

BRASS SYLLABUS REQUIREMENTS

Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

Tuning-up

Candidates must tune their instruments themselves at all grades. However, the teacher or accompanist may advise on tuning at Grades 1–5, if needed.

Music stands

All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer.

Accompaniment

A live piano accompaniment is required for all pieces in List A and List B (except those which are published as unaccompanied works). Candidates must provide their own accompanist, who may remain in the exam room only while engaged in accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so. All List C pieces are to be performed unaccompanied.

Tuttis

Accompanists should make cuts to extensive orchestral tuttis in concerto (or similar) movements.

Cadenzas

Cadenzas should not be played unless specified in the syllabus.

Bass/treble clef

For the purposes of administering the scale and sight-reading requirements, examiners will ask trombone, baritone, euphonium and tuba candidates whether they are bass- or treble-clef readers.

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales)
- the articulation

All scales and arpeggios should:

- be played from memory
- begin from the lowest possible tonic/starting note unless otherwise specified in the syllabus*
- ascend and descend according to the specified range

* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve

- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

Recommended minimum speeds are given online at www.abrsm.org/scalespeeds and in *These Music Exams* (available online or free of charge from music retailers). They are also to be found in the books of scale requirements published for all brass subjects by ABRSM.

For transposing instruments, the naming of scales applies to the notation, not the concert pitch; for example, D major for trumpet in B \flat will sound in C, not D. Arpeggios, dominant and diminished sevenths are required in root position only.

Sight-reading

The sight-reading tests are without accompaniment. Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The same procedure applies to the transposition tests for Grades 6–8 horn and trumpet candidates. Books of specimen sight-reading tests are published for all brass subjects by ABRSM.

Performance and assessment

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including intonation, quality of tone, suitable choice of tempo, and expression and phrasing. Further details of assessment criteria are given in *These Music Exams*.

Marking scheme

Schedule of maximum marks for all grades:

Pieces: 1	30
2	30
3	30
Aural tests	18
Scales and arpeggios	21
Sight-reading (& Transposition [†])	21
Total	<u>150</u>

[†] **Horn & Trumpet Grades 6–8** *Maximum marks:* 12 for sight-reading, 9 for transposition (one combined mark will be recorded)

TRUMPET, B \flat CORNET, E \flat SOPRANO CORNET and FLUGELHORN

[Subject Codes: 14, 20, 21 and 22]

This syllabus is valid for 2010–2016. The next revision of the set pieces will come into force in 2017.

The pieces set in this syllabus may be played on any of the above four instruments. All the pieces are published for instruments in B \flat unless otherwise indicated. Some pieces may be offered on a trumpet in C, D, E \flat or E where the syllabus indicates a published edition for these tunings (or where other suitable editions are available).

E \flat Soprano Cornet: Candidates should ensure that the piano accompaniments are suitably transposed where necessary. In Grades 1 and 2, E \flat Soprano Cornet candidates may choose their List A and/or B pieces from the Grades 1 and 2 lists set for E \flat Horn (see pp. 30–31).

Related instrument option: Candidates for any of the above four instruments (Trumpet, B \flat Cornet, E \flat Soprano Cornet, Flugelhorn) have the option of playing *one* piece on *one* of the other three instruments (there is no advantage to be gained over other candidates in taking this option). All other requirements must be performed using the instrument on which the candidate has entered.

Trumpet, Cornet and Flugelhorn GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Arne** Water parted from the sea. *The Trumpet Volunteer*, arr. Wiggins (Kevin Mayhew)
- 2 **Bull** Brunswick's Toy. *Bravo! Trumpet*, arr. Barratt (Boosey & Hawkes)
- 3 **Handel** March. *First Repertoire for Trumpet*, arr. Calland (Faber)
- 4 **Handel** Minuet (from *Water Music*)
- 5 **Telemann** Allegretto (from *Fantasia No. 4*) } *Time Pieces for Trumpet*, Vol. 1, arr. Harris and Wallace (ABRSM)
- 6 **L. Mozart** Burlesque, arr. Nolan. *Belwin Master Solos, Trumpet Easy* (Vol. 1), arr. Snell (Alfred–Belwin EL03401; piano accomp. published separately, EL03388)
- 7 **Susato** Ronde. No. 7 from *First Book of Trumpet Solos*, arr. Wallace and Miller (Faber)
- 8 **Susato** Ronde. P. 34 from *Trumpet Basics*, arr. Miller (Faber; piano accomp. published separately)
- 9 **Trad. English** The Barley Break. *The Magic Trumpet*, arr. Hare (Boosey & Hawkes)

LIST B

- 1 **Carol Barratt** Modal Lament. *Bravo! Trumpet*, arr. Barratt (Boosey & Hawkes)
- 2 **Bernstein** One Hand, One Heart (from *West Side Story*). *Easy Winners*, arr. Lawrence (Brass Wind: $\frac{4}{4}$ brass edition; piano accomp. published separately)
- 3 **arr. Maxwell** Olé! (A and B sections). No. 2 from *Football Crazy – Trumpet*, arr. Maxwell (Spartan Press SP840)
- 4 **J. Strauss II** The Blue Danube } *First Repertoire for Trumpet*, arr. Calland (Faber)
- 5 **Trad.** La Bamba }
- 6 **Trad. English** The Foggy, Foggy Dew. *The Trumpet Volunteer*, arr. Wiggins (Kevin Mayhew)
- 7 **Trad. Russian** Kalinka (observing repeat). P. 26 from } *Trumpet Basics*, arr. Miller (Faber; piano accomp.
- 8 **Pam Wedgwood** Your first hit single. P. 35 from } published separately)
- 9 **Pam Wedgwood** Hot Chili: from *Really Easy Jazzin' About for Trumpet* (Faber)

LIST C

- 1 **Keith Amos** Band of Gold or Speaking of Lily: No. 10 or No. 12 from *24 Carat Gold* (CMA Publications 273)
- 2 **Deborah Calland** Lullaby or Ready, Steady, Go!: from *Top Brass* (Stainer & Bell H371)
- 3 **Edward Gregson** Little Minuet or Hungarian Dance: No. 3 or No. 4 from *20 Supplementary Tunes for Beginner Brass* (Brass Wind: $\frac{4}{4}$ brass edition)
- 4 **Rob Hudson** Come Along: No. 1 from *30 Modern Studies for Trumpet* (Universal UE 21316)
- 5 **Andrew and Martin Hurrell** Stepping Out or Kkontroll: No. 5 or No. 10 from *Study Brass*, Vol. 1 (Sunshine Music SUN111)
- 6 **Mark Nightingale** A Small Step or Fiesta Siesta: No. 1 or No. 2 from *Easy Jazzy Tudes* (Warwick Music: $\frac{4}{4}$ brass edition)
- 7 **Philip Sparke** Marching Home: No. 7 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (Anglo Music AMP 098-401)

AURAL TESTS FOR THE GRADE*: see pp. 86 and 87

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:

C major; A minor (one octave)

Scales: in the above keys (minor in natural *or* harmonic *or* melodic form at candidate's choice)

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

SIGHT-READING*: a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 7.

Trumpet, Cornet and Flugelhorn GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **C. P. E. Bach** March. *Time Pieces for Trumpet, Vol. 2, arr. Harris and Wallace (ABRSM)*
- 2 **J. S. Bach** O Jesulein süß (O Sweet Child Jesus). No. 16 from } *First Book of Trumpet Solos, arr. Wallace and*
3 **Clarke** Minuet. No. 10 from } *Miller (Faber)*
- 4 **Daquin** Processional, arr. Tyndall } *Belwin Master Solos, Trumpet Easy (Vol. 1), arr. Snell (Alfred–Belwin*
5 **Telemann** Bourée } *EL03401; piano accomp. published separately, EL03388)*
- 6 **Diabelli** Ländler (from *Processional Fanfare*) } *Time Pieces for Trumpet, Vol. 1, arr. Harris and Wallace (ABRSM)*
- 7 **Adolf Müller** March
- 8 **Nicholas Hare** Variations on ‘Goe from My Window’ } *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*
- 9 **Henry VIII** Helas Madame

LIST B

- 1 **M. Arnold** Cornish Dance. P. 47 from } *Trumpet Basics, arr. Miller (Faber; piano accomp. published separately)*
- 2 **Pam Wedgwood** Flashback. P. 60 from }
- 3 **Carol Barratt** Hampton ‘Swing’ or Fivepins. *Bravo! Trumpet, arr. Barratt (Boosey & Hawkes)*
- 4 **Bartók** Play (from *For Children, Vol. 1*). *Time Pieces for Trumpet, Vol. 1, arr. Harris and Wallace (ABRSM)*
- 5 **Rory Boyle** Nerves of Steel: No. 2 from *Metal Pieces (ABRSM)*
- 6 **Tony Cliff** Game Over. *Fingerprints – Trumpet (Faber)*
- 7 **arr. Maxwell** When the ... go marching in (A and B sections). No. 8 from *Football Crazy – Trumpet, arr. Maxwell (Spartan Press SP840)*
- 8 **Trad. Scottish** Skye Boat Song. *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*
- 9 **Pam Wedgwood** Easy Tiger or Buttercup: from *Really Easy Jazzin’ About for Trumpet (Faber)*

LIST C

- 1 **Keith Amos** Topsy Turvy: No. 16 from *24 Carat Gold (CMA Publications 273)*
- 2 **Lizzie Davis** Geared Up: from *Polished Brass (Brass Wind: $\frac{3}{4}$ brass edition)*
- 3 **Rob Hudson** Serenade or Lullaby: No. 5 or No. 7 from *30 Modern Studies for Trumpet (Universal UE 21316)*
- 4 **Andrew and Martin Hurrell** Soviet Reunion or Rustic Dance: No. 18 or No. 21 from *Study Brass, Vol. 1 (Sunshine Music SUN111)*
- 5 **Mark Nightingale** The Nuthatch or The Stinger: No. 6 or No. 9 from *Easy Jazzy Tudes (Warwick Music: $\frac{3}{4}$ brass edition)*
- 6 **James Rae** Study No. 31 or No. 33: from *Jazz Trumpet Studies (Faber)*
- 7 **Philip Sparke** Norwegian Mood: No. 8 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE*: see pp. 86 and 87

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:

Bb, D majors; A, D minors (one octave)

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

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

SIGHT-READING*: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 7.

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

Trumpet, Cornet and Flugelhorn GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Anon. English** Gathering Peascods. *Bravo! Trumpet, arr. Barratt (Boosey & Hawkes)*
- 2 **M.-A. Charpentier** Second Air de Trompette. *Time Pieces for Trumpet, Vol. 3, arr. Harris and Wallace (ABRSM)*
- 3 **Clarke** Trumpet Tune. *Time Pieces for Trumpet, Vol. 2, arr. Harris and Wallace (ABRSM)*
- 4 **G. Farnaby** Giles Farnaby's Dreame. *No. 2 from Second Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
- 5 **Handel** Minuet in D (from *Music for the Royal Fireworks*) (*observing repeats*) or Hornpipe (from *Water Music*). *An English Wedding, arr. Denwood (Emerson E443)*
- 6 **Mátyás Kovács** Tempo di Marcia. *No. 17 from Cornet (Trumpet) Music for Beginners, arr. Borst and Bogár (Editio Musica Budapest Z.6625)*
- 7 **Trad. English** Greensleeves. *No. 8 from } Skilful Solos for Trumpet, Cornet or Flugelhorn, arr. Sparke*
- 8 **Vivaldi** Spring. *No. 4 from } (Anglo Music AMP 191-400)*
- 9 **Trad.** What shall we do with the drunken sailor? or Blow the Man Down. *Songs from the Sea, arr. Mawby (Kevin Mayhew)*

LIST B

- 1 **Euday L. Bowman** Twelfth Street Rag. *P. 61 from Trumpet Basics, arr. Miller (Faber; piano accomp. published separately)*
- 2 **Alan Bullard** Sentimental Serenade: No. 5 from *Circus Skills for Trumpet (Spartan Press SP640)*
- 3 **Ruth Byrchmore** The Procession. *Fingerprints – Trumpet (Faber)*
- 4 **Foster** Jeannie with the light brown hair. *No. 6 from The Young Soloist for Bb Instruments, Vol. 4, arr. Newsome (Studio Music)*
- 5 **Rob Hudson** Down Home Blues: from *Easy Blue Trumpet (Universal UE 21263)*
- 6 **Joplin** Augustan Club Waltz. *Time Pieces for Trumpet, Vol. 2, arr. Harris and Wallace (ABRSM)*
- 7 **József Karai** Game of Tag. *No. 16 from Cornet (Trumpet) Music for Beginners, arr. Borst and Bogár (Editio Musica Budapest Z.6625)*
- 8 **arr. Maxwell** We shall not be moved (A and B sections). *No. 5 from Football Crazy – Trumpet, arr. Maxwell (Spartan Press SP840)*
- 9 **Jenő Takács** Old Mississippi (*ignoring ossia*): No. 2 from *Trumpet-Studio II, Op. 99 (Doblinger 5730: Bb/C edn)*

LIST C

- 1 **Lizzie Davis** Karaoke Kick Start (in G) or Tap Dance (in G minor): P. 7 from *Polished Brass (Brass Wind: ♯ brass edition)*
- 2 **Robert Getchell** Study No. 72 or No. 76: from *Second Book of Practical Studies for Cornet and Trumpet (Alfred–Belwin EL00305)*
- 3 **Rob Hudson** Lucky's Blues: No. 8 from *30 Modern Studies for Trumpet (Universal UE 21316)*
- 4 **Andrew and Martin Hurrell** A Minor Piece or Donky Derby: No. 8 or No. 9 from *Study Brass, Vol. 2 (Sunshine Music SUN112)*
- 5 **Mark Nightingale** Cinnamon Tea: No. 12 from *Easy Jazzy Tudes (Warwick Music: ♯ brass edition)*
- 6 **James Rae** Study No. 37 or No. 43: from *Jazz Trumpet Studies (Faber)*
- 7 **Philip Sparke** Rondino or Classical Theme: No. 22 or No. 24 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE*: see pp. 86 and 88

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:

E♭, E majors; C, E minors (one octave)

A major (a twelfth)

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

Chromatic Scale: starting on C (one octave)

Arpeggios: the common chords of the above keys for the ranges indicated

SIGHT-READING*: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 7.

Trumpet, Cornet and Flugelhorn GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Arban** Vois-tu la neige qui brille? (Do You See the Glistening Snow?). No. 4 from *Second Book of Trumpet Solos*, arr. Wallace and Miller (Faber)
- 2 **Byrd** Ye Souldiers' Dance. No. 1 from } *Trumpet Solos, Vol. 1, Tudor Trumpet Tunes*, arr. Barsham and Jones
- 3 **G. Farnaby** Tower Hill. No. 3 from } (*Chester CH55287*)
- 4 **M.-A. Charpentier** Prelude. *Time Pieces for Trumpet, Vol. 3*, arr. Harris and Wallace (ABRSM)
- 5 **Clarke** Gigue. *First Repertoire for Trumpet*, arr. Calland (Faber)
- 6 **Handel** Bourrée (from *Music for the Royal Fireworks*). *An English Wedding*, arr. Denwood (Emerson E443)
- 7 **Purcell** Lilliburlero (*observing repeats*). No. 3 from *Trumpet Solos, Vol. 2, The Age of Purcell*, arr. Barsham and Jones (*Chester CH55288*)
- 8 **Purcell** Trumpet Tune, called The Cebell. No. 5 from *Old English Trumpet Tunes, Book 1*, arr. Lawton (OUP)
- 9 **Tchaikovsky** Mélodie antique française (Old French Song). No. 18 from *First Book of Trumpet Solos*, arr. Wallace and Miller (Faber)

LIST B

- 1 **Ned Bennett** Twilight in Paris } *Fingerprints – Trumpet (Faber)*
- 2 **Elissa Milne** Go-Goanna }
- 3 **Rory Boyle** Bold as Brass: No. 6 from *Metal Pieces (ABRSM)*
- 4 **Alan Bullard** Trick Cyclist or Russian Galop: No. 6 or No. 8 from *Circus Skills for Trumpet (Spartan Press SP640)*
- 5 **Dvořák** Humoresque. *Time Pieces for Trumpet, Vol. 3*, arr. Harris and Wallace (ABRSM)
- 6 **Foster** De Camptown Races. No. 3 from *The Young Soloist for B♭ Instruments, Vol. 4*, arr. Newsome (Studio Music)
- 7 **Adam Gorb** Saltarello (*mute optional*): from *A Blast from the Past (Brass Wind)*
- 8 **Rob Hudson** Low Down Blues: from *Easy Blue Trumpet (Universal UE 21263)*
- 9 **Allen Vizzutti** Timbuktu: from *Explorations (De Haske Hal Leonard; piano accomp. published separately)*

LIST C

- 1 **Derek Bourgeois** No. 3 or No. 4: from *Ace of Trumpets (Brass Wind)*
- 2 **Lizzie Davis** Smart Card (in E): P. 13 from *Polished Brass (Brass Wind: $\frac{1}{2}$ brass edition)*
- 3 **Robert Getchell** Study No. 88 or No. 97: from *Second Book of Practical Studies for Cornet and Trumpet (Alfred–Belwin EL00305)*
- 4 **Rob Hudson** Even So or Dance of the Brigands: No. 11 or No. 13 from *30 Modern Studies for Trumpet (Universal UE 21316)*
- 5 **Mark Nightingale** Blues for Big-Ears: No. 15 from *Easy Jazzy Tudes (Warwick Music: $\frac{1}{2}$ brass edition)*
- 6 **James Rae** Study No. 44 or No. 48: from *Jazz Trumpet Studies (Faber)*
- 7 **Philip Sparke** Shepherd's Song or Ursa Minor: No. 33 or No. 35 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE*: see pp. 86 and 88

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:

F major; F minor (one octave)

A♭, B♭ majors; A, B minors (a twelfth)

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

Chromatic Scale: starting on B♭ (a twelfth)

Arpeggios: the common chords of the above keys for the ranges indicated

SIGHT-READING*: a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 7.

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

Trumpet, Cornet and Flugelhorn GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Anon.** Marche. No. 13 from *Second Book of Trumpet Solos*, arr. Wallace and Miller (Faber)
- 2 **J. S. Bach** Aria (Bist du bei mir), arr. Fitzgerald. *Classic Festival Solos, Trumpet Vol. 2* (Alfred–Belwin EL03887; piano accomp. published separately, EL03888)
- 3 **Clarke** The Prince of Denmark's March. No. 9 from } *Old English Trumpet Tunes, Book 1*, arr. Lawton (OUP)
- 4 **Greene** Trumpet Tune. No. 10 from }
- 5 **Diabelli** Andantino cantabile: 1st movt from Sonata, Op. 151 No. 1, trans. Varasdy and Orbán (*Editio Musica Budapest Z.13271*)
- 6 **Gibbons** Coranto (ending at Fig. D): No. 2 from Suite of Keyboard Pieces for Trumpet, arr. Cruft (Stainer & Bell 2588: B♭/C edition)
- 7 **Hansen** Andante con espressione: 2nd movt from Sonata for Cornet, Op. 18 (*Hansen WH13213*)
- 8 **Hansen** Romance for Trumpet/Cornet (*Hansen WH10137*)
- 9 **Laue** Allegro: 3rd movt from Trumpet Concerto (*Brass Wind*)

LIST B

- 1 **Bizet** Aragonaise (from *Carmen*)
- 2 **Grieg** Album Leaf (from *Lyric Pieces*, Op. 12) } *Take Another Ten – Trumpet*, arr. Hudson (Universal UE 21198)
- 3 **Donizetti** Prelude, Act II: from *Don Pasquale*. *Essential Repertoire for Trumpet*, arr. Jones and Boustead (Universal UE 12962)
- 4 **Bryan Kelly** Miss Slight (Spinster of this Parish): No. 4 from *Whodunnit – Suite for Trumpet* (Stainer & Bell H442)
- 5 **John McCabe** P. B. Blues: No. 3 from *Dances for Trumpet* (Novello NOV120530)
- 6 **Paradies** Sicilienne, arr. Snell (observing lower line in b. 26) (*Rakeaway Music*)
- 7 **Prokofiev** Kijé's Wedding (from *Lieutenant Kijé*), arr. Maganini (*Edition Musicus*)
- 8 **Saint-Saëns** Softly Awakes My Heart (from *Samson and Delilah*) (ending at Tempo I), arr. Sparke for Cornet or Trumpet (*Studio Music*)
- 9 **Pam Wedgwood** Sliding Doors: from *After Hours – Trumpet* (Faber)

LIST C

- 1 **Arban** Andante con spirito in E♭: No. 9, P. 106 from *Cornet Method* (Boosey & Hawkes)
- 2 **Derek Bourgeois** No. 8 or No. 10: from *Ace of Trumpets* (Brass Wind)
- 3 **Nigel Clarke** Ryedale or Processional: from *Featuring Rhythm* (Brass Wind: $\frac{6}{8}$ brass edition)
- 4 **Lizzie Davis** Hornpipe: from *Polished Brass* (Brass Wind: $\frac{6}{8}$ brass edition)
- 5 **Rob Hudson** Scherzo or Cakewalk: No. 20 or No. 24 from *30 Modern Studies for Trumpet* (Universal UE 21316)
- 6 **Kopprasch** Adagio: No. 15 from *60 Studies for Trumpet*, Book 1 (IMC 2104)
- 7 **James Rae** Study No. 61: from *Jazz Trumpet Studies* (Faber)

AURAL TESTS FOR THE GRADE*: see pp. 86 and 89

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:

B♭, D♭ majors; B♭, C# minors (a twelfth)

G, A♭ majors; G minor (two octaves)

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

Chromatic Scale: starting on C (a twelfth)

Arpeggios: the common chords of the above keys for the ranges indicated

Dominant Seventh: in the key of C (two octaves)

SIGHT-READING*: see p. 7.

Trumpet, Cornet and Flugelhorn GRADE 6

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Diabelli** Rondo–Allegretto: 3rd movt from Sonata, Op. 151 No. 1, trans. Varasdy and Orbán (*Editio Musica Budapest Z.13271*)
- 2 **Gibbons** The King's Juell: No. 4 from Suite of Keyboard Pieces for Trumpet, arr. Cruft (*Stainer & Bell 2588: B♭/C edition*)
- 3 **Handel** Allegro: 2nd movt from Sonata (in A♭), Op. 1 No. 11. No. 2 from *Handel Two Sonatas*, trans. Varasdy and Orbán (*Editio Musica Budapest Z.13933*)
- 4 **Hansen** Allegro con brio: 1st movt from Sonata for Cornet, Op. 18 (*Hansen WH13213*)
- 5 **Hansen** Scherzo for Cornet (*Hansen WH10138*)
- 6 **Haydn** Andante: 2nd movt from Trumpet Concerto in E♭, Hob. VIIe/1 (*Henle HN 456 or Universal HM 223: B♭/E♭ edition*)
- 7 **L. Otto** Adagio or Rondo–Allegro grazioso: 2nd or 3rd movt from Trumpet Concerto in E♭ (*Brass Wind: B♭/E♭ edition*)
- 8 **Purcell** Pomposo and Presto: 1st and 3rd movts from Sonata for Trumpet (*IMC 2089: B♭/C edition*)
- 9 **Reger** Romance, trans. Piguët (*Breitkopf & Härtel EB 4763*)

LIST B

- 1 **Bozza** Lied for Trumpet (*Leduc AL25404: B♭/C edition*)
- 2 **Arthur Butterworth** Berceuse: from *Fanfare and Berceuse. No. 3 (P. 5) from Contemporary Music for Trumpet* (*Boosey & Hawkes*)
- 3 **Dvořák** Rusalka's Song to the Moon (from *Rusalka*). Available in the album: *Shepherd's Song*, arr. Wilson (*Winwood Music 0084*)
- 4 **Adam Gorb** Tucket: from *A Blast from the Past* (*Brass Wind*)
- 5 **Hubeau** Sarabande: 1st movt from Sonata for Trumpet (*Durand: B♭/C edition*)
- 6 **Bryan Kelly** Colonel Glib (Retired) or The Chase: No. 3 or No. 6 from *Whodunnit – Suite for Trumpet* (*Stainer & Bell H442*)
- 7 **Larsson** Allegro Moderato or Allegro risoluto: 1st or 3rd movt from Concertino for Trumpet, Op. 45 No. 6 (*Gehrmans Musikförlag CG5138U*)
- 8 **John McCabe** Jigaudon: No. 7 from *Dances for Trumpet* (*Novello NOV120530*)
- 9 **Cecilia McDowall** Winter Landscape with Skaters: from *Framed* (*Brass Wind*)

LIST C

- 1 **Arban** Andantino in B♭: No. 9, P. 117 from *Cornet Method* (*Boosey & Hawkes*)
- 2 **Derek Bourgeois** No. 15 or No. 16: from *Ace of Trumpets* (*Brass Wind*)
- 3 **Brandt** Animato alla Polacca: No. 23 from *34 Studies for Trumpet* (*IMC 1391*)
- 4 **Nigel Clarke** Russian Picture: from *Featuring Rhythm* (*Brass Wind: 2/4 brass edition*)
- 5 **Rob Hudson** Ivan's Lament or Funketude: No. 25 or No. 26 from *30 Modern Studies for Trumpet* (*Universal UE 21316*)
- 6 **Kopprasch** Allegro vivace or Maestoso: No. 21 or No. 28 from *60 Studies for Trumpet*, Book 1 (*IMC 2104*)
- 7 **Allen Vizzutti** Tarantella or Bulgarian Bounce: from *20 Dances for Trumpet* (*De Haske Hal Leonard*)

AURAL TESTS FOR THE GRADE*: see pp. 86 and 89

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

Trumpet, Cornet and Flugelhorn GRADE 6

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:

All instruments: D major; C minor (a twelfth)

F#, A majors; G#, A minors (two octaves)

B \flat instruments: B \flat major; B \flat minor (two octaves)

E \flat Cornet: B \flat major; B \flat minor (a twelfth)

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

Chromatic Scales: starting on F#, G, A \flat and A (two octaves)

Arpeggios: the common chords of the above keys for the ranges indicated

Dominant Seventh: in the key of D (two octaves)

Diminished Seventh: starting on G (two octaves)

SIGHT-READING*: see p. 7.

TRANSPOSITION: Trumpet candidates *only* will be asked to transpose up a tone a short piece approximately equivalent to a Grade 4 sight-reading test.

Trumpet, Cornet and Flugelhorn GRADE 7

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Boyce** Trumpet Voluntary. *No. 13 from Old English Trumpet Tunes, Book 1, arr. Lawton (OUP)*
- 2 **John Golland** Ballade for Cornet, Op. 72 No. 1 (*Studio Music*)
- 3 **Handel** Adagio and Allegro (*observing 8^{va} in bb. 21–26*): 1st and 2nd movts from Sonata (in B \flat), Op. 1 No. 5. *No. 1 from Handel Two Sonatas, trans. Varasdy and Orbán (Editio Musica Budapest Z.13933)*
- 4 **Handel** Let the Bright Seraphim (from *Samson*) (*omitting DC*). *Handel & Bach Arias for D or E \flat Trumpet or Soprano Cornet, arr. Cranmer (ABRSM: D/E \flat edition)*
- 5 **Hansen** Allegro con anima: 3rd movt from Sonata for Cornet, Op. 18 (*Hansen WH13213*)
- 6 **J. N. Hummel** Andante: 2nd movt from Trumpet Concerto (*Kevin Mayhew: B \flat /E \flat edition or Boosey & Hawkes: B \flat edition*)
- 7 **Küffner** Polonaise, Op. 126 (*observing cadenza*) (*Kunzelmann GM 1623*)
- 8 **Ropartz** Andante et Allegro (*Edition Musicus*)
- 9 **Zubiaurre** Audition Piece for Trumpet or Cornet (*Brass Wind*)

LIST B

- 1 **Alexandre Aroutiounian** Aria or Scherzo: No. 1 or No. 2 from *Aria et Scherzo (Leduc AL27205)*
- 2 **Barat** Fantaisie in E \flat for Cornet or Trumpet (*Leduc AL21923: B \flat /C edition*)
- 3 **Bizet** Overture: from *Carmen Suite*, arr. Calland (*Stainer & Bell H454*)
- 4 **Bozza** Badinage (*Leduc AL20712: B \flat /C edition*)
- 5 **Iván Eröd** Enjoying Life. *No. 8 from Contemporary Music for Trumpet (Boosey & Hawkes)*
- 6 **Gabaye** Boutade (*Leduc AL21761: B \flat /C edition*)
- 7 **Adam Gorb** Fughetta: from *A Blast from the Past (Brass Wind)*
- 8 **Hubeau** Intermède (*flutertonguing optional*): 2nd movt from Sonata for Trumpet (*Durand: B \flat /C edition*)
- 9 **Trygve Madsen** Allegretto conversante or Andante con moto or Vivace: 1st or 2nd or 3rd movt from Sonata for Trumpet, Op. 90 (*Musikk-Huset*)

LIST C

- 1 **Arban** Allegro moderato: No. 12 from *14 Studies for Cornet (Boosey & Hawkes)* also available in *Arban Cornet Method (Boosey & Hawkes)*
- 2 **Derek Bourgeois** Presto: No. 3 from *Fantasy Pieces for Trumpet (Brass Wind)*
- 3 **Brandt** Marziale: No. 2 from *34 Studies for Trumpet (IMC 1391)*
- 4 **Rob Hudson** Shostakofievity: No. 28 from *30 Modern Studies for Trumpet (Universal UE 21316)*
- 5 **Kopprasch** Allegro: No. 34 from *60 Studies for Trumpet, Book 1 (IMC 2104)*
- 6 **Longinotti** Etude-Ostinato or Hexaphonic Study (*ignoring the mute option*): No. 6 or No. 8 from *12 Studies in Classical and Modern Style for Trumpet (IMC 2404)*
- 7 **Allen Vizzutti** Funk (*ignoring lower notes in bb. 17, 30 & 31*): from *20 Dances for Trumpet (De Haske Hal Leonard)*

AURAL TESTS FOR THE GRADE*: see pp. 86 and 90

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

Trumpet, Cornet and Flugelhorn GRADE 7

SCALES AND ARPEGGIOS*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B \flat instruments: C, D \flat , D, E \flat , E, F majors; C, C \sharp , D, E \flat , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

E \flat Cornet: B \flat , B, C, D \flat , D majors; B \flat , B, C, C \sharp , D minors (a twelfth)

F \sharp , G, A \flat , A majors; F \sharp , G, G \sharp , A minors (two octaves)

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

Chromatic Scales: starting on any note F \sharp –B (E \flat Cornet: F \sharp –A) (two octaves)

Arpeggios: the common chords of the above keys for the ranges indicated

Dominant Seventh: in the keys of C, D \flat and E \flat (E \flat Cornet: C and D \flat) (two octaves)

Diminished Seventh: starting on A \flat and A (two octaves)

SIGHT-READING*: see p. 7.

TRANSPOSITION: Trumpet candidates *only* will be asked to transpose up a tone a short piece approximately equivalent to a Grade 5 sight-reading test.

Trumpet, Cornet and Flugelhorn GRADE 8

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Mighty Lord and King All Glorious (from *Christmas Oratorio*). *Handel & Bach Arias for D or E♭ Trumpet or Soprano Cornet, arr. Cranmer (ABRSM: D/E♭ edition)*
- 2 **Glazunov** Albumblatt (*Belaieff BEL 508: B♭ edition or Editions Marc Reift EMR 643: B♭/C edition*)
- 3 **Handel** Overture, Aire (Menuetto) and March (Bourrée): from Suite in D (*Musica Rara MR 1225: B♭/D edition*)
- 4 **Haydn** Allegro or Finale—Allegro: 1st or 3rd movt from Trumpet Concerto in E♭, Hob. VIIe/1 (*Henle HN 456 or Universal HM 223: B♭/E♭ edition*)
- 5 **J. N. Hummel** Allegro con spirito: 1st movt from Trumpet Concerto (*Kevin Mayhew: B♭/E♭ edition or Boosey & Hawkes: B♭ edition*)
- 6 **J. N. Hummel** Theme (Allegretto) and Vars 1–4 (ending at b. 124): from *Introduction, Thème et Variations*, Op. 102, trans. Jevtic for E♭ Trumpet (*Billaudot GB5347: E♭ edition*)
- 7 **W. Lloyd Webber** Andante comodo, Allegro vigoroso and Allegro vivace: 1st, 2nd and 4th movts from Suite in F (*Stainer & Bell H394*)
- 8 **Neruda** Allegro (*observing cadenza*) or Vivace (*observing cadenza*): 1st or 3rd movt from Trumpet Concerto in E♭ (*Musica Rara MR 1817A or Brass Wind: B♭/E♭ edition*)
- 9 **Thomé** Fantaisie for Cornet or Trumpet (*Leduc AL22754*)
- 10 **Denis Wright** Allegro (*observing cadenza*): 1st movt from Concerto for Cornet (*Studio Music*)

LIST B

- 1 **Eric Ball** Woodland Song for Flugelhorn or Cornet (*observing cadenza*) (*G & M Brand*)
- 2 **Barat** Andante et Scherzo (*Leduc AL21324: B♭/C edition*)
- 3 **Bestedt** Napoli (*arr. Brand: G & M Brand*) or available in the album *Shepherd's Song, arr. Wilson (Winwood Music 0084)*
- 4 **Defossez** Recitativo e Allegro (*Andel: B♭/C edition*)
- 5 **William Himes** Tarantella: 3rd movt from Concertino for Flugelhorn (*Studio Music*)
- 6 **Höhne** Slavonic Fantasy (*observing cadenzas*) (*Editions Marc Reift EMR 6123H: B♭/C edition or Bote & Bock: B♭ edition*)
- 7 **Hubeau** Spiritual: 3rd movt from Sonata for Trumpet (*Durand: B♭/C edition*)
- 8 **Ravel** Pièce en forme de Habanera, trans. Caens (*Leduc AL29163: B♭/C edition*)
- 9 **Philip Sparke** Allegro con brio: 3rd movt from Concerto for Trumpet or Cornet (*Studio Music*)
- 10 **Joseph Turrin** Escapade for E♭ Cornet/E♭ Trumpet/B♭ Piccolo Trumpet (*observing cadenza*) (*Winwood Music 0099P: E♭/B♭ Piccolo edition*)

LIST C

- 1 **Arban** Allegro: No. 10 from 14 *Studies for Cornet (Boosey & Hawkes)* also available in *Arban Cornet Method (Boosey & Hawkes)*
- 2 **Sally Beamish** Fanfare for Solo Trumpet (*Warwick Music*)
- 3 **Derek Bourgeois** Slow Waltz or Allegro: No. 4 or No. 8 from *Fantasy Pieces for Trumpet (Brass Wind)*
- 4 **Brandt** Allegro ma non troppo or Scherzo: No. 4 or No. 31 from *34 Studies for Trumpet (IMC 139I)*
- 5 **John Cheetham** Concoctions for Solo Trumpet: any four movts (*Tenuto Publications*)
- 6 **Herbert L. Clarke** Allegro moderato in C or Allegro misterioso in B♭ minor: No. 1 or No. 4 from *Characteristic Studies for the Cornet (Carl Fischer)*
- 7 **Longinotti** Etude (in form of a cadenza): No. 1 from *12 Studies in Classical and Modern Style for Trumpet (IMC 2404)*
- 8 **Allen Vizzutti** Polka: from *20 Dances for Trumpet (De Haske Hal Leonard)*

AURAL TESTS FOR THE GRADE*: see pp. 86 and 91

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

Trumpet, Cornet and Flugelhorn GRADE 8

SCALES AND ARPEGGIOS*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B \flat instruments: D \flat , D, E \flat , E, F majors; C \sharp , D, E \flat , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

E \flat Cornet: B, C, D \flat , D, E \flat majors; B, C, C \sharp , D, E \flat minors (a twelfth)

F \sharp , G, A \flat , A, B \flat majors; F \sharp , G, G \sharp , A, B \flat minors (two octaves)

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

Chromatic Scales: starting on any note F \sharp –C (*E \flat Cornet:* F \sharp –B \flat) (two octaves)

Whole-Tone Scales: starting on B and C (*E \flat Cornet:* A and B \flat) (two octaves), as example given on p. 85

Arpeggios: the common chords of the above keys for the ranges indicated

Dominant Sevenths: *B \flat instruments:* in the keys of B, C, D \flat , D, E \flat , E and F (two octaves)

E \flat Cornet: in the keys of B, C, D \flat , D and E \flat (two octaves)

Diminished Sevenths: starting on A \flat , A and B \flat (two octaves)

SIGHT-READING*: see p. 7.

TRANSPOSITION: Trumpet candidates *only* will be asked to transpose up a tone a short piece approximately equivalent to a Grade 6 sight-reading test.

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 11.

Minor modifications (from 2011)

This syllabus includes the minor modifications introduced to some aural tests in 2011.

Specimen tests

Examples of the tests are given in new editions (from 2011) of *Specimen Aural Tests* and *Aural Training in Practice*, available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. The syllabus for these tests is available free on request from ABRSM (E accesscoordinator@abrsm.ac.uk). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E sales@allegro.co.uk). The minor modifications (from 2011) do not affect the alternative aural tests.

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 6

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 7

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

Aural Tests GRADE 8

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.