russian Dance Winners Galore for Tuba (easy) (Brass Wind Publications) (unaccompanied)
arr Lawrance	Can-can <i>Winners galore for tuba (easy) (Brass Wind Publications)</i>

LIST B

J Horovitz	Calypso <i>Up Front Album for Tuba (Brass Wind Publications)</i>
S Tracey	Needwood <i>Up Front Album for Tuba (Brass Wind Publications)</i>
J Ridgeon	Hide and Seek <i>Nine Miniatures for E flat Tuba (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)</i>
J Ridgeon	Call my Bluff <i>Nine Miniatures for E flat Tuba (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)</i>

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LIST C

S Johnson	No 1 Tuba Ceremony: <i>Tuneful Tuba</i> (Brass Wind Publications)
J Miller	No 3: <i>Simple Studies for Beginner Brass</i> (Faber Music)
M Nightingale	A Small Step or Fiesta Siesta <i>Easy Jazzy 'tudes (Tuba)</i> (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 <i>Up Front Album book 2</i> (Brass Wind Publications)
D Runswick	Slinkenpoop <i>Up Front Album book 2</i> (Brass Wind Publications)
Smetana	Vltava <i>Winners Galore for Tuba (easy)</i> (Brass Wind Publications) (unaccompanied)
Trad	Portsmouth <i>Winners Galore for Tuba (easy)</i> (Brass Wind Publications)

LIST B

G Crosse	The Macho and the Minor <i>Up Front Album book 2</i> (Brass Wind Publications)
R Premu	South Bank Stroll <i>Up Front Album book 2</i> (Brass Wind Publications)
E Gregson	Lullaby <i>Nine Miniatures for E flat tuba</i> (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)

LIST C

S Johnson	No 4: <i>Tuba Tango Tuneful Tuba</i> (Brass Wind Publications)
J Miller	No 13: <i>Simple Studies for Beginner Brass</i> (Faber Music)
M Nightingale	<i>Ready, Aim, Fire! or Big Mama Easy Jazzy Tudes (Tuba)</i> (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: <i>Cantabile Tuba Tunes</i> (Emerson E36)
Trad	<i>The Ash Grove Winners Galore for Tuba (easy)</i> (Brass Wind Publications)
Mendelssohn	<i>Nocturne Winners Galore for Tuba (easy)</i> (Brass Wind Publications) (unaccompanied)
G Jacob	No 5 <i>In Folksong Style Six Tuba Pieces</i> (Emerson)

LIST B

G Jacob	No 3: <i>Minuet Six Tuba Pieces</i> (Emerson E118)
Berlioz	No 2: <i>Sanctus Fletcher: Tuba Solos vol 1</i> (Chester Music)
J Ridgeon	No 4(2): <i>March Nine Miniatures for E flat Tuba</i> (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)
E Gregson	No 3 <i>Little minuet Nine miniatures for E flat tuba</i> (John Ridgeon Brass Wind Series, Belwin Mills Music Ltd)

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LIST C

Blazhevich	No 4: <i>70 Studies vol 1</i> (Robert King Music)
M McDonald	Grade 3 Study for Tuba <i>Studies for Tuba grades 3-8</i> (ABRSM)
M Nightingale	Ermie's Blues <i>or</i> <i>Skipping Easy Jazzy 'tudes (tuba)</i> (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 (<i>Belwin/ Alfred Music</i>)
Handel	Bourrée (<i>Music Sales</i>)
Saint-Saëns	The Elephant Winners Galore for Tuba (easy)(<i>Brass Wind Publications</i>) (unaccompanied)
Lully	Gavotte First Solos for the Tuba Player arr Wekselblatt (<i>G Schirmer</i>)

LIST B

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

LIST C

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

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)

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

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

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

LIST A

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

LIST B

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

LIST C

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

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

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

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

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

LIST A

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

LIST B

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

LIST C

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

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 <u>and</u> 4 (<i>ElkanVogel</i>)
P Hindemith	Sonata: first movement (<i>Schott ED 4636</i>)
E Bozza	Thème Varié (<i>Leduc/UMP</i>)
M Hogg	Sonatina (<i>Ensemble Publications</i>)
J Glass	Sonatina: movements 3 <u>and</u> 4 (<i>Emerson</i>)
A Ridout	Concertino (any two movements) (<i>Emerson</i>)

LIST B

Senailé	Introduction <u>and</u> Allegro spiritoso (<i>Peters H-853</i>)
arr Catelinet	
Capuzzi	Andante <u>and</u> Rondo (<i>Peters H-1474</i>)
arr Catelinet	
Vaughan Williams	Concerto: second movement, Romanza (<i>OUP</i>)
Eccles	Sonate: movements 3 <u>and</u> 2 (no repeat) (<i>Gerard Billaudot Editeur</i>)
A Wilder	Sonata for Tuba: first movement (<i>Mentor Music/Emerson</i>)

LIST C

Blazhevich	No 19: <i>Seventy Studies vol 1</i> (<i>Robert King</i>)
Blazhevich	No 20: <i>Seventy Studies vol 1</i> (<i>Robert King</i>)
D Bourgeois	No 1: Allegro moderato <i>Fantasy Pieces for Tuba</i> (<i>Brass Wind Publications</i>)
D Bourgeois	No 4: Commodo <i>Fantasy Pieces for Tuba</i> (<i>Brass Wind Publications</i>)
A Green	Study no 11 (p 37) <i>Tuba Eurhythmics</i> (<i>Warwick Music</i>)

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

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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 Fsharp, 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 (<i>Schirmer</i>)
M Arnold	Fantasy for Tuba op 102 (unaccompanied) (<i>Faber Music</i>)
J Glass	Sonatina: movements 1, 2 <u>and</u> 3 (<i>Emerson</i>)
L Salzedo	Sonata: movements 2 <u>and</u> 3 (<i>Chester Music</i>)
R Newton	Capriccio (Cut from sixth bar of K to R) (<i>Rosehill Music/Winwood Music</i>)
A Wilder	Suite no 1 for Tuba ("Effie suite"): movements 1, 2 <u>and</u> 4 (<i>Margun Music/Music Sales</i>)

LIST B

P Hindemith	Sonata: third movement (<i>Schott ED 4636</i>)
Vaughan Williams	Concerto: first movement (<i>OUP</i>)
E Gregson	Concerto: first movement (<i>Novello</i>)
J Horovitz	Concerto: first movement (<i>Studio Music</i>)
J Golland	Concerto third movement (<i>Mostyn Music</i>)

LIST C

Blazhevich	No 25: <i>Seventy Studies vol 1</i> (<i>Robert King</i>)
Blazhevich	No 27: <i>Seventy Studies vol 1</i> (<i>Robert King</i>)
Blazhevich	No 56: <i>Seventy Studies vol 2</i> (<i>Robert King</i>)
D Bourgeois	No 5: Allegro moderato <i>Fantasy Pieces for Tuba</i> (<i>Brass Wind Publications</i>)
D Bourgeois	No 6: Allegro moderato <i>Fantasy pieces for tuba</i> (<i>Brass Wind Publications</i>)

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

SENIOR CERTIFICATE

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

Bass Clef	E flat tuba - F sharp, A flat, A, B majors / minors Chromatic scales: on B, D Whole tone scale: on B flat Dominant sevenths: keys of A, B, D flat Diminished sevenths: on A, B flat, B
Bass Clef	F tuba - A flat, B flat, B, C sharp majors / minors Chromatic scales: on C sharp, E Whole tone scale: on C Dominant sevenths: keys of B, C sharp, E flat Diminished sevenths: on B, C, C sharp
Bass Clef	B flat tuba - C sharp, E flat, E, F sharp majors / minors Chromatic scales: on F sharp, A Whole tone scale: on F Dominant sevenths: keys of E, F sharp, A flat Diminished sevenths: on E, F, F sharp
Bass Clef	C tuba - E flat, F, F sharp, A flat majors / minors Chromatic scales: on G sharp, B Whole tone scale: on G Dominant sevenths: keys of F sharp, A flat, B flat Diminished sevenths: on F sharp, G, A flat
Treble Clef	All tubas - E flat, F, F sharp, A flat majors / minors Chromatic scales: on G sharp, B Whole tone scale: on G Dominant sevenths: keys of F sharp, A flat, B flat Diminished sevenths: on F sharp, G, A flat

All of the above, compass two octaves.

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

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

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

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LIST A

M Arnold	Fantasy for Tuba op 102 (unaccompanied) (<i>Faber Music</i>)
J Glass	Sonatina (<i>Emerson</i>)
L Salzedo	Sonata: movements 1, 2 <u>and</u> 3 (<i>Chester Music</i>)
R Newton	Capriccio (<i>Rosehill Music/Winwood Music</i>)
A Wilder	Suite no 1 for Tuba ("Effie suite"): any four movements (<i>Margun Music/Music Sales</i>)
Eccles adpt Lelong	Sonate (no repeats) (<i>Billaudot</i>)

LIST B

P Hindemith	Sonata: third movement (<i>Schott ED 4636</i>)
Vaughan Williams	Concerto: first movement (<i>OUP</i>)
E Gregson	Concerto: third movement (<i>Novello</i>)
J Horovitz	Concerto: first movement (<i>Studio Music</i>)
J Golland	Concerto: first movement (<i>Mostyn Music</i>)

LIST C

R Muczynski	Impromptus for Tuba: movement 1 (<i>Schirmer/Music Sales</i>)
R Muczynski	Impromptus for Tuba: movement 5 (<i>Schirmer/Music Sales</i>)
Blazhevich	No 56: <i>Seventy Studies vol 2</i> (<i>Robert King</i>)
D Bourgeois	No 5: Allegro moderato <i>Fantasy Pieces for Tuba</i> (<i>Brass Wind Publications</i>)
D Bourgeois	No 6: Allegro moderato <i>Fantasy Pieces for Tuba</i> (<i>Brass Wind Publications</i>)

Sight-reading:	A short piece of suitable difficulty (clef of candidate's choice).
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THEORY AND HARMONY

Past papers will be supplied on application to the RIAM Exams Office.

*A series of music theory workbooks entitled **Music Workout** is available from music stockists.*

PREPARATORY GRADE

- 1 Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: The top number only of 2/4, 3/4 and 4/4.
- 3 Stave: Writing and naming notes on the stave only in Treble (G) and Bass (F) clefs.
- 4 Observation of the above elements in relation to a melody written in either the Treble or the Bass clef.

GRADE I

- 1 Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet and quaver. Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: 2/4, 3/4, 4/4 C.
- 3 Stave: Treble (G) and Bass (F) clefs to one ledger line above and below the stave.
- 4 The writing and use of sharp and flat signs.
- 5 Scales: Major scales of C and G in both clefs.
To be familiar with the relevant Tonic Solfa names and to understand the positioning of the tones and semitones and the use of key signature.
- 6 Observation of the above elements in answering simple questions about a melody including some terms and signs.

GRADE II

- 1 Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes. Rest values of semibreve to quaver inclusive.
- 2 Grouping of notes and rests in 2/4, 3/4, 4/4 times.
- 3 Stave: Notes to the second space above and below treble and bass staves.
- 4 The writing and use of sharp, flat and natural signs.
- 5 Scales: Major scales, key signatures and tonic triads of C, G, D and F and their application in recognising the key of a piece, adding accidentals instead of key signature and using relevant tonic solfa.
- 6 Observation of the above elements in answering simple questions about a melody including more terms and signs.

GRADE III

- 1 Note values of semibreve to semiquaver including quaver triplets. Rest values of semibreve to semiquaver.
- 2 Times Signatures: Simple Duple 2/4, 2/2, ♩
 Simple Triple 3/4, 3/2, 3/8
 Simple Quadruple 4/4, 4/2,
and grouping of notes and rests in these times.
- 3 Stave: Notes to two ledger lines above and below treble and bass staves. Transcribing from treble to bass or vice versa at the same pitch.
- 4 Scales and Intervals: Major scales, key signatures and tonic triads of keys up to two sharps and two flats. Intervals formed from the tonic of these major keys.
Minor scales, key signatures and tonic triads of A, E and D to be familiar with the

Theory & Harmony 2019

- relevant tonic solfa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate's choice.
- 5 Composition: To compose the final two bars of a simple four bar melody of which the opening two bars are given. The melody will be in the treble clef, in the key of C, G or F and in 2/4 or 3/4 time.
 - 6 Observation: To answer simple questions about a melody appropriate to the grade.

GRADE IV

- 1 Note and rest values semibreve to demisemiquaver including crotchet, quaver and semiquaver triplets, and triplet note groups using rests.
- 2 Time signatures: All simple time signatures. Compound time signatures of 6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.
- 3 Stave: Notes beyond two ledger lines above and below treble and bass staves. Transposing a melody up or down one octave between treble and bass staves.
- 4 Scales and Intervals: Scales, key signatures and tonic triads of major keys up to four sharps and four flats and of minor keys up to two sharps and two flats with both the harmonic and melodic form of minor scales and the relevant tonic solfa. Intervals formed from the tonic of these major and harmonic minor scales.
- 5 Composition: To compose the final two bars of a four-bar melody of which the opening two bars are given. The melody will be in the treble clef and in the major keys of C, G, D, F or in the minor key of A and in 2/4, 3/4, or 4/4 time. Phrasing and a tempo mark should be added to the completed melody.
- 6 Observation: To answer questions about a short musical extract appropriate to the grade.

GRADE V

- 1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.
- 2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.
- 3 Clefs: The addition of the Alto (C) clef.
Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.
- 4 Keys: Scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale.
Tonic triads of the above keys in root position, first inversion and second inversion.
- 5 Intervals and Transposition: Intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.
- 6 Composition: To compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.
- 7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.

- 8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI

- 1 Time Signatures: All simple and compound times and the irregular time signatures of 5/4, 5/8, 7/4, 7/8.
- 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.

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- a) To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
 - b) To add inner parts in Perfect, Imperfect, Plagal and Interrupted cadences for SATB in which the soprano and bass are given.
 - c) To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.
- 4 Harmonic Analysis: In a given extract for piano or voices in any major or minor key to identify chords of the tonic, supertonic, subdominant, dominant and submediant, in root position and first inversion. The cadential 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- 5 History and instrumental knowledge: A general knowledge of the classical period to include style, forms, main composers and their standard works. General questions on an orchestral extract to include abbreviated and foreign names of instruments.

GRADE VIII

- 1 Melodic composition: Using a given opening to compose a sixteen-bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing and expression to be included.
or (at the candidate's choice) the setting of words for solo voice.
- 2 Harmony: Using the following resources:
All major and minor chords in root position and first inversion. Diminished chords in first inversion.
The use of the second inversion as cadential and passing decoration. Dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- a) To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
 - b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
 - c) To create a simple two part texture by completing the treble over a given bass.
- 3 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise basic modulation, dominant seventh chord in all positions and the use of suspensions and accented passing notes.
- 4 History and instrumental knowledge: A general knowledge of the Romantic period to include style, forms, main composers and their standard works. General instrumental questions.

SENIOR CERTIFICATE

- 1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and suspensions. Modulation to the dominant and relative of the tonic.
To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
- 2 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise chromatic passing notes, appoggiaturas, supertonic seventh, diminished seventh chords and modulations to related keys.
- 3 Counterpoint: The writing of simple two-part counterpoint by adding another melody above or below a given melody.
- 4 History: A general knowledge of the Impressionist and Modern periods to include style, forms, main composers and their standard works.
- 5 Musical perception: General questions on an orchestral extract to include rudiments, ornaments, harmonic structure and instruments.

OBTAINING MUSIC

Most of the music set on the syllabus should be available easily from local music retailers, who may also order in materials not in stock. In the event of difficulty obtaining items, Irish, UK and international publishers are listed below. Educational Music Services is an Irish retailer specialising in wind music. June Emerson offers a similar service in the UK. The Contemporary Music Centre (Ireland) is an information agency for all matters related to contemporary Irish composers, as well as supplying copies of pieces by these composers.

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BRASS SIGHT-READING EXAMPLES BOOK

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To support the RIAM Brass Syllabus, effective
from 2019

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BRASS SIGHT-READING EXAMPLES BOOK

Introduction

Welcome to this helpful collection of sight-reading examples for the RIAM Exams Brass Grades. Contained within this document are some samples of what you might expect to find presented to you in your next Grade Exam with RIAM.

We wish to see you simply give the best you can, and sight-reading is one skill that you can develop by preparing in the right way, helping to demonstrate the best of your ability on the day.

These are a great way of preparing yourself for the exam, and familiarising yourself with the type articulation, dynamics, rhythms, and intervals, in each Grade, and across all the brass instruments.

Enjoy testing yourself before your next Exam, and the best of luck with your preparations.

Brendan Breslin
Head of RIAM Connect

*** Please note- the following music samples are example extracts only, and will therefore NOT be used for Examination purposes. ***

BRASS SIGHT-READING EXAMPLES BOOK

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BRASS SIGHT-READING EXAMPLES BOOK

TRUMPET

GRADE I

Slow

mf

p

GRADE II

Lament

mf

p

mf

GRADE III

Andante

mp

cresc.

f

BRASS SIGHT-READING EXAMPLES BOOK

TRUMPET

GRADE IV

Espressivo

p *mf* *p*

GRADE V

Andante cantabile

mf *f* *p*
mf *f*
mp *mp* *mp* *f*

BRASS SIGHT-READING EXAMPLES BOOK

TRUMPET

GRADE VI

Adagio

mp

rall.

a tempo

f

p

GRADE VII

Alla marcia

f

mp

f

mp

f

mp

f

BRASS SIGHT-READING EXAMPLES BOOK

TRUMPET

GRADE VIII

Leggiero con moto

Musical score for Grade VIII Trumpet sight-reading exercise. The piece is in 3/8 time and D major. It consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The third staff returns to mezzo-forte (*mf*). The fourth staff starts piano (*p*), then crescendos through forte (*f*) to fortissimo (*ff*). The piece concludes with a double bar line.

SENIOR CERTIFICATE

Prestissimo

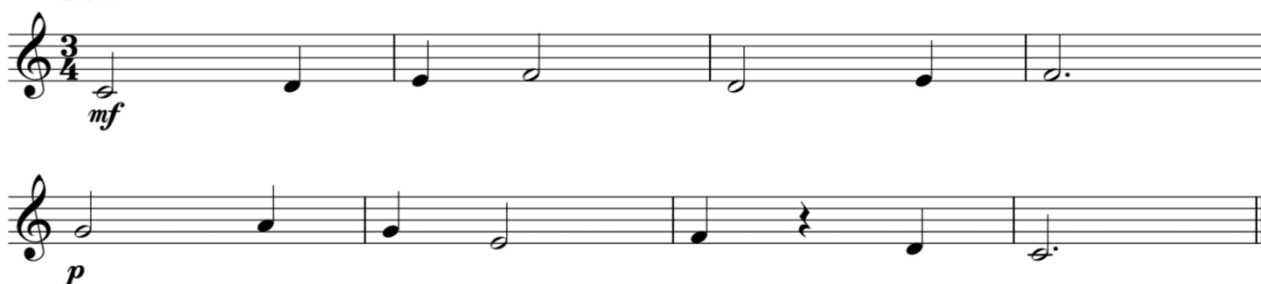
Musical score for Senior Certificate Trumpet sight-reading exercise. The piece is in 4/4 time and B-flat major. It consists of four staves of music. The first staff begins with mezzo-forte staccato (*mf staccato*) and includes dynamics of piano (*p*), forte (*f*), and piano (*p*). The second staff continues with mezzo-forte (*mf*), piano (*p*), forte (*f*), and piano (*p*). The third staff features fortissimo (*ff*), mezzo-forte (*mf*), and fortissimo (*ff*). The fourth staff includes mezzo-forte (*mf*), piano (*p*), forte (*f*), and fortissimo (*ff*). The piece concludes with a double bar line.

BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE I

Slow



GRADE II

Lament



GRADE III

Andante



BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE IV

Espressivo

p *mf* *p*

GRADE V

Andante cantabile

mf *f* *p* *mf* *f* *mp* *f*

BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE VI

Adagio

mp *rall.* *a tempo* *f* *p*

GRADE VII

Alla marcia

f *mp* *f* *mp* *f*

BRASS SIGHT-READING EXAMPLES BOOK

FRENCH HORN/TENOR HORN

GRADE VIII

Leggiero con moto

Musical score for French Horn/Tenor Horn, Grade VIII. The piece is in 3/8 time and D major. It consists of four staves of music. The first staff begins with a *mf* dynamic. The second staff features a *f* dynamic and a *ff* dynamic. The third staff begins with a *mf* dynamic. The fourth staff begins with a *p* dynamic and ends with a *ff* dynamic. The music includes various articulations such as slurs, accents, and staccato marks.

SENIOR CERTIFICATE

Prestissimo

Musical score for French Horn/Tenor Horn, Senior Certificate. The piece is in 4/4 time and B-flat major. It consists of four staves of music. The first staff begins with a *mf staccato* dynamic. The second staff features a *mf* dynamic. The third staff features a *ff* dynamic. The fourth staff features a *mf* dynamic. The music includes various articulations such as slurs, accents, and staccato marks.

BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- BASS CLEF

GRADE I

Slow



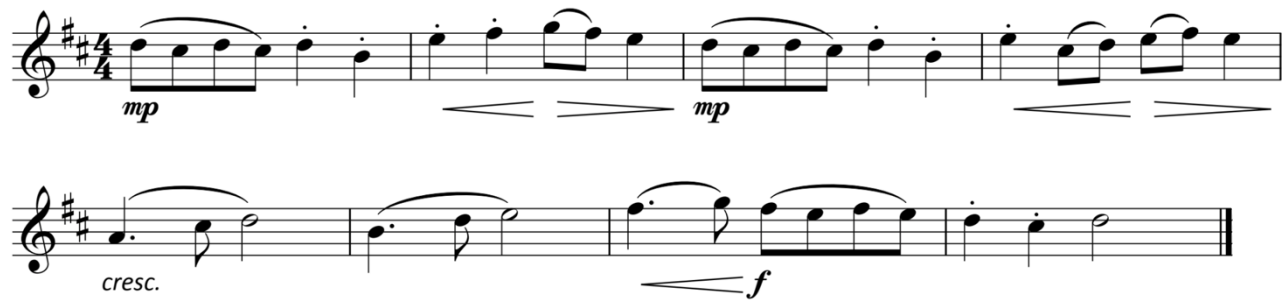
GRADE II

Lament



GRADE III

Andante



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TROMBONE/EUPHONIUM- BASS CLEF

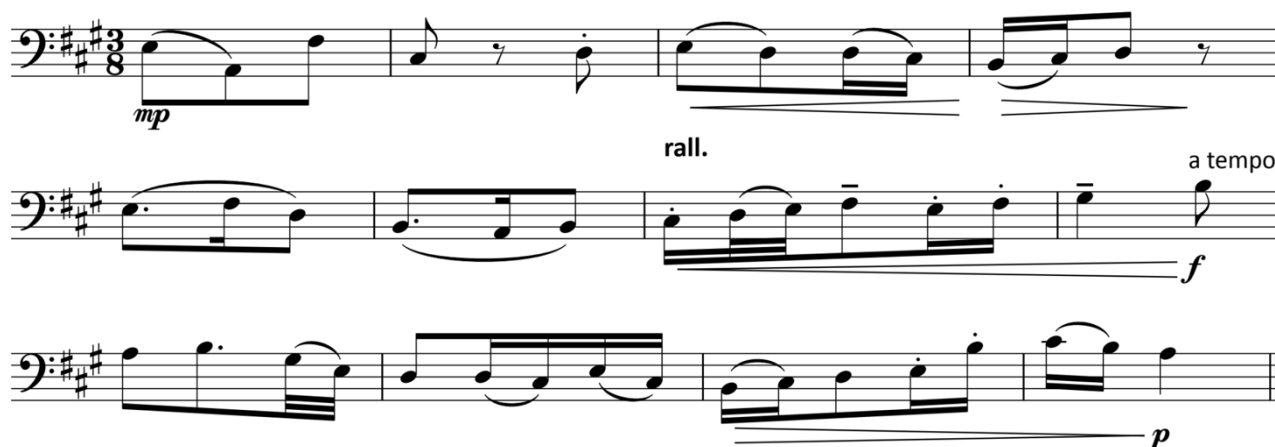
GRADE IV

Andante cantabile



GRADE V

Adagio



BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- BASS CLEF

GRADE VI

Andante cantabile

Three staves of music in bass clef, 6/8 time signature. The first staff contains three measures with dynamics *mf*, *f*, and *p*. The second staff contains four measures with dynamics *mf* and *f*. The third staff contains five measures with dynamics *mp* and *f*. The music features various note values including eighth and sixteenth notes, often beamed together, and rests. Slurs and phrasing marks are used throughout.

GRADE VII

Waltz

Four staves of music in bass clef, 3/4 time signature. The first two staves each contain two measures with dynamics *mp* and *mf*. The third staff contains four measures with dynamics *p*, *sf*, *p*, and *sf*, featuring triplet markings. The fourth staff contains four measures with dynamics *p*, *sf*, *mp*, and *p*, with the instruction "poco rall." above the third measure. The music includes various note values, rests, and triplet markings.

BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- BASS CLEF

GRADE VIII

Leggiero con moto

mf *f* *ff* *p* *f* *ff*

SENIOR CERTIFICATE

Prestissimo

mf staccato *p* *f* *p* *mf* *p* *f* *p* *ff* *mf* *ff* *mf* *p* *f* *ff*

BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- TREBLE CLEF

GRADE I

March



GRADE II

Lament



GRADE III

Andante



BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- TREBLE CLEF

GRADE IV

Andante cantabile



GRADE V

Allegro Moderato



BRASS SIGHT-READING EXAMPLES BOOK

TROMBONE/EUPHONIUM- TREBLE CLEF

GRADE VI

Scherzo

Grade VI Scherzo musical score in treble clef, key of D major (two sharps), and 2/4 time. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and a *cresc. poco a poco* marking. It features eighth and quarter notes, with two triplet markings (3) over eighth notes. The second staff continues with a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff concludes with a fortissimo (*ff*) dynamic and a *cresc. poco a poco* marking, featuring triplet markings (3) over eighth notes.

GRADE VII

Alla marcia

Grade VII Alla marcia musical score in treble clef, key of D major (two sharps), and 2/4 time. The score consists of four staves. The first staff begins with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic, followed by a trill marking. The second staff continues with a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The third staff features a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The fourth staff concludes with a forte (*f*) dynamic.

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TROMBONE/EUPHONIUM- TREBLE CLEF

GRADE VIII

Vivace

Musical score for Grade VIII Trombone/Euphonium, Treble Clef, Vivace tempo. The score consists of four staves of music in 2/4 time, featuring various dynamics and articulations. The first staff begins with a *f* dynamic and includes triplet markings. The second staff features *mp*, *p*, *f*, and *mp* dynamics. The third staff includes *ff* and *f* dynamics. The fourth staff features *f*, *mp*, and *ff* dynamics. The piece concludes with a double bar line.

SENIOR CERTIFICATE

Leggiero con moto

Musical score for Senior Certificate Trombone/Euphonium, Treble Clef, Leggiero con moto tempo. The score consists of four staves of music in 2/4 time, featuring various dynamics and articulations. The first staff begins with a *mf* dynamic. The second staff features *f* and *ff* dynamics. The third staff features *mf* dynamics. The fourth staff features *p*, *f*, and *ff* dynamics. The piece concludes with a double bar line.

BRASS SIGHT-READING EXAMPLES BOOK

TUBA- BASS CLEF

GRADE I

Slow



GRADE II

Lament



GRADE III

Andante



BRASS SIGHT-READING EXAMPLES BOOK

TUBA- BASS CLEF

GRADE IV

Two staves of musical notation in bass clef, 4/4 time, key of B-flat major. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features eighth and quarter notes with various dynamics: *mf* (mezzo-forte) at the start, *f* (forte) in measure 4, and *mf* at the end. There are also accents and slurs throughout the piece.

GRADE V

Andante cantabile

Three staves of musical notation in bass clef, 6/8 time, key of B-flat major. The tempo is marked "Andante cantabile". The music features eighth and quarter notes with various dynamics: *mf* (mezzo-forte) at the start, *f* (forte) in measure 4, *p* (piano) in measure 6, *mp* (mezzo-piano) in measure 8, and *f* at the end. There are also accents and slurs throughout the piece.

BRASS SIGHT-READING EXAMPLES BOOK

TUBA- BASS CLEF

GRADE VI

Adagio

Grade VI Tuba in Bass Clef, Adagio tempo. The score consists of three staves. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff includes a *rall.* (rallentando) marking and ends with a forte (*f*) dynamic. The third staff concludes with a piano (*p*) dynamic. The music is written in 3/8 time and features various note values, rests, and slurs.

GRADE VII

Alla marcia

Grade VII Tuba in Bass Clef, Alla marcia tempo. The score consists of four staves. The first staff begins with a forte (*f*) dynamic and includes a mezzo-piano (*mp*) dynamic. The second staff includes a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The third staff includes a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The fourth staff concludes with a forte (*f*) dynamic. The music is written in 2/2 time and features various note values, rests, and slurs.

BRASS SIGHT-READING EXAMPLES BOOK

TUBA- BASS CLEF

GRADE VIII

Prestissimo

Musical score for Tuba in Bass Clef, Grade VIII, Prestissimo. The score consists of four staves of music in 4/4 time, key of B-flat major. The first staff begins with a *mf staccato* marking. The second staff includes *mf*, *p*, *f*, and *p* markings. The third staff includes *ff*, *mf*, and *ff* markings. The fourth staff includes *mf*, *p*, *f*, and *ff* markings. The piece concludes with a double bar line.

SENIOR CERTIFICATE

Lento

Musical score for Tuba in Bass Clef, Senior Certificate, Lento. The score consists of four staves of music in 3/4 time, key of B-flat major. The first staff begins with a *mp* marking. The second staff includes *mp* and *mf* markings. The third staff includes *f*, *mf*, and *f* markings. The fourth staff includes *mp*, *mf*, *f*, and *mp* markings. The piece concludes with a double bar line.

BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE I

Slow

mf

p

GRADE II

Lament

p *mf* *p*

mf

GRADE III

Andante

cresc. *f* *mp*

BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE IV

Andante cantabile



GRADE V

Andante cantabile



BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE VI

Adagio

mp *rall.* *a tempo* *f* *p*

GRADE VII

Alla marcia

f *mp* *f* *mp* *f*

BRASS SIGHT-READING EXAMPLES BOOK

TUBA- TREBLE CLEF

GRADE VIII

Prestissimo

Musical score for Tuba in Treble Clef, Grade VIII, Prestissimo. The score consists of four staves of music in 4/4 time. The first staff begins with a *mf* staccato marking. The second staff includes a *p* marking. The third staff includes *ff* and *mf* markings. The fourth staff includes *p*, *f*, and *ff* markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

SENIOR CERTIFICATE

Lento

Musical score for Tuba in Treble Clef, Senior Certificate, Lento. The score consists of four staves of music in 3/4 time. The first staff begins with a *mp* marking. The second staff includes a *mf* marking. The third staff includes *f* and *mf* markings. The fourth staff includes *mp*, *mf*, *f*, and *mp* markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.