

Brass Syllabus

Grade exams
2015-2018

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Introduction

I am delighted to introduce this syllabus containing details of grade exams for brass instruments.

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit www.trinitycollege.com/music ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

Francesca Christmas

Head of Academic Governance – Music

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see our website for full details.

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Why take a Trinity grade exam?

Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- ▶ offering freedom of choice within the exam to enable candidates to play to their strengths
- ▶ examining real musical skills that are specific to each instrument or the voice
- ▶ allowing candidates to express their own musical identities through options to improvise and present original compositions
- ▶ using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- ▶ linking closely with Trinity's other music qualifications to provide flexible progression routes.
- ▶ drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's music grade exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

Range of qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical genres. All are designed to help candidates develop as musicians according to their individual needs as learners.

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for stagecraft. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in brass instruments. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

Range of qualifications

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks†	Solo Certificate†	Group Certificate†	
7	7	FTCL		FMusTCL				
6	6	LTCL		LMusTCL				
4	5	ATCL		AMusTCL				
		Certificate for Music Educators (Trinity CME)						
3	4	Grade 8	Grade 8	Grade 8			Advanced	Advanced
		Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5			Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3			Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2			
		Grade 1	Grade 1	Grade 1	Track 1			
Entry Level 3	1	Initial	Initial		Initial Track			
Entry Levels 1-2					First Access Track			

* Regulated Qualifications Framework in England, Wales and Northern Ireland † Not RQF or EQF accredited

** European Qualifications Framework

About this syllabus

The objective of Trinity's grade exams is to provide a framework for progress and enjoyment in musical performance. They assess musical performance, technical ability and responses to set musical tests through live practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point at which they can progress to higher education in music, or enter for Trinity's performance diplomas.

This syllabus is designed to give brass players the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, with few limitations placed on programme selection. Technical work includes the option to perform exercises or (at higher grades) orchestral or brass band extracts as an alternative to scales and arpeggios, and there is flexibility of choice within the supporting tests at all grades.

Syllabus support materials, teaching resources and discussion forums can be found on the Trinity Music Support pages of our website.

The following pages provide more detail on the different sections of the exam.

About the exam

Exam structure and mark scheme

Grades 1-5	Max. marks	Grades 6-8	Max. marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work Lip flexibility exercise <i>Either</i> scales & arpeggios <i>or</i> exercises	14	Technical work Lip flexibility exercise and chromatic scale <i>Either</i> scales & arpeggios <i>or</i> orchestral/brass band extracts	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	Supporting test 1 sight reading (including unprepared transposed sight reading for French horn and trumpet)	10
		Supporting test 2 One of the following: improvisation <i>or</i> aural	10
Total	100		100

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, pieces are heard first in exams for accompanied instruments, and technical work is heard first in exams for unaccompanied instruments.

Exams are designed to allow sufficient time for setting up and presenting all sections.

Level	Exam duration (minutes)
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Pieces

Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces by at least two composers must be played.
- ▶ Pieces are divided into two groups: group A and group B. Candidates must choose two pieces from group A and one piece from group B. Candidates may substitute one piece for an own composition (see page 13).

Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Cadenzas should be omitted unless otherwise stated.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg *Allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.

Instruments and tuning

Candidates are responsible for tuning their own instruments. Up to and including Grade 5, the teacher or accompanist may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.

Trumpet/cornet/flugel horn

The trumpet/cornet/flugel horn syllabus is designed for B \flat instruments. From Grade 3, candidates may offer up to one piece on another instrument – eg cornet, flugel horn or piccolo trumpet in a trumpet exam – but technical work and supporting tests must be performed on the instrument for which the entry was made. Trumpet Grade 6-8 technical work and transposed sight reading must be played on a B \flat trumpet.

Euphonium/baritone/trombone

The euphonium/baritone/trombone syllabus is designed for players reading either treble or bass clef. Scales may be presented in either clef. Pieces may be transposed. An E \flat alto trombone may be used only for Grades 1 and 2. Where the music is not published in the appropriate clef or key, a transposition may be used.

Bass trombone

The bass trombone syllabus is designed for players with a single trigger instrument at Grades 6 and 7, but at Grade 8 much of the repertoire and technical work may include low B naturals.

Tuba/E♭ bass/B♭ bass

The tuba syllabus is designed for E♭ tuba players, reading in either treble or bass clef. All the pieces up to Grade 5 should be playable on a three-valve instrument. From Grade 6, most of the pieces are playable on a four-valve instrument.

Scales may be presented in either clef. Pieces may be in either clef, or transposed if necessary. Where the music is not published in the appropriate clef, a transposition may be used.

B♭ bass players (treble or bass clef) may use the same repertoire, transposing either solo or piano parts as necessary, or repertoire may be selected from the euphonium syllabus.

Players on F or C tuba may transpose either solo or piano parts as appropriate.

Treble clef B♭ bass players should follow the E♭ tuba treble clef scale lists. Other bass clef bass (B♭, F or C) players should transpose the E♭ tuba scales as necessary. Please refer to the tuba scales chart on our website.

Plastic instruments

Plastic instruments may be used at all grades.

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists. Unaccompanied performances of accompanied pieces are not permitted.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than the piano must be approved by Trinity's London office before the day of the exam. Please note that non-piano accompaniment can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc) which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces (excluding Trinity publications) to be performed as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Candidates should note that:

- ▶ the technical and musical demands of the own composition must be comparable to the pieces listed at the same grade
- ▶ own compositions may be accompanied or unaccompanied
- ▶ own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary
- ▶ own compositions at Grades 1-5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation
- ▶ notation may be handwritten, typeset or produced electronically
- ▶ a copy of the own composition must be given to the examiner at the start of the exam.

Durations and compositional brief for own composition:

Grade	Duration (minutes)	Requirements
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting <i>legato</i> and <i>staccato</i> passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and builds to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece contrasting material in the high and low registers
Grade 7	3.5-4.5	A piece featuring several different tuplets within the same pulse (eg duplets, triplets, etc)
Grade 8	4.5-5.5	A piece featuring a variety of effects

Mark scheme for pieces

Each piece is awarded three separate marks corresponding to three different musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these to form a maximum total mark for each piece as follows:

	Maximum mark
Fluency and accuracy	7
Technical facility	7
Communication and interpretation	8
Total mark for each piece	22

Marks awarded for pieces correspond to the pass/below pass bands as follows:

Total mark for each piece	Band
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below pass 1
3-9	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

All candidates begin the technical work section of their exam by performing a lip flexibility exercise and, at Grades 6-8, a chromatic scale. Candidates then perform one of the following options:

- ▶ scales and arpeggios
- ▶ exercises (Grades 1-5) or orchestral/brass band extracts (Grades 6-8)

Scales and arpeggios are to be performed ascending then descending. A breath may be taken at the top of the scale/arpeggio.

Trombone and bass trombone: whilst a legato tongue (smooth tongue) is accepted up to Grade 7, at Grade 8 the development of a specific 'slurred' tonguing style which mimics valve slurring is expected.

Further information about specific technical work requirements for each instrument and grade is given in the relevant sections of this syllabus.

Support for preparing scales and arpeggios

Trinity publishes books of scales and arpeggios for all brass instruments, which are available to purchase. Articulation patterns and ranges for scales and arpeggios are available free from our website.

Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
13-14	Distinction
11-12	Merit
9-10	Pass
7-8	Below pass 1
1-6	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Grades 1-5, candidates must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge

At Grades 6-8, all candidates are assessed in sight reading and must choose between aural and improvisation for their second supporting test.

Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. The examiner does not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from our online store* or your local music retailer.

Tests comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

*www.trinitycollege.com/shop

Grade	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Technical requirements	
				Valved brass & French horn ♩/♭: (cumulative*)	Trombone & bass trombone ♩/♭: (cumulative*)
Grade 1	$\frac{2}{4}, \frac{4}{4}$	♩ and ♪	<i>mf</i> , <i>moderato</i>	Tongued notes only. Three valves together not used	Staccato tongued notes only; 7th position and B♭-C (♭) not used. Straightforward slide positions.
Grade 2	$\frac{3}{4}$	♩, ○ and ♮	<i>f</i> , <i>allegretto</i>	easy 2-note slurs and ties	B♭-C (♭) introduced
Grade 3		♩, ♯ and ♮	<i>p</i> , <i>andante</i>	3 valves together; slurred groups	
Grade 4		♩ and ♮	<i>cresc.</i> and <i>decresc.</i>	accents; <i>staccato</i>	
Grade 5	$\frac{6}{8}$	♩ (groups of 2 & 4) and ♮	<i>mp</i> , <i>rall.</i> , <i>rit.</i> and <i>a tempo</i>		simple tenor clef (♭ readers only); 7th position
Grade 6	$\frac{3}{8}$	dotted quaver/semiquaver	<i>accel.</i> and <i>allegro</i>	Transposition into E♭ for French horn and into C for trumpet.	tenor clef (trombone)
Grade 7		triplets			
Grade 8	$\frac{2}{2}$ & changing time signatures	duplets		Simple bass clef, new notation (French horn Grade 8)	alto clef (trombone) tenor clef (bass trombone)

* Tests may also include requirements from preceding grades.

About the exam

Grade		Valved ♩ brass*	Valved ♩ brass	♩ Trombone	♩ Trombone	Range of test
Grade 1	major	C	B \flat	C	B \flat	fifth
	minor					
Grade 2	major	C	B \flat	C	B \flat	sixth
	minor					
Grade 3	major	F	E \flat	G	F	octave
	minor	D	C	D	C	
Grade 4	major	B \flat , G	A \flat , F	D, G	C, F	tenth
	minor	plus accidentals	plus accidentals	A plus accidentals	G plus accidentals	
Grade 5	major	D	C	B \flat , A	A \flat , G	twelfth
	minor	A, E	G, D	E	D	
Grade 6	major	E \flat	D \flat	F	E \flat	thirteenth (French horn: 2 octaves)
	minor	B, G	A, F			
Grade 7	major	A, A \flat	G, F \sharp	E	D	2 octaves (French horn: 2 octaves and a semitone)
	minor	C, F \sharp	B \flat , E	F \sharp	E	
Grade 8	major					2 octaves plus 1 note (French horn: 2 octaves and a minor 6th)
	minor	all	all	all	all	

* Transposed sight reading for French horn and trumpet Grades 6-8 is written in the key of C major.

Sight reading for French horn and trumpet Grades 6-8 involves transposition. This test simulates an orchestral or band situation. The parameters for this test can be found below. Candidates will be asked to transpose their sight reading from the written key of C major into the following keys, and the first note will be sounded by the examiner:

Grade	Transposition keys	
	French horn	Trumpet in B \flat
Grades 6-8	E \flat	C

Examples can be found on our website.

Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from www.trinitycollege.com/shop or your local music retailer.

Grade	Parameters	Task	Response
Initial	melody only 4 bars major key $\frac{2}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
		▶ Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first three notes of the melody once	Identify the highest or lowest note
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurred ii) Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
		▶ Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Grade	Parameters	Task	Response
Grade 6	harmonised 8 bars major key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm
Grade 7	harmonised 8 bars major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm
Grade 8	harmonised 12-16 bars major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	▶ Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on three other characteristics of the piece
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Improvisation

The requirements for the improvisation test have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous improvisation test cannot be offered after 31 December 2016.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates must choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

Stylistic stimulus

The stylistic stimulus requires candidates to improvise over a notated piano part played by the examiner. Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats. In the exam, the examiner plays the stimulus twice for candidates' reference, without repeats. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. The examiner then plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical idiom of the stimulus.

Motivic stimulus

The motivic stimulus requires candidates to improvise unaccompanied in response to a short melodic fragment. Candidates are given a notated melodic fragment which the examiner plays twice on the piano for candidates' reference (candidates are not required to play this back). Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, candidates are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus

The harmonic stimulus requires candidates to improvise unaccompanied in response to a chord sequence. Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

Parameters for improvisation

All stimuli comply with the musical parameters listed in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

Stylistic stimulus

Grade	Length of introduction	Length of improvised section	Times improvised section is played	Total to improvise	Time signatures (cumulative*)	Keys (cumulative*)	Number of chords per bar	Chords	Styles/speeds (cumulative*)
Initial	2 bars	4 bars	1	4 bars	$\frac{4}{4}$	C major	1	I, V	March, Lullaby
Grade 1	2 bars	4 bars	2	8 bars		F and G major	1	I, V	Fanfare, Moderato
Grade 2	2 bars	4 bars	2	8 bars		A minor	1	I, IV, V i, iv, V	Tango, Andante
Grade 3	2 bars	4 bars	2	8 bars	$\frac{3}{4}$	D and Bb major D and E minor	1	I, ii, IV, V i, iib5, iv, V	Waltz, Allegretto
Grade 4	2 bars	4 bars	3	12 bars	$\frac{2}{4}$	G and B minor	1	I, ii, IV, V i, iib5, iv, V	Adagio, Allegro
Grade 5	2 bars	4 bars	3	12 bars	$\frac{6}{8}$	A and Eb major	up to 2	I, ii, IV, V, vi i, iib5, iv, V, VI	Grazioso, Vivace
Grade 6	2 bars	8 bars	2	16 bars	$\frac{12}{8}$	F# and C minor	up to 2	I, ii, IV, V, vi i, iib5, iv, V, VI 7ths	Agitato, Nocturne
Grade 7	2 bars	8 bars	2	16 bars	$\frac{9}{8}$	E and Ab major	up to 2	I, ii, iii, IV, V, vi i, iib5, III, iv, V, VI 7ths	Gigue, Grave
Grade 8	2 bars	8 bars	2	16 bars	$\frac{5}{4}$	C# and F minor	up to 2	all chords 7ths, 9ths, suspensions	Impressionistic, Irregular Dance

* Tests may also include requirements from preceding grades.

Motivic stimulus

Grade	Length of stimulus	Length of response	Time signatures (cumulative*)	Rhythmic features (cumulative*)	Articulation (cumulative*)	Intervals (cumulative*)	Keys (cumulative*)
Initial	2 bars	4-6 bars	$\frac{4}{4}$	minims, crotchets		up to minor 3rd	C major
Grade 1	2 bars	4-8 bars		quavers		major 3rd	F and G major
Grade 2	2 bars	6-8 bars		dotted notes	<i>staccato</i>	perfect 4th	A minor
Grade 3	2 bars	6-8 bars	$\frac{3}{4}$	ties		perfect 5th	D and B \flat major D and E minor
Grade 4	2 bars	8-12 bars	$\frac{2}{4}$	syncopation	accents	minor 6th, major 6th	G and B minor
Grade 5	2 bars	8-12 bars	$\frac{6}{8}$	semiquavers	slurs	octave	A and E \flat major
Grade 6	1 bar	12-16 bars	$\frac{12}{8}$		acciaccaturas	augmented 4th, diminished 5th	F \sharp and C minor
Grade 7	1 bar	12-16 bars	$\frac{9}{8}$			minor 7th, major 7th	E and A \flat major
Grade 8	1 bar	12-16 bars	$\frac{5}{4}$	triplets, duplets	sfz	all up to major 10th	C \sharp and F minor

* Tests may also include requirements from preceding grades.

Harmonic stimulus

Grade	Length of chord sequence	Times chord sequence is played	Total to improvise	Number of chords per bar	Chords	Keys
Initial	4 bars	1	4 bars	1	I, V	C major
Grade 1	4 bars	2	8 bars	1	I, V	
Grade 2	4 bars	2	8 bars	1	I, IV, V	C, F, G major
Grade 3	4 bars	2	8 bars	1	I, ii, IV, V	
Grade 4	4 bars	3	12 bars	1	i, iv, V	A, D, E, G, B minor
Grade 5	4 bars	3	12 bars	1	i, iv, V, VI	
Grade 6	8 bars	2	16 bars	1	I, ii, IV, V i, ii ^b 5, iv, V 7ths	
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii ^b 5, III, iv, V, VI 7ths	C, F, G, B ^b , D, Eb, A major A, D, E, G, B, C, F # minor
Grade 8	8 bars	2	16 bars	1	all chords 7ths, 9ths, suspensions	

Musical knowledge (Grades 1-5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces. Questions refer to the solo line only.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

Example questions and responses are given in the table below. Further guidance is available on our website.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	The mouthpiece
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Transposition (for transposing instruments)	When you play this note, which note actually sounds?	D
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths

* Tests may also include requirements from preceding grades.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of the characteristics that define this piece as from this period</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes the relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

* Tests may also include requirements from preceding grades.

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Alan	Ancient Towers	1st Recital Series for F Horn*	Curnow Music CMP 0761-02-400
Bernstein	One Hand, One Heart	Easy Winners for Treble Brass*	Brass Wind 0124TC
Boswell	Little Donkey	Winners Galore for Treble Brass*	Brass Wind 0118TC
Daly	Postman Pat	Winners Galore for Treble Brass*	Brass Wind 0118TC
Davis	Mordred	Hornets Nest	Brass Wind 0143
Gange	Folk Song or Melody	The Jaunty Horn	Piper Publications HN001/F
Gervaise	Allemande	Bravo! Horn in F	Boosey
Gunning	Echoes or Sad Café	The Really Easy Horn Book	Faber
Jennings & Horner	Titanic Theme	Easy Winners for Treble Brass*	Brass Wind 0124TC
Johnson	Evening Shadows	1st Recital Series for F Horn*	Curnow Music CMP 0761-02-400
Pearson	Stepwise	The Really Easy Horn Book	Faber
Purcell	Rigaudon	World Famous Classics	Fentone F 815-400
Randall	Swings and Roundabouts		Broadbent & Dunn 11706
Spiritual	All Night, All Day	Easy Winners for Treble Brass*	Brass Wind 0124TC
Susato	La Mourisque	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Tchaikovsky	Dance of the Mirlitons	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Trad.	Russian Lullaby	Horn Solos book 1	Faber
Trad. Scottish	The Night Visiting Song	Bravo! Horn in F	Boosey
Wedgwood	Cheeky Cherry or Hot Chilli	Really Easy Jazzin' About French Horn	Faber
Group B (unaccompanied)			
Davis	Geared Up or Tiny Minuet	Polished Brass	Brass Wind 6022TC
Gregson	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
Mozart	Theme from a Musical Joke, p. 3	Easy Winners for Treble Brass	Brass Wind 0124TC
Nightingale	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes	Warwick
Sparke	Modal Melody, no. 3 or Ticker Tape Parade, no. 5	Skilful Studies for Horn	Anglo Music AMP 099-400
Trad.	Give me Joy in my Heart, p. 6	Winners Galore for Treble Brass	Brass Wind 0118TC

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 1 (F horn or B♭ horn) (see page 154)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C major A minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
Arpeggios: C major A minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
1a. Let's Play!	or	1b. Threesy-peasy	for finger technique	
2a. March to the Top	or	2b. The Football Chant	for articulation	
3a. I am an Elephant	or	3b. Creeping	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

French Horn – Grade 2

Subject code: HRN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Arbeau	Pavane (from <i>Orchésographie</i>)	Horn Solos book 1	Faber
Bart	Where Is Love?	Easy Winners for Treble Brass*	Brass Wind 0124TC
Bissill	Promenade	Going Solo Horn	Faber
Campbell	Hunting Song	Horn Solos book 1	Faber
Court	March Majestic	1st Recital Series for F Horn*	Curnow Music CMP 0761-02-400
Curnow	The Red Balloon	1st Recital Series for F Horn*	Curnow Music CMP 0761-02-400
Davis	Blow Me Down	Hornets Nest	Brass Wind
Di Capua	O Sole Mio	All Jazzed Up for F Horn	Brass Wind 1108F
Gange	A Jaunty Tune or Slow Dance	The Jaunty Horn	Piper Publications HN001/F
Haydn	St Anthony Chorale	Horn Solos book 1	Faber
Howard & Blaikley	Miss Marple Theme	Winners Galore for Treble Brass*	Brass Wind 0118TC
Mendelssohn	Nocturne – <i>A Midsummer Night's Dream</i>	Winners Galore for Treble Brass*	Brass Wind 0118TC
Mozart	Aria	Winner Scores All*	Brass Wind 0138TC
Negro Spiritual	Nobody Knows	Going Solo Horn	Faber
Osborne & May	Eastenders	Easy Winners for Treble Brass*	Brass Wind 0124TC
Pearson	Girls and Boys	The Really Easy Horn Book	Faber
Pinkard, Carsy & Bernie	Sweet Georgia Brown	All Jazzed Up for F Horn	Brass Wind 1108F
Purcell	Trumpet Tune	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Randall	Marching Tune		Broadbent & Dunn 11707
Shore	In Dreams	Movie Instrumental Solos for Horn in F**	Faber
Trad.	Greensleeves	Skilful Solos for Horn in F	Anglo Music AMP 192-400
Trad.	Men of Harlech	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Wedgwood	Easy Tiger or Keep Truckin'	Really Easy Jazzin' About French Horn	Faber
Group B (unaccompanied)			
Blakeson	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Horn in F	Brass Wind 1141FTC
Davis	Jumping Jack Rap or Rat Rag	Polished Brass	Brass Wind 6022TC
Gregson	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
Nightingale	The Nuthatch, no. 6 or The Sleuth, no. 7	Eazy Jazzy 'Tudes	Warwick
Sparke	Cowboy Carol, no. 12 or Tom's Tune, no. 13	Skilful Studies for Horn	Anglo Music AMP 099-400

* Must be played with the separately available piano accompaniment. ** CD accompaniment only.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 2 (F horn or B \flat horn) (see page 154)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D and B \flat major B minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
Arpeggios: D and B \flat major B minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
1a. Hand-bell Peal	or	1b. Calypso and So	for finger technique	
2a. Lolloping	or	2b. Sneakers	for articulation	
3a. Eastern Promise	or	3b. Jumper	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

French Horn – Grade 3

Subject code: HRN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bart	Food Glorious Food	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Bernstein	America	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Bissill	Sad Song	Going Solo Horn	Faber
Brightmore	Any one of <i>Three Easy Solos for Horn & Piano</i>		Emerson E149
Davis	Taco Taco! or En Cor	Hornets Nest	Brass Wind 0143
Fauré	Pavane, p. 16	Easy Winners for Treble Brass*	Brass Wind 0124TC
Goodwin, arr. Lawrance	The Trap	Winning Matrix*	Brass Wind 0146
Gossec	Tambourin	World Famous Classics*	Fentone F 815-400
Handel	Largo	World Famous Classics*	Fentone F 815-400
Hanmer	Prelude, no. 1 or Waltz, no. 2	Suite for Horn	Emerson E31
John	Can You Feel the Love Tonight?	Undercover Hits for F Horn	Brass Wind 1145
Johnson	Excursion	1st Recital Series for F Horn*	Curnow Music CMP 0761-02-400
Lawrance	Carillon or Homage	In Concert for Horn [F edition]	Brass Wind 1104F
Ledbury	Three and Easy	Big Chillers for F Horn	Brass Wind 1154
Lloyd Webber	Close Every Door	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Mancini	Pink Panther	All Jazzed Up for F Horn	Brass Wind 1108F
Mozart	Andante from <i>La ci darem la mano</i>	1st Recital Series for F Horn*	Curnow Music CMP 0761-02-400
Mozart, arr. Humphries	Ave Verum		Fentone F 413-401
Norman	James Bond Theme, p. 19	Easy Winners for Treble Brass*	Brass Wind 0124TC
Petty	'Wheels' Cha-Cha	Let's Face the Music for F Horn	Brass Wind 2132
Sackman	Rumba, no. 2 or Scarborough Dreaming, no. 5	Folio IV	Warwick HN016
Schönberg, arr. Lawrance	Castle on a Cloud	Winning Matrix*	Brass Wind 0146
Shore	Evenstar	Lord of the Rings – Instrumental Solos for Horn in F**	Warner Bros
Tchaikovsky	Humoresque	Going Solo Horn	Faber
Williams	Hedwig's Theme	Movie Instrumental Solos for Horn in F**	Faber
Woolfenden	Space Patrol	Up Front Album for F Horn book 2	Brass Wind 0114

Group B (unaccompanied)

Blakeson	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Horn	Brass Wind 1141FCD
Davis	Flamenco Flirt [in D minor] or Horn of Wonder	Polished Brass	Brass Wind 6022TC
Gregson	Bulgarian Dance, no. 15 or Folk Song, no. 17	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC

Lawrance	Off Beat or Staccato Ritmico	Featuring Melody for Treble Brass	Brass Wind 6006
Sparke	Contrasts, no. 30 or Shepherd's Song, no. 33	Skillful Studies for Horn	Anglo Music AMP 099-400

* Must be played with the separately available piano accompaniment. ** CD accompaniment only.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 3 (F horn or B♭ horn) (see page 155)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E♭ and G (lower octave) major C and D minor (candidate's choice of either harmonic or melodic minor)	one octave	min. ♩ = 54-72	<i>mf</i>	tongued or slurred as requested by the examiner
Whole-tone scale starting on C				
Arpeggios: E♭ and G major C and D minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
1a. Let's Rock!	or	1b. Ambling Along	for finger technique	
2a. Stately Dance	or	2b. Mouse Meets Elephant	for articulation	
3a. Balloon Ride	or	3b. The Sleepwalking Robot	for breath control	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bernstein	Somewhere	Great Winners*	Brass Wind 0132TC
Bizet	Theme from <i>L'Arlésienne</i>	Going Solo Horn	Faber
Carr	Ghosts of Fountains Abbey	Top Line Album Horn [F edition]	Brass Wind 1113F
Davis	Zarabanda	Hornets Nest	Brass Wind 0143
Goodwin	633 Squadron	Great Winners*	Brass Wind 0132TC
Hanmer	Finale, no. 4	Suite for Horn	Emerson E31
Howard	Fly Me to the Moon	Latino for Horn in F	Brass Wind 1143
Humperdinck	Hänsel and Gretel	Horn Talk	Brass Wind 1135
Ippolitov-Ivanov	Cortège	Undercover Hits for F Horn	Brass Wind 1145
Kosma, Prevert & Mercer	Autumn Leaves	Big Chillers for F Horn	Brass Wind 1154
Mendelssohn	Nocturne (<i>A Midsummer Night's Dream</i>)	Horn Solos book 1	Faber
Puccini	Nessun Dorma	Going Solo Horn	Faber
Rogers & Hart	Blue Moon	Jazzed up Too [F ed.]	Brass Wind 1111F
Schönberg, <i>arr.</i> Lawrence	Bring Him Home	Winning Matrix*	Brass Wind 0146
Schumann, <i>arr.</i> Lawrence	Curious Story	Winning Matrix*	Brass Wind 0146
Scriabin	Romance		G Henle Verlag
Sondheim	Send in the Clowns	A Little Light Music for F Horn	Brass Wind 2118
Stölzel/ J S Bach	Bist du bei mir	World Famous Classics*	Fentone F 815-400
Tartini	Sarabande	Festive Baroque for Horn [F/E♭] De Haske Hal Leonard DHP 1043557-400	
Taylor & Dallas	Film '87	Jazzed up Too [F ed.]	Brass Wind 1111F
Tchaikovsky	Theme from Symphony no. 5	Horn Solos book 1	Faber
Weill	Mack the Knife	Big Chillers for F Horn	Brass Wind 1154
Group B (unaccompanied)			
Blakeson	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Horn	Brass Wind 1141FCD
Davis	Irish Jig or Smart Card [in D major]	Polished Brass	Brass Wind 6022TC
Lawrance	Restless or Rondo	Featuring Melody for Treble Brass	Brass Wind 6006
Miller	No. 1, Bothie Ballad	Progressive Brass Studies	Faber
Sparke	Opera Buffa, no. 32 or Ursa Minor, no. 35 or Ursa Major, no. 37	Skilful Studies for Horn	Anglo Music AMP 099-400

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 4 (F horn or B \flat horn) (see page 155)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F major F minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. ♩ = 60-104	<i>mf</i>	tongued or slurred as requested by the examiner
Whole-tone scale starting on F				
E major E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Chromatic scale starting on C				
Arpeggios: F major F minor	two octaves			
E major E minor	one octave			
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
1a. Rescue Squad	or	1b. Bob-tail Bob	for finger technique	
2a. Let in Latin	or	2b. After the Battle	for articulation	
3a. Jigsaw Peace	or	3b. Sliding Down the Banister	for breath control	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Ahbez	Nature Boy	Latino for F Horn	Brass Wind 1143
Anderson, <i>arr.</i> Lawrance	Blue Tango	Winning Matrix*	Brass Wind 0146
Bernstein	Maria	A Little Light Music for F Horn	Brass Wind 2118
Bissill	March of the Gimps	Going Solo Horn	Faber
Bonfa	Manha de Carnaval	Latino for F Horn	Brass Wind 1143
Cherubini	Sonata no. 1	Two Sonatas (Concert Etudes)	Schirmer GS33559
Damase	Berceuse op. 19		Leduc AL 20897
Godfrey	Three Impromptus, 1st movt: Prelude or 3rd movt: Gigue		Brass Wind 2144
Handel	Mirth Admit Me Of Thy Crew	Horn Solos book 2	Faber
Hupfeld	As Time Goes By	Big Chillers for F Horn	Brass Wind 1154
Mozart	Concerto no. 3 in Eb, K. 447, 2nd movt: Romance		Bärenreiter BA 5312-90
Parker	Blues Train	Top Line Album Horn [F ed.]	Brass Wind 1113F
Parker	Mapp and Lucia	The Music of Jim Parker for F Horn	Brass Wind 1133
Parker	Midsomer Murders	The Music of Jim Parker for F Horn	Brass Wind 1133
Ramskill	In the Fast Lane	Jazzed up Too [F ed.]	Brass Wind 1111F
Saint-Saëns	Romance op. 36	Solos for the Horn Player	Schirmer GS33005
Saint-Saëns, <i>arr.</i> Humphries	The Swan		Fentone F 202-401
Shostakovich	Romance	Undercover Hits for F Horn	Brass Wind 1145
Warren & Gordon	Chatanooga Choo Choo	Big Chillers for F Horn	Brass Wind 1154
Williams	Raiders March	Great Winners*	Brass Wind 0132TC
Woolfenden	Shore Dance or Moonlight Rumba	Horn Dances	Brass Wind 1126
Group B (unaccompanied)			
J S Bach	Bourée 1 from Suite no. 3	Six Suites for Cello [trans. Hoss]	Southern Music HL03770619
Davis	Logoland [in C major] or Heads or Tails	Polished Brass	Brass Wind 6022TC
Franz	Etude no. 7 or Etude no. 9	Etudes and Concert Etudes	Kalmus K 04523
Lawrance	Hornpipe or Romanza	Featuring Melody for Treble Brass	Brass Wind 6006
Lawrance	Interlude for Horn in F	In Concert for Horn [F ed.]	Brass Wind 1104F

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 5 (F horn or B \flat horn) (see page 156)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: G major G and E \flat minor (candidate's choice of either harmonic or melodic minor)	two octaves	min. $\text{♩} = 66-112$	<i>mf</i>	tongued or slurred as requested by the examiner
Whole-tone scale starting on G Chromatic scale starting on G				
A \flat major C \sharp minor (candidate's choice of either harmonic or melodic minor)	one octave			
Arpeggios: G major G and E \flat minor	two octaves			
A \flat major C \sharp minor Dominant 7th in the key of G	one octave			
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
1a. Jump Start	or	1b. Ta Aunt Ella!	for octave leaps or finger technique	
2a. Tongue-go	or	2b. Sonority Rules	for articulation or low playing	
3a. Smooth Strides	or	3b. Finding the Pulse	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Arlen & Harburg	(Somewhere) Over the Rainbow	Studio
Boyce	1st movt from Symphony no. 4 (from O Solo Mio [F ed.])	Brass Wind 2114F
Bozza	En Irlande	Leduc
Brahms	Scherzo from Serenade in D, op. 11 (from Solos for the Horn Player)	Schirmer GS33005
Dunhill	Cornucopia, 2nd movt: Allegro vivo <i>and</i> 3rd movt: Poco adagio	Boosey
Gershwin	I Got Rhythm (from A Little Light Music for F Horn)	Brass Wind 2118
Gounod	No. 3 (from 6 pièces mélodiques originales vol. 2)	Billaudot GB3367
Harbach & Kern	Smoke Gets in Your Eyes (from Let's Face the Music for F Horn)	Brass Wind 2132
Haydn	Concerto no. 2, 2nd movt [F/D ed.]	Boosey
Hindemith	Horn Sonata 1939, 2nd movt: Ruhig bewegt	Schott
Larsson	Concertino op. 45 no. 5, 2nd movt: Lento cantabile	Carl Gehrman's Musikforlag
Mancini	Moon River (from Let's Face the Music for F Horn)	Brass Wind 2132
Mozart	Concerto no. 3 in Eb, K. 447, 3rd movt: Allegro	Bärenreiter BA 5312-90
Mozart	Concerto no. 4 in Eb, K. 495, 2nd movt: Romance	Bärenreiter BA 5313-90
Parker	The House of Eliott (from The Music of Jim Parker for F Horn)	Brass Wind 1133
Ridout	Concertino for Horn, 1st movt	Emerson E71
Schönberg, <i>arr.</i> Iveson	I Dreamed a Dream (from A Little Light Music for F Horn)	Brass Wind 2118
F Strauss	Concerto for Horn op. 8, 2nd movt: Andante	Schirmer GS33556
Wagner	Tannhäuser Overture (from Horn Talk)	Brass Wind 1135
Woolfenden	War Dance <i>or</i> Lotus Waltz (from Horn Dances)	Brass Wind 1126

Group B (unaccompanied)

J S Bach	Suite no. 1, Gigue (from Six Suites for Cello [trans. Hoss])	Southern Music HL03770619
Franz	Etude no. 15 <i>or</i> Etude no. 20 (from Etudes and Concert Etudes)	Kalmus K 04523
Kopprasch	Study no. 17 <i>or</i> Study no. 25 (from 60 Studies book 1)	IMC 1732
Lawrance	Jazz Suite, no. 5: Three on Five <i>or</i> La Chase (from Featuring Melody for Treble Brass)	Brass Wind 6006
Maxwell Davies	Fanfare - Salute to Dennis Brain, 5th movt: Moderato <i>and</i> 6th movt: Allegro (both without optional repeats)	Chester Music CH72215-01
McKenzie	Czardas <i>or</i> Hornpipe (from Rhythms of Life)	Con Moto
Shaw	Just Desserts - Frivolous Style, no. 1	The Hornists' Nest

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 6 (F horn or B♭ horn) (see page 156)				
Chromatic scale starting on A♭ (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: A♭ major, G# minor D major, D minor	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Whole-tone scale starting on D Dominant 7th in the key of G Diminished 7th starting on D Augmented arpeggio starting on D				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
or iii) Orchestral extracts – candidate to prepare three extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Either Beethoven: <i>Sinfonie Nr. 6, 1. Satz & 3. Satz</i> (pages 6-7). [1st horn in F; 1st movt: bars 37-53; 3rd movt: bars 133-161] or Wagner: <i>Siegfried-Idyll</i> (page 83). [entire extract]				
2. Either Brahms: <i>Sinfonie Nr. 1, 2. Satz</i> (page 17). [1st horn in E: entire extract] or Mendelssohn: <i>Ein Sommernachtstraum, Nr. 7 Notturmo</i> (page 39). [beginning to bar 34]				
3. Weber: <i>Der Freischütz, Overture</i> (page 84). [3rd horn in C only: entire extract] (from <i>Orchester Probespiel</i>) Peters EP8663				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (transposed sight reading for horn in Eb) (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Abbott	Alla Caccia	Arcadia
Beethoven	Scherzo from Septet op. 20 (from Solos for the Horn Player)	Schirmer GS33005
Bloom	Give Me the Simple Life (from O Solo Mio [F ed.])	Brass Wind 2114F
Brahms	3rd movt from Symphony no. 3 (from Horn Talk)	Brass Wind 1135
Carr	Idyll (from A Day in the Country)	Broadbent & Dunn 12003
Chabrier	España (from Horn Talk)	Brass Wind 1135
Clews	Burlesca and Serenata (from Partita for Horn & Piano)	Paterson's PAT60705
Cooke	Rondo in B \flat	Schott
Damase	Pavane variée	Lemoine
Danzi	Sonata op. 44, 2nd movt: Larghetto	Birdalone Music
Glazunov	Rêverie op. 24	Belaieff
Gounod	No. 4 (from 6 pièces mélodiques originales vol. 2)	Billaudot GB3367
Hindemith	Horn Sonata 1939, 1st movt: Massig bewegt	Schott
Larsson	Concertino op. 45 no. 5, 1st movt or 3rd movt	Gehrmans
Mozart	Concerto no. 3 in Eb, K. 447, 1st movt: Allegro [with cadenza]	Bärenreiter BA 5312-90
Mozart	Concerto no. 4 in Eb, K. 495, 3rd movt: Rondo	Bärenreiter BA 5313-90
Ravel, arr. Lawrence	Pavane (from Winning Matrix)	Brass Wind 0146
Ravel	Pavane pour une infante défunte (from Solos for the Horn Player)	Schirmer HL50330050
Ridout	Concertino for Horn, 2nd movt and 3rd movt	Emerson E71
F Strauss	Concerto for French Horn op. 8, 1st movt: Allegro moderato or 3rd movt: Tempo I	Schirmer GS33556
F Strauss	Nocturno op. 7	Universal UE 1368
R Strauss	Concerto no. 1, op. 11, 2nd movt	Universal UE 34725

Group B (unaccompanied)

J S Bach	Bourée 1 from Suite no. 4 or Sarabande from Suite no. 5 (from Six Suites for Cello [trans. Hoss])	Southern Music HL03770619
Bourgeois	Fantasy Pieces for Horn, no. 2: Andante espressivo [in F only]	Brass Wind 3103
Franz	Etude no. 18 or Etude no. 19 (from Etudes and Concert Etudes)	Kalmus K 04523
Kopprasch	Study no. 15 or Study no. 28 (from 60 Studies book 1)	IMC 1732
McKenzie	Habanera (from Rhythms of Life)	Con Moto
Shaw	Just Desserts – Frillery Style, no. 3	The Hornists' Nest

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 7 (F horn or B♭ horn) (see page 156) Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor* A major, A minor	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Chromatic scale starting on B* Whole-tone scale starting on A and B* Dominant 7th in the keys of D and E Diminished 7th starting on A and B* Augmented arpeggio starting on A and B*				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
or iii) Orchestral extracts – candidate to prepare three extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Strauss: Don Juan (page 52). [upbeat to E to bottom of page 52] 2. Either Tchaikowsky: Sinfonie Nr. 5, 2. Satz (page 75). [entire extract] or Bruckner: Sinfonie Nr. 4 "Romantische", 1. Satz (page 21). [entire extract] 3. Wagner: Lohengrin, 3. Aufzug (page 78). [entire extract] (from <i>Orchester Probespiel</i>)				
				Peters EP8663

* Candidates may choose either upper or lower octave.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) transposed sight reading (transposed sight reading for horn in E♭) (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

French Horn – Grade 8

Subject code: HRN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
J S Bach	Quoniam Tu Solus Sanctus (from Absolutely Horn)	Brass Wind 2123
Beethoven	Horn Sonata in F, op. 17, 1st movt: Allegro moderato	Brass Wind 3129
Bissill	Valse Noir	Brass Wind 3130
Bruckner	2nd movt from Symphony no. 7 (from Absolutely Horn)	Brass Wind 2123
Carr	The Happy Fox or To Home (from A Day in the Country)	Broadbent 12003
Cherubini	Sonata no. 2 (from Two Sonatas (Concert Etudes))	Schirmer GS33559
Dukas	Villanelle (from Solos for the Horn Player)	Schirmer GS33005
Glière	Concerto, 2nd movt	Pizka C55a
Haydn	Concerto no. 1 in D, 1st movt or 3rd movt	Breitkopf EB 3031
Hindemith	Concerto for Horn, 1st movt: Mäßig Schnell (Moderately Fast) and 2nd movt: Sehr Schnell (Very Fast)	Schott
Jacob	Concerto for Horn and Strings, 2nd movt: Adagio	Stainer & Bell
Mozart	Concerto no. 2 in E \flat K. 417, 1st movt: Allegro or 3rd movt: Rondo [with cadenza]	Bärenreiter BA 5311-90
Mozart, trans. Bissill	Horn Quintet K. 407, 3rd movt: Rondo	Brass Wind 3128
Saint-Saëns	Morceau de concert op. 94	Editions Durand DF 00460500
R Strauss	Concerto no. 1, op. 11, 1st movt	Universal UE 34725
Telemann	Concerto in D for French Horn, 1st movt: Vivace	Schirmer GS33554
Van Heusen	Here's That Rainy Day (from O Solo Mio [F ed.])	Brass Wind 2114F
Vinter	Hunter's Moon	Boosey H 15506
Group B (unaccompanied)		
Arnold	Fantasy for Horn op. 88	Faber
J S Bach	Allemande or Courante from Suite no. 4 (from Six Suites for Cello)	Southern Music HL03770619
Bourgeois	Fantasy Pieces for Horn, no. 3: Scherzando e grottesco or no. 5: Allegro	Brass Wind 3103
De Pre	No. 8 or no. 11 (from Etudes pour le Cor Grave)	Billaudot G2127B
Franz	Etude no. 26 or Concert Etude no. 2 (from Etudes and Concert Etudes)	Kalmus K 04523
Kopprasch	Study no. 31 or Study no. 33 (from 60 Studies book 1)	IMC 1732
Shaw	Just Desserts – Fripperry Style, no. 11	The Hornists' Nest

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 8 (F horn or B♭ horn) (see page 157) Chromatic scale starting on F♯ (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B♭ major, B♭ minor	three octaves	min. $\text{♩} = 88-132$	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato- tongued as requested by the examiner
Candidates should prepare scales and arpeggios from the following tonal centres: D♭ major, C♯ minor F♯ major, F♯ minor	two octaves			
Plus: Whole-tone scale starting on B♭ Dominant 7th in the key of E♭ Diminished 7th starting on B♭	three octaves			
Crabwise scale from B♭ and F* (tongued or slurred in groups of 8 notes) Dominant 7th in the key of B Diminished 7th starting on F♯ Augmented arpeggio starting on F♯ and D♭	two octaves			
C major hand-stopped scale**	one octave			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio Lip flexibility exercises and scales are contained in <i>Brass Scales: French Horn</i> , published by Trinity College London.				
or iii) Orchestral extracts – candidate to prepare three extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Beethoven: Sinfonie Nr. 9, 3. Satz (page 11). [entire extract] 2. Brahms: Sinfonie Nr. 2, 2. Satz (page 19). [entire extract] 3. Either Strauss: Till Eulenspiegels lustige Streiche (pages 53-54). [beginning to Fig. 1 and Fig. 31 to Fig. 32] or Mahler: Sinfonie Nr. 7, 2. Satz: Nachtmusik (pages 35-37). [1st horn in F only: bars 140-146 and bars 317-332] (from <i>Orchester Probespiel</i>)				
				Peters EP8663

* Both to be prepared, but only one may be requested.

** Scale to be stopped only. Hand horn technique is not required.

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) transposed sight reading (transposed sight reading for horn in Eb) (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Turn over for E♭ tenor horn repertoire lists

E♭ Tenor Horn – Grade 1

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bernstein	One Hand, One Heart, p. 7	Easy Winners for Treble Brass*	Brass Wind 0124TC
Bourgeois	Little Yellow Idol	Up Front Album for E♭ Horn book 1	Brass Wind 0108
Crosse	Lullaby	Up Front Album for E♭ Horn book 1	Brass Wind 0108
Daly	Postman Pat, p. 5	Winners Galore for Treble Brass*	Brass Wind 0118TC
Gregson	Berceuse	Up Front Album for E♭ Horn book 1	Brass Wind 0108
Handel	Minuet in C	The Really Easy Tenor Horn Book	Faber
Haydn	Minuet	Bravo! E♭ tenor horn	Boosey
Parker	Peas and Rice or Bouncing Back	A Special Case	Brass Wind 1158
Pearson	Moto Perpetuo	The Really Easy Tenor Horn Book	Faber
Premru	Chelsea Chase	Up Front Album for E♭ Horn book 1	Brass Wind 0108
Schubert	German Dance	Bravo! E♭ tenor horn	Boosey
Spiritual	All Night, All Day, p. 7	Easy Winners for Treble Brass*	Brass Wind 0124TC
Spiritual	Steal Away	Beginners Please! [E♭/F edition]	Winwood 0087
Susato	La Mourisque	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Tchaikovsky	Dance of the Mirlitons	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Trad. Russian	The Birch Tree	Beginners Please! [E♭/F edition]	Winwood 0087
Group B (unaccompanied)			
Davis	Geared Up or Tiny Minuet	Polished Brass	Brass Wind 6022TC
Gregson	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
Miller	Pond Life, no. 9 or Supersonic Samurai, no. 14	Simple Studies for Beginner Brass	Faber
Mozart	Theme from a Musical Joke, p. 3	Easy Winners for Treble Brass	Brass Wind 0124TC
Nightingale	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes	Warwick
Sparke	Modal Melody or Tickertape Parade	Skilful Studies	Anglo Music AMP 099-400
Trad.	Give me Joy in my Heart, p. 6	Winners Galore for Treble Brass	Brass Wind 0118TC

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 1 (see page 157)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C major A minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
Arpeggios: C major A minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Let's Play!	or	1b. Threesy-peasy	for finger technique	
2a. March to the Top	or	2b. The Football Chant	for articulation	
3a. I am an Elephant	or	3b. Creeping	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

E♭ Tenor Horn – Grade 2

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Barratt	Out-of-Step March	Bravo! E♭ tenor horn	Boosey
Bart	Where is Love?, p. 14	Easy Winners for Treble Brass*	Brass Wind 0124TC
Clarke	The Duke of Gloucester's March	Bravo! E♭ tenor horn	Boosey
Couperin	Le petit-rien	The Really Easy Tenor Horn Book	Faber
Goodall	Blackadder Theme, p. 16	Winners Galore for Treble Brass*	Brass Wind 0118TC
Grieg	Gavotte from <i>Holberg Suite</i>	World Famous Classics	Fentone F 815-400
Handel	Hallelujah Chorus, p. 6	Winners Galore for Treble Brass*	Brass Wind 0118TC
Henry VIII	Pastime with Good Company	Beginners Please! [E♭/F edition]	Winwood 0087
Mozart	Aria	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Offenbach	Two Mighty Men-at-Arms	World Famous Classics	Fentone F 815-400
Osborne & May	Eastenders, p. 13	Easy Winners for Treble Brass*	Brass Wind 0124TC
Parker	Foyles War or Cha Cha Cha	A Special Case	Brass Wind 1158
Pearson	Leap-Frog or Seven-Up	The Really Easy Tenor Horn Book	Faber
Purcell	Trumpet Tune	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Trad.	Land of the Silver Birch	Beginners Please! [E♭/F edition]	Winwood 0087
Trad.			
arr. Johnstone	Men of Harlech	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Wallace	The Grinnermarch	Going Solo Tenor Horn	Faber
Wiggins	Lucy's Lullaby	Beginners Please! [E♭/F edition]	Winwood 0087
Wilson-Smith	Out n' About or Something Else or Waltzing with Jazz	All Jazzed Up for Horn [E♭ edition]	Brass Wind 1108E
Group B (unaccompanied)			
Blakeson	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Horn in E♭	Brass Wind 1141ECD
Davis	Jumping Jack Rap or Rat Rag	Polished Brass	Brass Wind 6022TC
Gregson	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
Miller	Study no. 13, Tip-toe Toccata or Study no. 16, Sabre Dance	Simple Studies for Beginner Brass	Faber
Nightingale	The Nuthatch, no. 6 or The Sleuth, no. 7	Eazy Jazzy 'Tudes	Warwick
Sparke	Cowboy Carol or Tom's Tune	Skilful Studies	Anglo Music AMP 099-400

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 2 (see page 157)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D and B♭ major D minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
Arpeggios: D and B♭ major D minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Hand-bell Peal	or	1b. Calypso and So	for finger technique	
2a. Lolloping	or	2b. Sneakers	for articulation	
3a. Eastern Promise	or	3b. Jumper	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

E♭ Tenor Horn – Grade 3

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Anon.	The Lark in the Clear Air	The Young Soloist vol. 1 [E♭ edition]	Studio
Bart	Food Glorious Food	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Bernstein	America	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Bratton & Kennedy	Teddy Bears' Picnic, p. 19	Winners Galore for Treble Brass*	Brass Wind 0118TC
Bullard	Sentimental Serenade or Tightrope Walker	Circus Skills for Horn & Piano	Spartan SP641
Gluck	Che Faro	Great Winners	Brass Wind 0132TC
Handel	Largo	World Famous Classics	Fentone F 815-400
Harburg & Arlen	We're Off to See the Wizard, p. 22	Easy Winners for Treble Brass*	Brass Wind 0124TC
John	A Whole New World	Great Winners	Brass Wind 0132TC
John & Rice	Can You Feel the Love Tonight	Undercover Hits for E♭ Horn	Brass Wind 1148
Lawrance	Carillon	In Concert for Horn [E♭ edition]	Brass Wind 1104E
Lloyd Webber	Close Every Door	Winner Scores All for Treble Brass*	Brass Wind 0138TC
Mancini	Pink Panther	All Jazzed Up for Horn [E♭ edition]	Brass Wind 1108E
Mendelssohn	O, for the Wings of a Dove	World Famous Classics	Fentone F 815-400
Mendelssohn	On Wings of Song	A Classical Album of Solos for E♭ Instruments vol. 1	Studio
Norman	James Bond Theme, p. 19	Easy Winners for Treble Brass*	Brass Wind 0124TC
Parker	Who's Counting or Beaky	A Special Case	Brass Wind 1158
Pinkard, Carsey & Bernie	Sweet Georgia Brown	All Jazzed Up for Horn [E♭ edition]	Brass Wind 1108E
Ramskill	Hernando's Hideaway	Latino for E♭ Horn	Brass Wind 1147
Schubert	The Trout	Going Solo Tenor Horn	Faber
Trad.	Greensleeves	The Young Soloist vol. 1 [E♭ edition]	Studio
Trad.	Danny Boy, p. 17	Winners Galore for Treble Brass*	Brass Wind 0118TC
Trad.	British Grenadiers	Going Solo Tenor Horn	Faber
Wiggins	A Little Peace and Quiet, no. 2 or Davy Jones' Hornpipe, no. 3	The Tenor Horn Player's Debut	Studio
Wilson-Smith	Odd Job	All Jazzed Up for Horn [E♭ edition]	Brass Wind 1108E

Group B (unaccompanied)

Blakeson	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Horn in E♭	Brass Wind 1141ECD
Davis	Flamenco Flirt (in D minor) or Horn of Wonder	Polished Brass	Brass Wind 6022TC
Gregson	Bulgarian Dance, no. 15 or Folk Song, no. 17	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
Hering	Study no. 12	40 Progressive Etudes for Trumpet	Fischer 3309
McKenzie	Waltz or High Life	Music Makes the World Go Round	Con Moto
Nightingale	Slinky, no. 13	Eazy Jazzy 'Tudes	Warwick
Sparke	Contrasts or Tyrolean Tune	Skilful Studies	Anglo Music AMP 099-400

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 3 (see page 158)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E and E♭ major C and C# minor (candidate's choice of either harmonic <i>or</i> melodic minor)	one octave	min. ♩ = 54-72	<i>mf</i>	tongued <i>or</i> slurred as requested by the examiner
Whole-tone scale starting on C				
Arpeggios: E and E♭ major C and C# minor				
or iii) Exercises – candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; <i>and</i> 3a <i>or</i> 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Let's Rock!	<i>or</i>	1b. Ambling Along	for low note tonguing <i>or</i> finger technique	
2a. Stately Dance	<i>or</i>	2b. Mouse Meets Elephant	for articulation	
3a. Jigsaw Peace	<i>or</i>	3b. The Sleepwalking Robot	for breath control	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

E♭ Tenor Horn – Grade 4

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Adam, <i>arr.</i> Green	O Holy Night	Music from the Minster	Warwick HN023
Beethoven	Für Elise	A Classical Album of Solos for E♭ Instruments vol. 1	Studio
Bernstein	Somewhere	Great Winners*	Brass Wind 0132TC
Bilk	Stranger on the Shore	Stranger on the A Train	Brass Wind 2149
Bourgeois	A Drowsy Moment or Three-Legged Horn	A Horn-ting We Will Go for Tenor Horn	Brass Wind 1125
Bullard	Dancing Dolls or Russian Galop	Circus Skills for Horn & Piano	Spartan SP641
Goodwin	633 Squadron	Great Winners*	Brass Wind 0132TC
Gunning	Theme from Poirot	More On The Light Side for Horn in E♭	Brass Wind 1138
Lawrance	Reflections	In Concert for Horn (E♭ Edition)	Brass Wind 1104E
MacDowell	To a Wild Rose	A Classical Album of Solos for E♭ Instruments vol. 1	Studio
Parker	Jogger Jack or Dark Town Stutter's Ball or The Unquiet Grave	A Special Case	Brass Wind 1158
Pearson	Pastoral Echoes or Sunset Strip	Going Solo Tenor Horn	Faber
Ramin	Music To Watch Girls By	Jazzed Up Too for Horn [E♭ edition]	Brass Wind 1111E
Ramskill	Hot Pursuit	Jazzed Up Too for Horn [E♭ edition]	Brass Wind 1111E
Rogers	Blue Moon	Jazzed Up Too for Horn [E♭ edition]	Brass Wind 1111E
Sondheim	Send In The Clowns	A Little Light Music for Horn in E♭	Brass Wind 2124
Stölzel/ J S Bach	Bist du bei mir	World Famous Classics	Fentone F 815-400
Walton, <i>arr.</i> Green	Touch Her Soft Lips and Part	Classic SH	Brass Wind 1136
Wiggins	Court Herald, no. 6 or Song From The High Hills, no. 7	The Tenor Horn Player's Debut	Studio
Group B (unaccompanied)			
Blakeson	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Horn in E♭	Brass Wind 1141ECD
Bourgeois	Study no. 1 or Study no. 2	Ace of Trumpets	Brass Wind 6024
Davis	Irish Jig or Serpent Smoothie [in C major]	Polished Brass	Brass Wind 6022TC
Hering	Study no. 10 or Study no. 11	40 Progressive Etudes for Trumpet	Fischer 3309

McKenzie	Mambo or Tango	Music Makes the World Go Round	Con Moto
Nightingale	Blues for Big-Ears, no. 15	Eazy Jazzy 'Tudes	Warwick
Sparke	Hungarian Dance or Opera Buffa	Skilful Studies	Anglo Music AMP 099-400

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)			
Lip flexibility exercise: Grade 4 (see page 158)			
Candidate to prepare in full either section ii) or section iii)			
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:			
Scales: F and A major F and F# minor (candidate's choice of either harmonic or melodic minor) Whole-tone scale starting on F Chromatic scale starting on C	one octave	min. ♩ = 60-104	mf tongued or slurred as requested by the examiner
Arpeggios: F and A major F and F# minor			
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).			
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.			
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.			
1a. Rescue Squad	or	1b. Bob-tail Bob	for finger technique
2a. Let in Latin	or	2b. After the Battle	for articulation
3a. Balloon Ride	or	3b. Sliding Down the Banister	for breath control

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

E♭ Tenor Horn – Grade 5

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Barry	Goldfinger	More On The Light Side for Horn in E♭	Brass Wind 1138
Bissill	Calling All Cars	Hornscape for Horn in E♭	Brass Wind 2150E
Bizet	Chanson Boheme	Great Winners*	Brass Wind 0132TC
Bourgeois	Tropical Sunset	A Horn-ting We Will Go for Tenor Horn	Brass Wind 1125
Brightmore	Lullaby	Four Peaceful Pieces	Emerson E253
Fauré	Pavane op. 50	World Famous Classics	Fentone F 815-400
Gershwin	Summertime	A Little Light Music for Horn in E♭	Brass Wind 2124
Gordon & Warren	Chatanooga Choo Choo	Big Chillers for E♭ Horn	Brass Wind 1146
Grieg	Solveig's Song	Great Winners*	Brass Wind 0132TC
Grieg	Last Spring	A Classical Album of Solos for E♭ Instruments vol. 1	Studio
Hupfeld	As Time Goes By	Big Chillers for E♭ Horn	Brass Wind 1146
Ippolitov-Ivanov	Cortège (<i>Caucasian Sketches</i>)	Undercover Hits for E♭ Horn	Brass Wind 1148
Lawrance	Fanfare and Response	In Concert for Horn [E♭ edition]	Brass Wind 1104E
Ledbury	Bagatelle	Cornucopia [E♭ edition]	Brass Wind 2105E
Mozart	Concerto no. 3 in E♭, K. 447, 2nd movt: Romance		Bärenreiter BA 5312-90
Parker	Mapp and Lucia	The Music of Jim Parker for Horn in E♭	Brass Wind 1137E
Pearson	Tenor-Hornpipe or Valivid	Going Solo Tenor Horn	Faber
Porter	Let's Do It	A Little Light Music for Horn in E♭	Brass Wind 2124
Ramskill	Back Chat or In The Fast Lane	Jazzed Up Too for Horn [E♭ edition]	Brass Wind 1111E
Ramskill	Manha de Carnaval	Latino for E♭ Horn	Brass Wind 1147
Schönberg	I Dreamed a Dream	A Little Light Music for Horn in E♭	Brass Wind 2124
Schönberg	On My Own	More On The Light Side for Horn in E♭	Brass Wind 1138
Wiggins	Gordon's Gigue, no. 8	The Tenor Horn Player's Debut	Studio
Williams	Raiders March	Great Winners*	Brass Wind 0132TC
Group B (unaccompanied)			
Bourgeois	Study no. 7 or Study no. 10	Ace of Trumpets	Brass Wind 6024
Davis	Heads or Tails or Hornpipe	Polished Brass	Brass Wind 6022TC
Hering	Study no. 30 or Study no. 33	40 Progressive Etudes for Trumpet	Fischer 3309
McKenzie	Cerga or Krivo Horo	Music Makes the World Go Round	Con Moto
Miller	Prairie Song, no. 5 or March, no. 6	Progressive Studies for Brass	Faber
Nightingale	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Eazy Jazzy 'Tudes	Warwick
Sparke	Party Piece	Skilful Studies	Anglo Music AMP 099-400
Vizzutti	Ballad	20 Dances for Trumpet	de Haske DHP 0991786-400

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 5 (see page 158)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: G major G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. ♩ = 66-112	<i>mf</i>	tongued or slurred as requested by the examiner
A♭ major B and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Whole-tone scale starting on G Chromatic scale starting on G	two octaves			
Arpeggios: G major G minor				
A♭ major B and E minor	one octave			
Dominant 7th in the key of G				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Jump Start	or	1b. Ta Aunt Ella!	for octave leaps or finger technique	
2a. Tongue-go	or	2b. Cheeky Chops	for articulation	
3a. Smooth Strides	or	3b. Finding the Pulse	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

E♭ Tenor Horn – Grade 6

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Candidates may also choose pieces from the E♭ soprano cornet lists.

Group A	Piece	Publisher
Arlen & Harburg	(Somewhere) Over the Rainbow [candidates must use this edition]	Studio
Ball	Mountain Melody	G & M Brand 70033
Bourgeois	Bubble in the Tube <i>or</i> Fugal Mood <i>or</i> On Holiday (from A Horn-ting We Will Go for Tenor Horn)	Brass Wind 1125
Brightmore	Barcarolle <i>or</i> Pastorale (from Four Peaceful Pieces)	Emerson E253
Carmichael	Stardust (from A Little Light Music for Horn in E♭)	Brass Wind 2124
Fauré, <i>arr.</i> Green	Pie Jesu (from Music from the Minster)	Warwick HN023
Gershwin	I Got Rhythm (from A Little Light Music for Horn in E♭)	Brass Wind 2124
Gottschalk	Tournament Galop (from Undercover Hits for E♭ Horn)	Brass Wind 1148
Heath	Air and Rondo [complete]	G & M Brand 70001
Hindemith	Sonata for Alto Horn in E♭ (1943), 1st movt: Ruhig bewegt	Schott ED4635
Kelly	Concert Suite for Horn, 4th movt	G & M Brand
Lawrance	Carnival <i>or</i> Elegy (from In Concert for Horn [E♭ edition])	Brass Wind 1104E
Ledbury	Cantilena <i>or</i> Ragtime (from Cornucopia [E♭ edition])	Brass Wind 2105E
Mancini	Moon River (from Let's Face the Music for E♭ Horn)	Brass Wind 2133
Morricone, <i>arr.</i> Bissill	Gabriel's Oboe (from Hornscape for Horn in E♭)	Brass Wind 2150E
Mozart	Concerto no. 3 in E♭, K. 447, 3rd movt: Allegro	Bärenreiter BA 5312-90
Mozart	Concerto no. 4 in E♭, K. 495, 2nd movt: Romance	Bärenreiter BA 5313-90
Parker	House of Cards <i>or</i> The House of Elliott (from The Music of Jim Parker for Horn in E♭)	Brass Wind 1137E
Rosetti	Romance	IMC1977
Sparke	Chicago Blues (from Super Solos for E♭ Horn)	Anglo Music AMP 265-400
Waller	Ain't Misbehavin' (from More On The Light Side for Horn in E♭)	Brass Wind 1138
Group B (unaccompanied)		
J S Bach	Study no. 20 in A minor (from The Well Tempered Player)	Winwood RMPC 0015
Bourgeois	Study no. 8 (from Ace of Trumpets)	Brass Wind 6024
Endresen	Study no. 32, Largo (from Supplementary Studies for Trumpet)	Rubank
Hering	Study no. 34 <i>or</i> Study no. 35 <i>or</i> Study no. 37 (from 40 Progressive Etudes for Trumpet)	Fischer 3309
Lawrance	Aria for Horn in E♭ (from In Concert for Horn [E♭ edition])	Brass Wind 1104E
McKenzie	Czardas <i>or</i> Jota (from Rhythms of Life)	Con Moto
Miller	Rubber Lips, no. 12 <i>or</i> Morning, no. 13 (from Progressive Studies for Brass)	Faber
Vizzutti	Flamenco <i>or</i> Tango (from 20 Dances for Trumpet)	de Haske DHP 0991786-400
Vizzutti	Study no. 9 of Intermediate Etudes, p. 11 (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 6 (see page 158)				
Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A♭ major, G♯ minor	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Whole-tone scale starting on A♭ Dominant 7th in the key of D♭ Diminished 7th starting on A Augmented arpeggio starting on A				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
or iii) Brass band extracts – candidate to prepare all extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Bliss: Kenilworth (No. 24). [Passages 3 & 5]				
2. Goffin: Rhapsody in Brass (No. 34). [Passages 3 & 6]				
3. McCabe: Cloudcatcher Fells (No. 7). [Passages 1 & 4] (from <i>Our Heritage</i> vol. 3)				
Con Moto				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Candidates may also choose pieces from the E♭ soprano cornet lists.

Group A	Piece	Publisher
Albinoni	Adagio (from O Solo Mio [E♭ edition])	Brass Wind 2114E
Bloom	Give Me the Simple Life (from O Solo Mio [E♭ edition])	Brass Wind 2114E
Bourgeois	Sonata op. 304, 1st movt: Allegro moderato <i>or</i> 2nd movt: Andante	Brass Wind 3129
Graham	A Time for Peace (from Gramercy Solo Album E♭)	Gramercy
Harbach & Kern Jarre,	Smoke Gets in Your Eyes (from Let's Face the Music for E♭ Horn)	Brass Wind 2133
<i>arr.</i> Bissill	Lara's Theme (from Hornscape for Horn in E♭)	Brass Wind 2150E
Kodály	Háry János (from It's a Classic for E♭ Horn)	Brass Wind 2125
Marcello	Sonata no. 1 in F, 1st movt: Largo <i>and</i> 2nd movt: Allegro <i>or</i> 3rd movt: Largo <i>and</i> 4th movt: Allegro	EMR 2043K
Mozart,		
<i>trans.</i> Bissill	Horn Quintet K. 407, 2nd movt: Andante	Brass Wind 3128
Newsome	The Carousel	Studio
Newsome	Sylvia	Studio
Sparke	Capriccio	G & M Brand 70009
Wiggins	Cornucopia – A Concerto for Tenor Horn, 2nd movt <i>or</i> 3rd movt	Kirklees
Group B (unaccompanied)		
Arban	Study no. 10 (from 14 Studies for Cornet)	Boosey
J S Bach	Study no. 2 in C minor <i>or</i> Study no. 17 in A♭ (from The Well Tempered Player)	Winwood RMPC 0015
Balay	Study no. 3 <i>or</i> Study no. 4 (from Quinze Etudes)	Leduc AL 14 960
Bourgeois	Fantasy Pieces for Trumpet, no. 3: Presto	Brass Wind 3102
Brandt	Study no. 2 <i>or</i> Study no. 17 (from 34 Studies for Trumpet)	IMC 1391
Hering	Study no. 38 <i>or</i> Study no. 39 (from 40 Progressive Etudes for Trumpet)	Fischer 3309
McKenzie	Malaguena <i>or</i> Samba (from Rhythms of Life)	Con Moto
Miller	Seventh Heaven, no. 21 <i>or</i> Vienna, no. 24 (from Progressive Studies for Brass)	Faber
Vizzutti	Funk (from 20 Dances for Trumpet)	de Haske DHP 0991786-400
Vizzutti	Study no. 2 of Advanced Etudes, p. 61 <i>or</i> Study no. 3 of Rhythmic Etudes, p. 23 (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 7 (see page 159)				
Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor B♭ major, B♭ minor	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Chromatic scale starting on B♭ Whole-tone scale starting on B and B♭ Dominant 7th in the keys of E and E♭ Diminished 7th starting on B and B♭ Augmented arpeggio starting on B and B♭				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
or iii) Brass band extracts – candidate to prepare all extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Ireland: A Downland Suite (No. 13). [Passage 4] 2. Vinter: Entertainments (No. 15). [Passages 1, 3 (from bar 15 onwards) and 5] 3. Gregson: Dances and Arias (No. 9). [Passages 1, 2 & 4] (from <i>Our Heritage</i> vol. 3)				
Con Moto				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

E♭ Tenor Horn – Grade 8

Subject code: TEN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Candidates may also choose pieces from the E♭ soprano cornet lists.

Group A	Piece	Publisher
Ball	September Fantasy	Wright + Round Studio
Bellini	Concerto for Horn in E♭	Wright + Round
Bellstedt	Capriccio Brillante	Brass Wind
Bourgeois	Sonata for Tenor Horn op. 304, 3rd movt: Allegro Giocosio	Wright + Round
Broadbent	Skelter	Warwick
Farnon	Conversation and Games [complete]	Winwood 0123P
Graham	Episode	Gramercy
Graham	Whirlwind (from Gramercy Solo Album E♭)	Studio
Handel	Handel's Hornpipe	Brass Wind 2125
Haydn	Gypsy Rondo (from It's a Classic for E♭ Horn)	G & M Brand 77052
Kneale	Variations on a Welsh Theme	Brass Wind 2125
Monti	Czardas (from It's a Classic for E♭ Horn)	Bärenreiter BA 5311-90
Mozart	Concerto no. 2 in E♭ K. 417, 1st movt: Allegro or 3rd movt: Rondo [with cadenza]	Brass Wind 3128
Mozart, <i>trans.</i> Bissill	Horn Quintet K.407, 3rd movt: Rondo: Allegro	Chester CH59741
Poulenc	Elegie for E♭ Horn (1957)	Studio
Richards	Higgycig	Brass Wind 2125
Rossini	Cavatine (from It's a Classic for E♭ Horn)	Kirklees
Wiggins	Cornucopia – A Concerto for Tenor Horn, 1st movt: Allegro molto e vigoroso	Kirklees
Wiggins	Rhapsody for Tenor Horn	G & M Brand 70015
Wood	Concertino for Tenor Horn [shortened version]	
Group B (unaccompanied)		
Arban	Study no. 6 or Study no. 9 (from 14 Studies for Cornet)	Boosey
J S Bach	Study no. 6 in D minor or Study no. 7 in E♭ (from The Well Tempered Player)	Winwood RMPC 0015
Balay	Study no. 7 or Study no. 11 (from 15 Etudes)	Leduc AL 14 960
Bourgeois	Fantasy Pieces for Trumpet, no. 8: Allegro	Brass Wind 3102
Brandt	Study no. 4 or Study no. 15 (from 34 Studies for Trumpet)	IMC 1391
Miller	Perpetuum Mobile, no. 29 (Progressive Studies for Brass)	Faber
Vizzutti	Polka (from 20 Dances for Trumpet)	de Haske DHP 0991786-400
Vizzutti	Study no. 5 of Advanced Etudes, p. 64 or Study no. 7 of Advanced Etudes, p. 66 (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 8 (see page 159)				
Chromatic scale starting on C# (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor F# major, F# minor	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Crabwise scale from C and G* (tongued or slurred in groups of 8 notes) Whole-tone scale starting on C and F# Dominant 7th in the keys of F and B Diminished 7th starting on C and F# Augmented arpeggio starting on C and F# Chromatic scale starting on C and F#				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
or iii) Brass band extracts – candidate to prepare all extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Ball: Tournament for Brass (No. 43). [Passages 2 & 3]				
2. Gregson: The Plantagenets (No. 33). [Passage 1, Pesante & Briosio sections]				
3. Bourgeois: Blitz (No. 3). [Passages 3 & 5] (from <i>Our Heritage</i> vol. 3)				
Con Moto				

* Both to be prepared, but only one may be requested.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bennett	Serene Dream	Jazz Club Trumpet	Faber 7534A
Bernstein	One Hand, One Heart, p. 7	Easy Winners for Treble Brass*	Brass Wind 0124TC
Clarke	Trumpet Minuet	Trumpet All Sorts (Grades 1-3)	Trinity Faber
Daly	Postman Pat, p. 5	Winners Galore for Treble Brass*	Brass Wind 0118TC
Diabelli	Allegretto [with first repeat]	Trumpet Fancies	Boston BM11049
Haydn	Minuet	Bravo! Trumpet	Boosey
Rae	Rumba or The Guv'nor	Play it Cool for Trumpet	Universal UE 21 265
Spiritual	All Night, All Day, p. 7	Easy Winners for Treble Brass*	Brass Wind 0124TC
Susato	La Mourisque	Winner Scores All*	Brass Wind 0138TC
Tchaikovsky	Dance of the Mirlitons	Winner Scores All*	Brass Wind 0138TC
Vogel	Waltz	15 Easy Classical Solos	Anglo Music AMP 302
Watts	Fabberoonie	Razzamajazz Trumpet	Mayhew
Wedgwood	Cheeky Cherry or Simply the Rest!	Really Easy Jazzin' About for Trumpet	Faber
Wedgwood	Apple Pie Waltz or I Believe	Up-Grade! For Trumpet Grades 1-2	Faber
Group B (unaccompanied)			
Coates	The Dam Busters March	Scaley Winners	Brass Wind 6025
Davis	Geared Up or Tiny Minuet	Polished Brass	Brass Wind 6022TC
Lawrance	Cornish Floral Dance	Winners Galore	Brass Wind 0118TCD
Mayfield	Hit the Road Jack	Scaley Winners	Brass Wind 6025
Mozart	Theme from a Musical Joke, p. 3	Easy Winners for Treble Brass	Brass Wind 0124TC
Nightingale	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes	Warwick
Sparke	Modal Melody or Tickertape Parade	Skilful Studies	Anglo Music AMP 098-401
Trad. American	Shaker Melody, p. 51	The Boosey Brass Method book 1	Boosey BH 2700673
Trad.	Give me Joy in my Heart, p. 6	Winners Galore for Treble Brass	Brass Wind 0118TC

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 1 (see page 157)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C major A minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
Arpeggios: C major A minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Let's Play!	or	1b. Threesy-peasy	for finger technique	
2a. March to the Top	or	2b. The Football Chant	for articulation	
3a. I am an Elephant	or	3b. Creeping	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Barratt	Out-of-Step March	Bravo! Trumpet	Boosey
Bart	Where is Love?, p. 14	Easy Winners for Treble Brass*	Brass Wind 0124TC
Bennett	Art for Art's Sake	Jazz Club Trumpet	Faber 7534A
Bullard	Acrobats or Circus Rock	Circus Skills for Trumpet	Spartan SP640
Clarke	The Duke of Gloucester's March	Bravo! Trumpet	Boosey
Gilkyson	The Bare Necessities	Winner Scores All for Treble Brass	Brass Wind 0138TC
Goodall	Blackadder Theme, p. 16	Winners Galore for Treble Brass*	Brass Wind 0118TC
Handel	March	Trumpet All Sorts (Grades 1-3)	Trinity Faber
Handel	Hallelujah Chorus, p. 6	Winners Galore for Treble Brass*	Brass Wind 0118TC
Mozart	Aria	Winner Scores All*	Brass Wind 0138TC
Nightingale	One, Two, Three, Push!, no. 1 or The Witch's Cauldron, no. 4	Lucky Dip	Warwick
Osborne & May	Eastenders, p. 13	Easy Winners for Treble Brass*	Brass Wind 0124TC
Praetorius	Tanz des Burgermeisters	Amazing Solos for Trumpet	Boosey
Purcell	Minuet, Z649	15 Easy Classical Solos	Anglo Music AMP 302
Rae	Blowin' Cool	Play it Cool for Trumpet	Universal UE 21 265
Sullivan	I'm Called Little Buttercup	15 Easy Classical Solos	Anglo Music AMP 302
Trad. Scottish Trad.	Over the Sea to Skye	Up-Grade! For Trumpet Grades 1-2	Faber
arr. Johnstone	Men of Harlech	Winner Scores All*	Brass Wind 0138TC
Group B (unaccompanied)			
Blakeson	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Trumpet	Brass Wind 1141TCD
Davis	Jumping Jack Rap or Rat Rag	Polished Brass	Brass Wind 6022TC
Lawrance	Scotland the Brave or Paddy McGinty's Goat	Scaley Winners	Brass Wind 6025
Nightingale	The Nuthatch, no. 6 or The Sleuth, no. 7	Eazy Jazzy 'Tudes	Warwick
Sparke	Cowboy Carol or Tom's Tune	Skillful Studies	Anglo Music AMP 098-401
Sparke	Nearly Bobby Shaftoe, no. 41	Starter Studies	Anglo Music AMP 082

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 2 (see page 157)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D and B \flat major D minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
Arpeggios: D and B \flat major D minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Hand-bell Peal	or	1b. Calypso and So	for finger technique	
2a. Lolloping	or	2b. Sneakers	for articulation	
3a. Eastern Promise	or	3b. Jumper	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trumpet, Cornet, Flugel Horn – Grade 3

Subject code: TPT/COR/FLG

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Adler & Ross	Hernando's Hideaway	Latino for Trumpet	Brass Wind 1142
Bart	Food Glorious Food	Winner Scores All*	Brass Wind 0138TC
Bizet	Entr'acte from Carmen	Trumpet All Sorts (Grades 1-3)	Trinity Faber
Bratton & Kennedy	Teddy Bears Picnic, p.19	Winners Galore for Treble Brass*	Brass Wind 0118TC
Bullard	Sad Clown or Sentimental Serenade	Circus Skills for Trumpet	Spartan SP640
Clarke	Prince of Denmark's March	15 Easy Classical Solos	Anglo Music AMP 302
Gluck	Che Faro	Great Winners for Treble Brass*	Brass Wind 0132
Grieg	Watchman's Song	15 Easy Classical Solos	Anglo Music AMP 302
Harburg & Arlen	We're Off to See the Wizard, p.22	Easy Winners for Treble Brass*	Brass Wind 0124TC
John & Rice	A Whole New World	Great Winners for Treble Brass*	Brass Wind 0132TC
John & Rice	Can You Feel the Love Tonight	Undercover Hits for Trumpet	Brass Wind 1144
Joplin	Peacherine Rag	Trumpet All Sorts (Grades 1-3)	Trinity Faber
Lloyd Webber	Close Every Door	Winner Scores All*	Brass Wind 0138TC
Mancini	Pink Panther	All Jazzed up for Trumpet	Brass Wind 1107
Mozart	Der Vogelfänger bin ich Ja	Onstage Brass for Trumpet & Piano	Stainer H430
Norman	James Bond Theme, p.19	Easy Winners for Treble Brass*	Brass Wind 0124TC
Purcell	March	Trumpet Fancies	Boston BM11049
Trad.	Danny Boy, p.17	Winners Galore for Treble Brass*	Brass Wind 0118TC
Verdi	La donna è mobile	Onstage Brass for Trumpet & Piano	Stainer H430
Wedgwood	Last Stop!	Really Easy Jazzin' About for Trumpet	Faber
A Wilson	An American Dream	Bebop to Rock	Spartan SP479
Group B (unaccompanied)			
Blakeson	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Trumpet	Brass Wind 1141TCD
Davis	Flamenco Flirt [in D minor] or Horn of Wonder	Polished Brass	Brass Wind 6022TC
Elgar	Pomp and Circumstance	Scaley Winners	Brass Wind 6025
James	Welsh Melody	Scaley Winners	Brass Wind 6025
Lawrence	Drunken Sailor, no. 14	Graded Exercises	Faber
McKenzie	Waltz or High Life	Music Makes the World Go Round	Con Moto
Nightingale	Slinky, no. 13	Eazy Jazzy 'Tudes	Warwick
Sparke	Contrasts or Tyrolean Tune	Skilful Studies	Anglo Music AMP 098-401
Trad.	The Mallow Fling	Scaley Winners	Brass Wind 6025

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 3 (see page 158)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E and E \flat major C and C \sharp minor (candidate's choice of either harmonic <i>or</i> melodic minor) Whole-tone scale starting on C	one octave	min. ♩ = 54-72	<i>mf</i>	tongued <i>or</i> slurred as requested by the examiner
Arpeggios: E and E \flat major C and C \sharp minor				
or iii) Exercises – candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; <i>and</i> 3a <i>or</i> 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Let's Rock!	<i>or</i>	1b. Ambling Along	for low note tonguing <i>or</i> finger technique	
2a. Stately Dance	<i>or</i>	2b. Mouse Meets Elephant	for articulation	
3a. Jigsaw Peace	<i>or</i>	3b. The Sleepwalking Robot	for breath control	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trumpet, Cornet, Flugel Horn – Grade 4

Subject code: TPT/COR/FLG

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Arban	Vois-tu la neige qui brille?	Second Book of Trumpet Solos	Faber
Bernstein	Cool	Great Winners for Treble Brass*	Brass Wind 0132
Bullard	Russian Galop	Circus Skills for Trumpet	Spartan SP640
Dominguez	Frenesi	Great Winners for Treble Brass*	Brass Wind 0132TC
Fellows	Siciliano	Two Italian Dances	Warwick
Glyn	Stomp	Star Turn for Trumpet & Piano*	Spartan SP351
Goodwin	633 Squadron	Great Winners for Treble Brass*	Brass Wind 0132TC
Grieg	Norwegian Dance No. 2	Undercover Hits for Trumpet	Brass Wind 1144
Handel	March from the Occasional Oratorio or March from Scipio	Old English Trumpet Tunes book 1	OUP
Howard	Fly Me to the Moon	Latino for Trumpet	Brass Wind 1142
Jobim	One Note Samba	Big Chillers for Trumpet	Brass Wind 1140
Nightingale	I Woke Up This Mornin'..., no. 6	Lucky Dip	Warwick
Piazzolla	Sentimental	El Viaje	Boosey
Purcell	Air	Festive Baroque for Trumpet & Piano de Haske DHP 1033419-400	
Purcell	Fairest Isle	Going Solo Trumpet	Faber
Sherwin	A Nightingale Sang in Berkley Square	Big Chillers for Trumpet	Brass Wind 1140
Trad.	Greensleeves	Trumpet Fancies	Boston BM1049
Verdi	Questa o quella	Onstage Brass for Trumpet & Piano	Stainer H430
Weill	Mack the Knife	Big Chillers for Trumpet	Brass Wind 1140
Group B (unaccompanied)			
Blakeson	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Trumpet	Brass Wind 1141TCD
Bourgeois	Study no. 1 or Study no. 2	Ace of Trumpets	Brass Wind 6024
Davis	Irish Jig	Polished Brass	Brass Wind 6022TC
Lawrance	Entry of the Gladiators	Scaley Winners	Brass Wind 6025
McKenzie	Mambo or Tango	Music Makes the World Go Round	Con Moto
Miller	Bothie Ballad	Progressive Brass Studies	Faber 0571513204
Nightingale	Blues for Big-Ears, no. 15	Eazy Jazzy 'Tudes	Warwick
Sparke	Hungarian Dance or Opera Buffa	Skilful Studies	Anglo Music AMP 098-401

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 4 (see page 158)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F and A major F and F# minor (candidate's choice of either harmonic or melodic minor)	one octave	min. ♩ = 60-104	<i>mf</i>	tongued or slurred as requested by the examiner
Whole-tone scale starting on F				
Chromatic scale starting on C				
Arpeggios: F and A major F and F# minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Rescue Squad	or	1b. Bob-tail Bob	for finger technique	
2a. Let in Latin	or	2b. After the Battle	for articulation	
3a. Balloon Ride	or	3b. Sliding Down the Banister	for breath control	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trumpet, Cornet, Flugel Horn – Grade 5

Subject code: TPT/COR/FLG

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bizet	Toreador's Song	Onstage Brass for Trumpet & Piano	Stainer H430
Bernstein	I Feel Pretty	Leonard Bernstein for Trumpet	Boosey
Glyn	Good News	Star Turn for Trumpet & Piano	Spartan SP351
Gorb	Gamelan or Huapango	A Tango To Bali	Brass Wind 1124
Gordon & Warren	Chatanooga Choo Choo	Big Chillers for Trumpet & Piano	Brass Wind 1140
Grieg	Solveig's Song	Great Winners for Treble Brass*	Brass Wind 0132TC
Hasse	Bourée	Festive Baroque for Trumpet & Piano	de Haske DHP 1033419-400
Maria & Bonfa	Manha de Carnaval	Latino for Trumpet	Brass Wind 1142
Mozart	È amore un ladroncello	Onstage Brass for Trumpet & Piano	Stainer H430
Nightingale	The Googlie Boogie, no. 9 or Bruiser Joe, no. 10	Lucky Dip	Warwick
Piazzolla	Tango Final	El Viaje	Boosey
Richards	One Day [Cornet/Trumpet]		Studio
Runswick	Three-Six-Nine	Suite and Hot	Brass Wind 2103
Telemann	Air	The Baroque Trumpet	Faber
Telemann	Die Würde	Festive Baroque for Trumpet & Piano	de Haske DHP 1033419-400
Verdi	Triumphal March	Onstage Brass for Trumpet & Piano	Stainer H430
von Suppé	Themes from Light Cavalry	Absolutely Trumpet	Brass Wind 1127
Wedgwood	Ragamuffin or Tequila Sunrise	Jazzin' About for Trumpet	Faber
Williams	Raiders March	Great Winners for Treble Brass*	Brass Wind 0132TC
A Wilson	Bebop	Bebop to Rock	Spartan SP479
Group B (unaccompanied)			
Bourgeois	Study no. 7 or Study no. 10	Ace of Trumpets	Brass Wind 6024
Davis	Heads or Tails or Hornpipe	Polished Brass	Brass Wind 6022TC
McKenzie	Cerga or Krivo Horo	Music Makes the World Go Round	Con Moto
Nightingale	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Eazy Jazzy 'Tudes	Warwick
Sparke	Party Piece	Skilful Studies	Anglo Music AMP 098-401
Vizzutti	Ballad	20 Dances for Trumpet	de Haske DHP 0991786-400
Vizzutti	Study no. 13 of Vocalise Studies, p. 16	Trumpet Method Book 3	Alfred

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)				
Lip flexibility exercise: Grade 5 (see page 158)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: G major G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. ♩ = 66-112	<i>mf</i>	tongued or slurred as requested by the examiner
A♭ major (upper or lower octave) B and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Whole-tone scale starting on G Chromatic scale starting on G	two octaves			
Arpeggios: G major G minor				
A♭ major (upper or lower octave) B and E minor	one octave			
Dominant 7th in the key of G				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
1a. Jump Start	or	1b. Ta Aunt Ella!	for octave leaps or finger technique	
2a. Tongue-go	or	2b. Cheeky Chops	for articulation	
3a. Smooth Strides	or	3b. Finding the Pulse	for breath control or rhythm	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Banchieri	Canzona 5 (from The Baroque Trumpet)	Faber
Berlioz	Un Bal (from Absolutely Trumpet)	Brass Wind 1127
Bernstein	Lucky to Be Me (from Leonard Bernstein for Trumpet)	Boosey
Dvořák	Rusalka's Song to the Moon (from Shepherd's Song)	Winwood 0084
Gershwin, <i>arr.</i> Lane	Walking the Dog (from Transatlantic Trumpet)	Goodmusic GM092
Gorb	Tango Argentino (from A Tango To Bali)	Brass Wind 1124
Gottschalk	Tournament Galop (from Undercover Hits for Trumpet)	Brass Wind 1144
Haydn	Trumpet Concerto, 2nd movt	Boosey
Larsson	Concertino For Trumpet & Strings op. 45 no. 6, 1st movt: Allegro moderato or 3rd movt: Allegro risoluto	Gehrmans
Moszkowski	Danza Animada (from Fiesta Española for Trumpet)	Brass Wind 2116
Nightingale	From Drainpipes To Flares, no. 7 or The Viennese Dwarf, no. 8 (from Lucky Dip)	Warwick
Piazzolla	Pedro y Pedro (from El Viaje)	Boosey
Runswick	Goose the Goose (from Suite and Hot)	Brass Wind 2103
Sanders	Square-Dance for Trumpet & Piano	Stainer 2692
Sparke	Soliloquy for Bb Cornet & Piano	Studio
Street	Rondino	Boosey
Tchaikovsky	Chanson Napolitaine, op. 39 no. 18 (from Second Book of Trumpet Solos)	Faber
Telemann	Die Tapferkeit (from Festive Baroque for Trumpet & Piano)	de Haske DHP 1033419-400
Vizzutti	The Enchanted Trumpet (from Explorations for Trumpet)	de Haske DHP 1033419-400
A Wilson	Summer Samba (from Bebop to Rock)	Spartan SP479

Group B (unaccompanied)

J S Bach	Study no. 20 in A minor (from The Well Tempered Player)	Winwood RMPC 0015
Bourgeois	Study no. 8 (from Ace of Trumpets)	Brass Wind 6024
Hering	Study no. 37 (from 40 Progressive Etudes for Trumpet)	Fischer 3309
Kopprasch	Study no. 45 (from 60 Studies for Trumpet Book 2)	IMC 2105
Lawrence	Triple Digit, no. 35 or Short & Sharp, no. 40b (from Graded Exercises)	Faber
McKenzie	Czardas or Jota (from Rhythms of Life)	Con Moto
Miller	Rubber Lips, no. 12 or Morning, no. 13 (from Progressive Studies for Brass)	Faber
Reinhardt	Study no. 12 (from Selection of Concone Studies)	Elkan-Vogel UNI8642
Vizzutti	Flamenco or Tango (from 20 Dances for Trumpet)	de Haske DHP 0991786-400
Vizzutti	Study no. 9 of Intermediate Etudes, p. 11 (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 6 (see page 158) Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A \flat major, G \sharp minor	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Whole-tone scale starting on A \flat Dominant 7th in the key of D \flat Diminished 7th starting on A Augmented arpeggio starting on A				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
or iii) Orchestral & brass band extracts – candidate to prepare all trumpet, cornet or flugel horn extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
Trumpet:				
1. Bizet: Carmen, 1. Akt Allegro (page 11). [trumpet in A: entire extract]				
2. Bizet: Carmen, 2. Akt Nr. 16 Duett (page 12). [part 1 in B \flat : from Fig. 77 to Fig. 79]				
3. Mozart: Die Hochzeit des Figaro, 1. Akt Nr. 10 Arie des Figaro (pages 28-29). [trumpet I in C: entire extract] (from <i>Orchester Probespiel</i>)				
				Peters EP8664
B\flat cornet:				
1. Ball: Devon Fantasy (No. 11). [Passages 2 & 4]				
2. Vinter: Entertainments (No. 17). [Passages 1 & 3]				
3. Lloyd: Diversions on a Bass Theme (No. 14). [Passage 1] (from <i>Our Heritage vol. 1</i>)				
				Con Moto
Flugel horn:				
1. Fletcher: Epic Symphony (No. 13). [Passages 2 & 3]				
2. Horovitz: Ballet for Band (No. 1). [Passage 2]				
3. Gregson: Of Men & Mountains (No. 30). [Passages 1, 2 & 3] (from <i>Our Heritage vol. 5</i>)				
				Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (for trumpet only, transposed sight reading for trumpet in C) (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Balay	Andante and Allegro [complete]	Leduc AL 22 802
Bernstein	Rondo for Lifey	Boosey
Bozza	Badinage for Trumpet & Piano	Leduc AL 20712
Butterworth	Fanfare <i>and</i> Berceuse (from Contemporary Music for Trumpet)	Boosey
Delibes	Waltz (Coppelia) (from Divertissement for Trumpet & Piano)	Brass Wind 3124
Elgar	Idylle (from Second Book of Trumpet Solos)	Faber
Fantini	Sonata detta del Niccolini (from The Baroque Trumpet)	Faber
Fiala	Divertimento in D, 2nd movt: Allegro	Faber
Gorb	Chikona (from A Tango to Bali)	Brass Wind 1124
Graham	A Time for Peace (from Gramercy Solo Album Bb)	Gramercy Music
Himes	Concertino for Flugel Horn & Brass Band, 1st movt: Rondo Burlesca	Studio
Jessel, <i>arr.</i> Lane	Parade of the Tin Soldiers (from Transatlantic Trumpet)	Goodmusic GM092
Morrison	Buster Strikes Back	Music For Brass
Moszkowski	Danza Alegre (from Fiesta Española for Trumpet)	Brass Wind 2116
Neruda	Concerto for Trumpet & Strings, 2nd movt	Musica Rara MR 1817a
Ravel	Sonatine (2nd movt) (from Divertissement for Trumpet & Piano)	Brass Wind 3124
Ridout	Concertino for Flugel Horn, 2nd movt: Energico	Emerson 190
Shostakovich	Prelude 18 (from Russian Roulette)	Brass Wind 3110
Warren	Scherzo	Emerson E585
Wilson	Blues Boulevard (from Bebop to Rock)	Spartan SP479
Zubiaurre	Audition Piece	Brass Wind 4107

Group B (unaccompanied)

Arban	Study no. 10 (from 14 Studies for Cornet)	Boosey
Balay	Study no. 3 <i>or</i> Study no. 4 (from 15 Etudes)	Leduc AL 14 960
Bourgeois	Fantasy Pieces for Trumpet, no. 3: Presto	Brass Wind 3102
Brandt	Study no. 2 <i>or</i> Study no. 17 (from 34 Studies for Trumpet)	IMC 1391
Kopprasch	Study no. 35 <i>or</i> no. 38 (from 60 Studies for Trumpet Book 2)	IMC 2105
McKenzie	Malaguena <i>or</i> Klezmer (from Rhythms of Life)	Con Moto
Vizzutti	Funk (from 20 Dances for Trumpet)	de Haske DHP 0991786-400
Vizzutti	Study no. 2 of Advanced Etudes, p. 61 <i>or</i> Study no. 3 of Rhythmic Etudes, p. 23 (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 7 (see page 159)				
Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
<p>Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor B\flat major, B\flat minor</p>	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato-tongued as requested by the examiner
<p>Plus: Chromatic scale starting on B\flat Whole-tone scale starting on B and B\flat Dominant 7th in the keys of E and E\flat Diminished 7th starting on B and B\flat Augmented arpeggio starting on B and B\flat</p>				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> , published by Trinity College London.				
or iii) Orchestral & brass band extracts (see opposite)				

or iii) Orchestral & brass band extracts – candidate to prepare all trumpet, cornet or flugel horn extracts	
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.	
Trumpet:	
1. Brahms: Sinfonie Nr. 2, 1. Satz (page 14). [trumpet in D: bars 282-298]	
2. Strauss: Ein Heldenleben (page 48). [trumpet in Eb: from 7 bars before Fig. 50 to 6 bars after Fig. 54]	
3. Tchaikowsky: Pique Dame (page 68). [offstage trumpet in Bb: bars 13-18] (from <i>Orchester Probespiel</i>)	Peters EP8664
B♭ cornet:	
1. Ireland: Comedy Overture (No. 7). [Passages 1 & 2]	
2. Ball: Tournament for Brass (No. 44). [Passage 3]	
3. Bourgeois: Diversions for Brass Band (No. 13). [Passages 1 & 2] (from <i>Our Heritage vol. 1</i>)	Con Moto
Flugel horn:	
1. Ball: Tournament for Brass (No. 43). [Passages 1 & 3]	
2. Bourgeois: Blitz (No. 3). [Passage 5]	
3. Gregson: Dances and Arias (No. 8). [Passages 1 & 2] (from <i>Our Heritage vol. 5</i>)	Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (for trumpet only, transposed sight reading for trumpet in C) (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Abreu	Tico Tico for Trumpet & Piano	Brass Wind 4110
Albinoni	Concerto in G minor, 2nd movt: Allegro <i>and</i> 4th movt: Allegro	EMR 626
Baker	Satchmo	Music for Brass
Barat	Fantasie in E \flat for Cornet/Trumpet & Piano	Leduc AL 21923
Bellstedt	Napoli (from Shepherd's Song)	Winwood 0084
Bernstein	Red, White and Blues (from Contemporary Music for Trumpet)	Boosey
Bourgeois	Sonata for Trumpet & Piano op. 193, 3rd movt: Allegro vivace	Brass Wind 3117
Busser	Andante and Scherzo [complete]	Leduc AL 21327
Code	Zelda	Boosey
Copland	Quiet City (from Contemporary Music for Trumpet)	Boosey
Donato	Prelude and Allegro [complete]	Leduc
Ellerby	Still Waters <i>and</i> The Defence of Poesy (from Mercurial Dances)	Brass Wind 2113
Goedicke	Konzert-Etude op. 49	EMR 6032
Graham	Whirlwind (from Gramercy Solo Album B \flat)	Gramercy Music
Haydn	Trumpet Concerto, 1st movt (with cadenza)	Boosey
Hummel	Trumpet Concerto, 1st movt: Allegro con spirito	Boosey
Neruda	Concerto for Trumpet & Strings, 1st movt [with cadenza]	Musica Rara MR 1817a
Newsome	Concorde	Studio
Peeters	Sonata for Trumpet & Piano op. 51, 1st movt: Allegro or 3rd movt: Toccata	Peters EP 6240
Piazzolla	Street Tango (from Vuelvo al Sur)	Boosey
Purcell	Sonata in D (complete) (must be played in D) (Roger Voisin concert version)	IMC
Sparke	Song and Dance	Studio
Tchaikovsky	Ballet Suite (from Russian Roulette)	Brass Wind 3110
Thomé	Fantaisie	Leduc AL22754

Group B (unaccompanied)

Arban	Study no. 6 or Study no. 9 (from 14 Studies for Cornet)	Boosey
J S Bach	Study no. 6 in D minor or Study no. 7 in E \flat (from The Well Tempered Player)	Winwood RMPC 0015
Balay	Study no. 7 or Study no. 11 (from 15 Etudes)	Leduc AL 14 960
Bourgeois	Fantasy Pieces for Trumpet, no. 8: Allegro	Brass Wind 3102
Bulla	Etude Fantasy (from Advanced Concert Studies for Trumpet)	Curnow Music
Lawrence	No. 61 <i>and</i> no. 63 (from Graded Exercises)	Faber
Vizzutti	Polka (from 20 Dances for Trumpet)	de Haske DHP 0991786-400
Vizzutti	Study no. 5 of Advanced Etudes, p. 64 or Study no. 7 of Advanced Etudes, p. 66 (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 8 (see page 159)				
Chromatic scale starting on C# (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
<p>Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor F# major, F# minor</p>	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato-tongued as requested by the examiner
<p>Plus: Crabwise scale from C and G* (tongued or slurred in groups of 8 notes) Whole-tone scale starting on C and F# Dominant 7th in the keys of F and B Diminished 7th starting on C and F# Augmented arpeggio starting on C and F# Chromatic scale starting on C and F#</p>				
<p>When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio</p> <p>When the examiner requests a minor tonal centre, the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio</p> <p>Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i>, published by Trinity College London.</p>				
or iii) Orchestral & brass band extracts (see overleaf)				

* Both to be prepared, but only one may be requested.

or iii) Orchestral & brass band extracts – candidate to prepare all trumpet, cornet or flugel horn extracts	
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.	
Trumpet:	
1. Bruckner: Sinfonie Nr. 7, 1. Satz (page 17). [2nd trumpet in F: bars 139-149]	
2. Leoncavallo: Der Bajazzo, 2. Akt 1. Szene (page 21). [1st trumpet in E: from upbeat to Fig. 107 to end of extract, with repeat]	
3. Stravinsky: Petruschka (page 60). [trumpet in B \flat : from upbeat to Fig. 135 to Fig. 140] (from <i>Orchester Probespiel</i>)	
	Peters EP8664
B\flat cornet:	
1. Ireland: Downland Suite (No. 15). [Passages 2 & 4]	
2. Bailey, <i>arr.</i> Wright: Diadem of Gold (No. 12). [Passages 2 & 5]	
3. Howarth: Fireworks (No. 19). [Passage 3] (from <i>Our Heritage vol. 1</i>)	
	Con Moto
Flugel horn:	
1. Bliss: Kenilworth (No. 24). [Passage 3]	
2. Ball: Festival Music (No. 15). [Passages 5 & 6]	
3. Lloyd: English Heritage (No. 12). [Passages 1 & 3] (from <i>Our Heritage vol. 5</i>)	
	Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (for trumpet only, transposed sight reading for trumpet in C) (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Turn over for E♭ soprano cornet repertoire lists

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Candidates may also choose pieces from the E♭ tenor horn lists.

Group A	Piece	Publisher
Cosma	Only Love	MfB
Elgar	Chanson de matin (from E♭ Solo Book)	Warwick
Haydn	Andante (from Trumpet Concerto)	Universal HM223
Janáček	Theme from Sinfonietta (from It's a Classic for E♭ Horn)	Brass Wind 2125
Parker	Ground Force (from The Music of Jim Parker for Horn in E♭)	Brass Wind 1137
Puccini	Nessun Dorma (<i>arr.</i> Hudson)	MfB
Scherwin & Maschwitz	A Nightingale Sang in Berkeley Square (from A Little Light Music for E♭ Horn)	Brass Wind 2124
Waller	Ain't Misbehavin' (from More on the Light Side for E♭ Horn)	Brass Wind 1138
Walton	Blue Grotto or Red Run (from Alpine Adventures)	Sound The Trumpets
Group B (unaccompanied)		
Endresen	Study no. 21 (from Supplementary Studies for Trumpet)	Rubank
Lawrence	Triple Digit, no. 35 or Short & Sharp, no. 40b (from Graded Exercises)	Faber
Vizzutti	Bossa Nova or Bulgarian Dance or Cowboy Dance (from 20 Dances for Trumpet)	de Haske

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 6 Chromatic scale starting on F# (one octave) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: F major, F minor F# major, F# minor	one octave	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Whole-tone scale starting on F# Dominant 7th in the key of B Diminished 7th starting on F# Augmented arpeggio starting on F#				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are available on our website.				
or iii) Brass band extracts – candidate to prepare all extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Bliss: Kenilworth (No. 23). [Passages 1, 3 & 4] 2. Goffin: Rhapsody in Brass (No. 39). [Passage 2] 3. McCabe: Cloudcatcher Fells (No. 8). [Passages 4 & 5] (from <i>Our Heritage</i> vol. 6)				
				Con Moto

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Candidates may also choose pieces from the E♭ tenor horn lists.

Group A	Piece	Publisher
Ball	Mountain Melody	G & M Brand 70033
Carmichael	Stardust (from A Little Light Music for Horn in E♭)	Brass Wind 2124
Donizetti	Solo per Oboe (from E♭ Solo Book)	Warwick
Elgar	The Serious Doll (from E♭ Solo Book)	Warwick
Graham	A Time for Peace or Swedish Hymn (from Gramercy Solo Album E♭)	Gramercy
Handel	Bourée	MfB
Kodály	Háry János (from It's a Classic for E♭ Horn)	Brass Wind 2125
Parker	Soldier, Soldier (from The Music of Jim Parker for Horn in E♭)	Brass Wind 1137
Walton	Black Ice, no. 5 (from Alpine Adventures)	Sound the Trumpets
Walton	Ranoon Spectre	Sound the Trumpets
Group B (unaccompanied)		
J S Bach	Study no. 11 in F (from The Well Tempered Player)	Winwood RMPC 0015
McKenzie	Klezmer (from Rhythms of Life)	Con Moto
Vizzutti	Study no. 11 of Rhythmic Etudes (from The Allen Vizzutti Trumpet Method book 3)	Alfred

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 7				
Chromatic scale starting on G (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: G major, G minor A♭ major, A♭ minor	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato- tongued as requested by the examiner
Plus: Chromatic scale starting on A♭ Whole-tone scale starting on G and A♭ Dominant 7th in the keys of C and D♭ Diminished 7th starting on G and A♭ Augmented arpeggio starting on G and A♭				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are available on our website.				
or iii) Orchestral & brass band extracts – candidate to prepare all extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Howells: Pageantry (No. 35). [Passages 1 & 2]				
2. Ball: Tournament for Brass (No. 49). [Passages 2 & 3]				
3. Wilby: Masquerade (No. 28). [Passage 1] (from <i>Our Heritage</i> vol. 6)				
Con Moto				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Candidates may also choose pieces from the E♭ tenor horn lists.

Group A	Piece	Publisher
Boyce	1st movt from Symphony no. 4 (from O Solo Mio [E♭ edition])	Brass Wind 2114E
Eaves	Rhapsody for E♭ Soprano Cornet	G & M Brand 70040
Graham	Glorious Ventures or Whirlwind (from Gramercy Solo Album E♭)	Gramercy
Haydn	Gypsy Rondo (from It's a Classic for E♭ Horn)	Brass Wind 2125
Hummel	Trumpet Concerto, 1st movt: Allegro con spirito	Boosey 2700023
Kneale	Variations on a Welsh Theme	G & M Brand 70052
Monti	Czardas (from It's a Classic for E♭ Horn)	Brass Wind 2125
Mozart	The Queen of the Night's Aria	Kirklees
Neruda	Concerto for Trumpet & Strings, 1st movt [with cadenza]	Musica Rara MR 1817a
Rimmer	Silver Threads Among the Gold	Wright + Round
Rossini	Cavatine (from It's a Classic for E♭ Horn)	Brass Wind 2125
Sparke	Capriccio	G & M Brand 70009

Group B (unaccompanied)

Brandt	Study no. 31 (from 34 Studies for Trumpet)	IMC 1391
Lawrence	No. 61 and no. 63 (from Graded Exercises)	Faber
McKenzie	Syrto (from Rhythms of Life)	Con Moto
Miller	Rhythmic Rondo or Computer Failure (from Progressive Studies for Brass)	Faber

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)				
Lip flexibility exercise: Grade 8				
Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor B♭ major, B♭ minor	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued, slurred or staccato-tongued as requested by the examiner
Plus: Crabwise scale from A (tongued or slurred in groups of 8 notes) Whole-tone scale starting on A and B♭ Dominant 7th in the keys of D and E♭ Diminished 7th starting on A and B♭ Augmented arpeggio starting on A and B♭ Chromatic scale starting on F♯ and A				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
Lip flexibility exercises and scales are available on our website.				
or iii) Brass band extracts – candidate to prepare all extracts				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
1. Ball: Festival Music (No. 16). [Passages 1, 2 & 3] 2. Vinter: Entertainments (No. 13). [Passage 1] 3. Howarth: Fireworks (No. 17). [Passages 1, 2 & 3] (from <i>Our Heritage</i> vol. 6)				
Con Moto				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Euphonium, Baritone – Grade 1

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
J S Bach	Chorale from the <i>St Matthew Passion</i>	Amazing Solos for Trumpet [♩]	Boosey
Barratt	Euph-oria or Hopak	Bravo Euphonium	Boosey
Bernstein	One Hand, One Heart	Easy Winners* [♩ or ♪]	Brass Wind 0124TC/0125BC
Clarke	Trumpet Minuet	Trumpet All Sorts (Grades 1-3) [♩]	Trinity Faber
Crosse	Intrada	Up Front Album for Trumpet, book 1 [♩]	Brass Wind 0107
Daly	Postman Pat	Winners Galore* [♩ or ♪]	Brass Wind 0118TC/0121BC
Diabelli	The Joker	The Magic Trombone [♩/♪]	Boosey
Grieg	Åse's Death	The Really Easy Trombone Book [♩/♪]	Faber
Rae	Rumba or The Guv'nor	Play it Cool for Trumpet [♩]	Universal UE 21 265
Runswick	Offshore	Up Front Album for Trumpet, book 1 [♩]	Brass Wind 0107
Spiritual	All Night, All Day	Easy Winners* [♩ or ♪]	Brass Wind 0124TC/0125BC
Susato	La Mourisque	Winner Scores All* [♩ or ♪]	Brass Wind 0138TC/0141BC
Tchaikovsky	Dance of the Mirlitons	Winner Scores All* [♩ or ♪]	Brass Wind 0138TC/0141BC
Vogel	Waltz	15 Easy Classical Solos	Anglo Music AMP302
Wedgwood	Cheeky Cherry or Simply the Rest!	Really Easy Jazzin' About for Trumpet [♩]	Faber
Wedgwood	Apple Pie Waltz or I Believe	Up-Grade! For Trumpet Grades 1-2 [♩]	Faber
Group B (unaccompanied)			
Davis	Geared Up or Tiny Minuet	Polished Brass [♩]	Brass Wind 6022TC
Gregson	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Beginner Brass [♩]	Brass Wind 6002TC
McKenzie	Rumba, no. 5	Dance to the Beat of the World	Con Moto
Miller	Pond Life, no. 9 or Supersonic Samurai, no. 14	Simple Studies for Beginner Brass [♩]	Faber
Nightingale	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes [♩ or ♪]	Warwick TR042 or EU011
Sparke	Modal Melody or Tickertape Parade	Skilful Studies for Baritone/Euphonium [♩/♪]	Anglo Music
Trad.	Give me Joy in my Heart	Winners Galore [♩ or ♪]	Brass Wind 0118TC/0121BC

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 1 (see page 157 [treble clef] or 159 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble Clef Scales: C major A minor (candidate's choice of natural or harmonic or melodic minor)	Bass Clef Scales: B \flat major G minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
Treble Clef Arpeggios: C major A minor	Bass Clef Arpeggios: B \flat major G minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Let's Play!	or	1b. Threesy-peasy	for finger technique		
2a. March to the Top	or	2b. The Football Chant	for articulation		
3a. I am an Elephant	or	3b. Creeping	for breath control or rhythm		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Euphonium, Baritone – Grade 2

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Barratt	Harvest Time or St James' Infirmary	Bravo! Euphonium	Boosey
Bart	Where Is Love?	Easy Winners* [♩ or ♩]	Brass Wind 0124TC/0125BC
Bullard	Acrobats or Circus Rock	Circus Skills [♩ or ♩]	Spartan SP640 or SP642
Goodall	Blackadder Theme	Winners Galore* [♩ or ♩]	Brass Wind 0118TC/0121BC
Handel	March	Trumpet All Sorts (Grades 1-3) [♩]	Trinity Faber
Mozart	Aria	Winner Scores All* [♩ or ♩]	Brass Wind 0138TC/0141BC
Nightingale	One, Two, Three, Push!, no. 1 or The Witch's Cauldron, no. 4	Lucky Dip [♩ or ♩]	Warwick
Praetorius	Tanz des Burgermeisters	Amazing Solos for Trumpet [♩]	Boosey
Purcell	Minuet Z649	15 Easy Classical Solos	Anglo Music AMP302
Purcell	Trumpet Tune	Winner Scores All* [♩ or ♩]	Brass Wind 0138TC/0141BC
Sullivan	I'm Called Little Buttercup	15 Easy Classical Solos	Anglo Music AMP302
Trad. Scottish Trad.	Over the Sea to Skye	Up-Grade! For Trumpet Grades 1-2 [♩]	Faber
arr. Johnstone	Men of Harlech	Winner Scores All* [♩ or ♩]	Brass Wind 0138TC/0141BC
Wedgwood	Dragonfly or Easy Tiger	Really Easy Jazzin' About for Trumpet [♩]	Faber
Wilson-Smith	Out n' About or Something Else or Waltzing with Jazz	All Jazzed Up for Trumpet [♩]	Brass Wind 1107
Group B (unaccompanied)			
Davis	Jumping Jack Rap or Rat Rag	Polished Brass [♩]	Brass Wind 6022TC
Endresen	Study no. 3, Allegro	Supplementary Studies for Trombone [♩]	Rubank HL04470640
Gregson	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Beginner Brass [♩]	Brass Wind 6002TC
McKenzie	No. 11 or no. 12	Dance to the Beat of the World	Con Moto
Nightingale	The Nuthatch, no. 6	Eazy Jazzy 'Tudes [♩ or ♩]	Warwick TR042 or EU011
Sparke	Cowboy Carol or Tom's Tune	Skilful Studies for Baritone/Euphonium [$\text{♩}/\text{♩}$]	Anglo Music

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 2 (see page 157 [treble clef] or 160 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble Clef Scales: D and B \flat major D minor (candidate's choice of natural or harmonic or melodic minor)	Bass Clef Scales: C and A \flat major C minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
Treble Clef Arpeggios: D and B \flat major D minor	Bass Clef Arpeggios: C and A \flat major C minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Hand-bell Peal	or	1b. Calypso and So	for finger technique		
2a. Lolloping	or	2b. Sneakers	for articulation		
3a. Eastern Promise	or	3b. Jumper	for breath control or rhythm		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Euphonium, Baritone – Grade 3

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bart	Food Glorious Food	Winner Scores All* [♩ or ♪]	Brass Wind 0138TC/0141BC
Bizet	Entr'acte from <i>Carmen</i>	Trumpet All Sorts (Grades 1-3) [♩]	Trinity Faber
Blake	Walking in the Air	Winner Scores All* [♩ or ♪]	Brass Wind 0138TC/0141BC
Bullard	Sad Clown or Sentimental Serenade	Circus Skills [♩ or ♪]	Spartan SP640 or SP642
Fauré	Pavane	Easy Winners* [♩ or ♪]	Brass Wind 0124TC/0125BC
Gluck	Che Faro	Great Winners* [♩ or ♪]	Brass Wind 0132TC/0136BC
Grieg	Watchman's Song	15 Easy Classical Solos	Anglo Music AMP302
Harburg & Arlen	We're Off to See the Wizard	Easy Winners* [♩ or ♪]	Brass Wind 0124TC/0125BC
John & Rice	Can You Feel the Love Tonight	Undercover Hits for Trumpet [♩]	Brass Wind 1144
Mancini	Pink Panther	All Jazzed Up for Trumpet [♩]	Brass Wind 1107
Norman	James Bond Theme	Easy Winners* [♩ or ♪]	Brass Wind 0124TC/0125BC
Pinkard, Carsey & Bernie	Sweet Georgia Brown	All Jazzed Up for Trumpet [♩]	Brass Wind 1107
Purcell	Prince of Denmark's March	15 Easy Classical Solos	Anglo Music AMP302
Purcell	Trumpet Air from <i>The Indian Queen</i> [with repeats]	Old English Trumpet Tunes book 1 [♩]	OUP
Saint-Saëns	Royal March of the Lion	The Magic Trombone [♩/♪]	Boosey
Sparke	Promenade, no. 7	Skilful Solos for Baritone/ Euphonium	Anglo Music AMP194-400
Trad.	British Grenadiers	Going Solo Trumpet [♩]	Faber
Trad.	Danny Boy	Winners Galore* [♩ or ♪]	Brass Wind 0118TC/0121BC
Verdi	La donna è mobile	Onstage Brass for Trumpet & Piano [♩]	Stainer H430

Group B (unaccompanied)

Davis	Flamenco Flirt [in D minor] or Horn of Wonder	Polished Brass [♩]	Brass Wind 6022TC
Endresen	Study no. 8, Moderato	Supplementary Studies for Trombone [♩]	Rubank HL04470640
Gregson	Bulgarian Dance, no. 15	20 Supplementary Tunes for Beginner Brass [♩]	Brass Wind 6002TC
McKenzie	No. 32 or no. 33	Dance to the Beat of the World	Con Moto
McKenzie	Waltz or High Life	Music Makes the World Go Round [♩ or ♪]	Con Moto
Nightingale	Slinky, no. 13	Eazy Jazzy 'Tudes [♩ or ♪]	Warwick TR042 or EU011
Sparke	Contrasts or Tyrolean Tune	Skilful Studies for Baritone/Euphonium [♩/♪]	Anglo Music

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise (from memory)			
Lip flexibility exercise: Grade 3 (see page 158 [treble clef] or 160 [bass clef])			
Candidate to prepare in full either section ii) or section iii)			
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:			
Treble Clef Scales: E and E \flat major C and C \sharp minor (candidate's choice of either harmonic or melodic minor)	Bass Clef Scales: D and D \flat major B and B \flat minor (candidate's choice of either harmonic or melodic minor)	one octave	min. ♩ = 54-72
Whole-tone scale starting on C	Whole-tone scale starting on B \flat		
Treble Clef Arpeggios: E and E \flat major C and C \sharp minor	Bass Clef Arpeggios: D and D \flat major B and B \flat minor		
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).			
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.			
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.			
1a. Let's Rock!	or	1b. Ambling Along	for low note tonguing or finger technique
2a. Stately Dance	or	2b. Mouse Meets Elephant	for articulation
3a. Jigsaw Peace	or	3b. The Sleepwalking Robot	for breath control

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Euphonium, Baritone – Grade 4

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Bernstein	America or Maria from <i>West Side Story</i>	Amazing Solos for Trumpet [♩]	Boosey
Bilk arr. Iveson	Stranger On The Shore	Stranger on the A Train for Trombone/Euphonium [♩ or ♮]	Brass Wind 2146TC/BC
Bullard	Russian Galop	Circus Skills [♩ or ♮]	Spartan SP640 or SP642
Fellows	Siciliano	Two Italian Dances [♩/♮]	Warwick
Goodwin	633 Squadron	Great Winners*	Brass Wind 0132TC/0136BC
Handel	March from <i>The Occasional Oratorio</i> or March from <i>Scipio</i>	Old English Trumpet Tunes book 1 [♩]	OUP
Howard	Fly Me to the Moon	Latino for Trumpet [♩]	Brass Wind 1142
Iveson	If I Were a Rich Man	A Little Light Music for Trombone/Euphonium [[♩/♮]	Brass Wind 2115TC/BC
Jobim	One Note Samba	Big Chillers for Trumpet & Piano [♩]	Brass Wind 1140
Lloyd Webber arr. Iveson	All I Ask of You	Stranger on the A Train for Trombone/Euphonium [♩ or ♮]	Brass Wind 2146TC/BC
Mussorgsky Nightingale	The Old Castle I Woke Up This Mornin'..., no. 6	Going Solo Trombone [♩/♮]	Faber
Pearson	Tongue in Cheek	Lucky Dip [♩/♮]	Warwick EU009
Piazzolla	Sentimental	Going Solo Trumpet [♩]	Faber
Purcell	Air	El Viaje for Trumpet	Boosey
Sparke	Air	Festive Baroque for Trombone [♩/♮]	de Haske 1043580
	Thinking of You, no. 17	Skilful Solos for Baritone/ Euphonium [♩/♮]	Anglo Music AMP194-400
Spiritual arr. Iveson	Nobody Knows	A Little Light Music for Trombone/Euphonium [♩ or ♮]	Brass Wind 2115TC/BC
Warlock	Basse Dance	Slide Show for Trombone/Euphonium [♩ or ♮]	Brass Wind 0122TC/BC
Weill	Mack the Knife	Big Chillers for Trombone/Euphonium [♮]	Brass Wind 1155BC
Group B (unaccompanied)			
Bourgeois	Study no. 5	Bone of Contention [♩ or ♮]	Brass Wind 6008TC/BC
Endresen	Study no. 11, Andante con moto	Supplementary Studies for Trombone [♮]	Rubank HL04470640
Davis	Irish Jig or Serpent Smoothie [in C major]	Polished Brass [♩]	Brass Wind 6022TC
McKenzie	Mambo or Rumba or Tango	Music Makes the World Go Round [♩ or ♮]	Con Moto
Nightingale	Blues for Big-Ears, no. 15	Eazy Jazzy 'Tudes [♩ or ♮]	Warwick TRO42 or EU011

Sparke Hungarian Dance
 or Opera Buffa
 or Shepherd's Song Skilful Studies for Baritone/Euphonium [♩/♩] Anglo Music

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 4 (see page 158 [treble clef] or 160 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble Clef Scales: F and A major F and F# minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass Clef Scales: E♭ and G major E♭ and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	min. ♩ = 60-104	<i>mf</i>	tongued or slurred as requested by the examiner
Whole-tone scale starting on F Chromatic scale starting on C	Whole-tone scale starting on E♭ Chromatic scale starting on B♭				
Treble Clef Arpeggios: F and A major F and F# minor	Bass Clef Arpeggios: E♭ and G major E♭ and E minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Rescue Squad	or	1b. Bob-tail Bob	for finger technique		
2a. Let in Latin	or	2b. After the Battle	for articulation		
3a. Balloon Ride	or	3b. Sliding Down the Banister	for breath control		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Euphonium, Baritone – Grade 5

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
J S Bach	March <i>or</i> Polonaise	Bach for Trombone [♩ <i>or</i> ♪]	Brass Wind 2107TC/BC
Bernie & Pinkard <i>arr.</i> Iveson	Sweet Georgia Brown	Stranger on the A Train for Trombone /Euphonium [♩ <i>or</i> ♪]	Brass Wind 2146TC/BC
Bizet	Chanson Boheme	Great Winners*	Brass Wind 0132TC/0136BC
Charpentier <i>arr.</i> Mowat	Prelude to Te Deum	Savoir Faire for Trombone /Euphonium [♩ <i>or</i> ♪]	Brass Wind 2147TC/BC
Ellington & Bigard <i>arr.</i> Iveson	Mood Indigo	Stranger on the A Train for Trombone /Euphonium [♩ <i>or</i> ♪]	Brass Wind 2146TC/BC
Fauré	Après un rêve		Studio M050005759
Gershwin	Summertime <i>or</i> I Got Rhythm	A Little Light Music for Trombone /Euphonium [♩ <i>or</i> ♪]	Brass Wind 2115TC/BC
Grieg	Solveig's Song	Great Winners* [♩ <i>or</i> ♪]	Brass Wind 0132TC/0136BC
Hasse	Bourée	Festive Baroque for Trombone [♩/♪]	de Haske 1043580
Loesser	Luck Be a Lady Tonight	Centre Stage for Trombone	Brass Wind 2117TC/BC
Newton	Gollum <i>and</i> Bilbo Baggins	Five Portraits from Middle Earth	Prima Vista Musikk
Nightingale	The Viennese Dwarf, no. 8 <i>or</i> The Googlie Boogie, no. 9 <i>or</i> Bruiser Joe, no. 10	Lucky Dip [♩/♪]	Warwick EU009
Parker	Mapp and Lucia <i>or</i> Soldier, Soldier	The Music of Jim Parker for Trumpet [♩]	Brass Wind 1129
Piazzolla	Tango Final	El Viaje for Trumpet	Boosey
Saint-Saëns <i>arr.</i> Mowat	L'Elephant	Savoir Faire for Trombone /Euphonium [♩ <i>or</i> ♪]	Brass Wind 2147TC/BC
Small	Over the Stone (short version)		Prima Vista Muikk
Sparke	Song of Farewell, no. 7	Super Solos for Baritone/ Euphonium	Anglo Music AMP267-400
Telemann	Die Würde	Festive Baroque for Trombone [♩/♪]	de Haske 1043580
Williams	Raiders March	Great Winners* [♩ <i>or</i> ♪]	Brass Wind 0132TC/0136BC

Group B (unaccompanied)

Bourgeois	Study no. 3	Bone of Contention [♩ <i>or</i> ♪]	Brass Wind 6008TC/BC
Davis	Heads <i>or</i> Tails <i>or</i> Hornpipe	Polished Brass [♩]	Brass Wind 6022TC
Endresen	Study no. 34, Allegretto	Supplementary Studies for Trombone [♩]	Rubank HL04470640
McKenzie	Cerga <i>or</i> Krivo Horo	Music Makes the World Go Round [♩ <i>or</i> ♪]	Con Moto

* Must be played with the separately available piano accompaniment.

Nightingale	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Eazy Jazy 'Tudes [♩ or ♪]	Warwick TR042 or EU011
Sparke	Party Piece	Skilful Studies for Baritone/Euphonium [♩/♪]	Anglo Music
Vizzutti	Easy Etude	New Concert Studies for Euphonium vol. 2 [♩ or ♪]	de Haske 10033404 [♩] or 1033405 [♪]
Vizzutti	Ballad	20 Dances for Euphonium	de Haske 1002381400 [♩] or 1002382400 [♪]

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 5 (see page 158 [treble clef] or 160 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble Clef Scales: G major G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass Clef Scales: F major F minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. ♩ = 66-112	<i>mf</i>	tongued or slurred as requested by the examiner
A♭ major B and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	G♭ major A and D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Whole-tone scale starting on G Chromatic scale starting on G	Whole-tone scale starting on F Chromatic scale starting on F	two octaves			
Treble Clef Arpeggios: G major G minor	Bass Clef Arpeggios: F major F minor	one octave			
A♭ major B and E minor	G♭ major A and D minor				
Dominant 7th in the key of G	Dominant 7th in the key of F				
or iii) Exercises (see overleaf).					

or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).			
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.			
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.			
1a. Jump Start	or	1b. Ta Aunt Ella!	for octave leaps or finger technique
2a. Tongue-go	or	2b. Cheeky Chops	for articulation
3a. Smooth Strides	or	3b. Finding the Pulse	for breath control or rhythm

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Euphonium, Baritone – Grade 6

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
J S Bach	Prelude in A \flat major (from Bach for Trombone) [♩ or ♪]	Brass Wind 2107TC/BC
Berlin	Let's Face the Music and Dance (from Let's Face the Music for Trombone) [♩ or ♪]	Brass Wind 2131TC/BC
Bizet <i>arr.</i> Mowat	Chanson du Toréador (from Savoir Faire for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2147TC/BC
Gossec	Tambourin (from Childs' Choice) [♩]	Winwood RMPC 0129
Heath	Andante and Scherzo [complete] [♩/♪]	G & M Brand 70003
McGrath & Phillips <i>arr.</i> Iveson	Strictly Come Dancing (Stranger on the A Train for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2146TC/BC
Meechan	Absolute Reality	Prima Vista Musik
Mendelssohn	Hear My Prayer	Prima Vista Musik
Mozart	Concerto in Two Movements K. 412, 1st movt: Allegro or 2nd movt: Allegro [♩/♪]	G & M Brand 70018
Mowat	Bone Idyll (from Slide Show for Trombone) [♩ or ♪]	Brass Wind 0122TC/BC
Nightingale	From Ragtime to Riches, no. 13 (from Lucky Dip for Euphonium)	Warwick
Porter	Begin the Beguine (from Let's Face the Music for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2131TC/BC
Purcell	I Attempt from Love's Sickness (from Just Brass Trombone Solos vol. 1) [♩ or ♪]	Chester CH55320
Sherwin & Maschwitz	A Nightingale Sang in Berkeley Square (from The Sunny Side of the Street) [♩ or ♪]	Brass Wind 2119TC/BC
Sparke	Little Overture, no. 1 (from Super Solos for Baritone/Euphonium)	Anglo Music AMP267-400
Strayhorn <i>arr.</i> Iveson	Take the A Train (from Stranger on the A Train for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2146TC/BC
Telemann	Die Tapferkeit (from Festive Baroque for Trombone) [♩/♪]	de Haske 1043580
Trad.	Londonderry Air or Variations on The Ash Grove (from Just Brass Trombone Solos vol. 1) [♩/♪]	Chester CH55320
Wagner	Walter's Prize Song (from Three Operatic Arias) [♩/♪]	G & M Brand 70046
Waller	Ain't Misbehavin' (from Big Chillers for Trumpet & Piano) [♩]	Brass Wind 1140
Young	Intermezzo (from Euphonium Sonata)	G & M Brand
Group B (unaccompanied)		
J S Bach	Study no. 20 in A minor (from The Well Tempered Player) [♩]	Winwood RMPC 0015
Bourgeois	Study no. 4 or Study no. 9 (from Bone of Contention) [♩ or ♪]	Brass Wind 6008TC/BC
Curnow	The Harmonious Tunsmith (from New Concert Studies for Euphonium vol. 2) [♩ or ♪]	de Haske 1033404 [♩] or 1033405 [♪]
Graham	A Bach Invention (from New Concert Studies for Euphonium vol. 2) [♩ or ♪]	de Haske 1033404/1033405
McKenzie	Jig or Jota (from Rhythms of Life) [♩ or ♪]	Con Moto

Euphonium, Baritone – Grade 6

Miller	Rubber Lips, no. 12 or Morning, no. 13 (from Progressive Studies for Brass) [♩] Faber
Vizzutti	Flamenco or Tango (from 20 Dances for Euphonium)[♩ or ♩] de Haske 1002381400/ 1002382400
Waignein	Comme dans une tarantelle (from New Concert Studies for Euphonium vol. 2) [♩ or ♩] de Haske 1033404/1033405

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 6 (see page 158 [treble clef] or 161 [bass clef])					
Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A♭ major, G♯ minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: G major, G minor G♭ major, F♯ minor	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued or slurred or staccato-tongued as requested by the examiner
Plus: Whole-tone scale starting on A♭ Dominant 7th in the key of D♭ Diminished 7th starting on A Augmented arpeggio starting on A	Plus: Whole-tone scale starting on G♭ Dominant 7th in the key of B Diminished 7th starting on G Augmented arpeggio starting on G				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
or iii) Brass band extracts (see opposite)					

or iii) Brass band extracts – candidate to prepare all euphonium or baritone extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Euphonium:

1. Ireland: A Downland Suite (No. 16). [Passages 3 & 4]
2. Brahms, *arr.* Wright: Academic Festival Overture (No. 1). [Passages 1 & 3]
3. Lloyd: English Heritage (No. 17). [Passage 2 only]
(from *Our Heritage vol. 2*)

Con Moto

Baritone:

1. Bliss: Kenilworth (No. 22). [Passage 2 only]
2. Ball: Tournament for Brass (No. 46). [Passages 1, 3 & 4]
3. Lloyd: Diversions on a Bass Theme (No. 9). [Passages 1 & 3]
(from *Our Heritage vol. 8*)

Con Moto

Bass clef versions of the extracts are available on request from Con Moto.

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii)

i) sight reading (see page 17)

ii) aural (see page 19)
or **improvisation** (see page 22)

Euphonium, Baritone – Grade 7

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Berlioz <i>arr.</i> Mowat	Un Bal (from Savoir Faire for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2147TC/BC
Capuzzi*	Andante from <i>Andante and Rondo</i> (from Concerto for Double Bass) [♩/♪]	Hinrichsen H1474
Capuzzi*	Rondo from <i>Andante and Rondo</i> (from Concerto for Double Bass) [♩/♪]	Hinrichsen H1474
Curnow	Rhapsody for Euphonium [♩/♪]	Winwood RMPC 0055
Debussy <i>arr.</i> Mowat	Le Cake-Walk (from Savoir Faire for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2147TC/BC
Elgar	Idylle op. 4 no. 1 [♩/♪]	Winwood RMPC 0118
Golland	Peace [♩/♪]	Hallamshire
Graham	A Time for Peace (from Gramercy Solo Album Bb) [♩/♪]	Gramercy
Harbach & Kern	Smoke Gets in Your Eyes (from Let's Face the Music for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2131TC/BC
Marcello	Sonata in F major, 1st movt: Largo <i>and</i> 2nd movt: Allegro [♩/♪]	Studio
Mealor	Sonatina for Euphonium, 2nd movt: Cantilena	Con Moto
Meechan	Funk Theory	Prima Vista Musikk
Newton	The Riders of Rohan (from Childs' Choice) [♩]	Winwood RMPC 0129
Ravel	Piece en Forme de Habanera	Prima Vista Musikk
Richards	Midnight Euphonium [♩/♪]	Studio
Senailé	Introduction and Allegro Spiritoso [complete] [♩/♪]	Hinrichsen 853
Vivaldi	Sonata no. 3 in A minor, 1st movt: Largo <i>and</i> 2nd movt: Allegro or 3rd movt: Largo <i>and</i> 4th movt: Allegro [♩ or ♪]	EMR 325
Mozart	Adagio and Rondo, Adagio [only] [♩/♪]	Winwood RMPC 0208
Purcell <i>arr.</i> Sturzenegger	Suite, 1st movement (from Suite for Euphonium and Piano (organ)) [♩ or ♪]	EMR 303M
Richards	Caprice [♩]	Studio
Saint-Saëns	The Swan [♩/♪]	Studio M050012924
Sparke	Aubade for Euphonium & Piano [♩/♪]	Studio
Sparke	Scherzo Finale, no. 10 (from Super Solos for Baritone/Euphonium)	Anglo Music AMP267-400
Vaughan Williams	Concerto for Tuba, 2nd movt [♩] [separate ♩ Euphonium part available]	OUP
Group B (unaccompanied)		
Arban	Study no. 10 (from 14 Studies for Cornet) [♩]	Boosey
J S Bach	Study no. 2 in C minor or Study no. 17 in A♭ (from The Well Tempered Player) [♩]	Winwood RMPC 0015
Bourgeois	Fantasy Pieces for Euphonium, no. 3	Brass Wind 3126
Bourgeois	Study no. 14 (from Bone of Contention) [♩ or ♪]	Brass Wind 6008TC/BC
Court	The Chase (from New Concert Studies for Euphonium vol. 2) [♩ or ♪]	de Haske 1033404/1033405

* One of the two pieces may be played, but not both.

Mashima	A Spring Morning (from New Concert Studies for Euphonium vol. 1) [♩ or ♪] de Haske
McKenzie	Klezmer or Malaguena or Salsa (from Rhythms of Life) [♩ or ♪] Con Moto
Miller	Seventh Heaven, no. 21 or Vienna, no. 24 (from Progressive Studies for Brass) [♩] Faber
Vizzutti	Funk (from 20 Dances for Euphonium) [♩ or ♪] de Haske 1002381400/1002382400

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 7 (see page 159 [treble clef] or 161 [bass clef])					
Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor B♭ major, B♭ minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A♭ major, A♭ minor				
Plus: Chromatic scale starting on B♭ Whole-tone scale starting on B and B♭ Dominant 7th in the keys of E and E♭ Diminished 7th starting on B and B♭ Augmented arpeggio starting on B and B♭	Plus: Chromatic scale starting on A♭ Whole-tone scale starting on A and A♭ Dominant 7th in the keys of D and D♭ Diminished 7th starting on A and A♭ Augmented arpeggio starting on A and A♭	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> – <i>f</i> – <i>p</i>) or dim./cresc. (<i>f</i> – <i>p</i> – <i>f</i>)	tongued or slurred or staccato-tongued as requested by the examiner
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
or iii) Brass band extracts (see overleaf)					

or iii) Brass band extracts – candidate to prepare all euphonium or baritone extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Euphonium:

1. Fletcher: Labour & Love (No. 25). [Passages 2 & 3]
2. Vinter: Entertainments (No. 18). [Passages 3, 4 & 5]
3. Horovitz: Ballet for Band (No. 2). [Passages 4 & 5]
(from *Our Heritage vol. 2*)

Con Moto

Baritone:

1. Ireland: A Downland Suite (No. 10). [Passages 1 & 4 (bars 1-13 only)]
2. Bailey, *arr.* Wright: Diadem of Gold (No. 7). [Passages 2 (beginning to the middle of stave 4) & 3]
3. Gregson: Dances & Arias (No. 5). [Passages 1 & 4]
(from *Our Heritage vol. 8*)

Con Moto

Bass clef versions of the extracts are available on request from Con Moto.

Supporting tests *(2 x 10 marks)*

Candidates to prepare **i) and ii)**

i) sight reading (see page 17)

ii) aural (see page 19)
or **improvisation** (see page 22)

Euphonium, Baritone – Grade 8

Subject codes: EUP/BTN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Barry	Concerto for Baritone, 3rd movt: Scherzando	Studio Music
Bellstedt	Napoli (from Shepherd's Song) [♩]	Winwood
Butterworth	Partita op. 89 for Euphonium & Piano, 3rd movt: Sarabande and 5th movt: Scherzo [♩/♩]	Comus
Graham	Whirlwind (from Gramercy Solo Album B♭) [♩/♩]	Gramercy
Green	Euphoria for Euphonium (including cadenza)	Brass Wind 3127
Horowitz	Euphonium Concerto, 1st movt: Moderato or 2nd movt: Lento or 3rd movt: Con moto [♩/♩]	Novello NOV120387
Hummel	Fantasy [beginning at bar 93, Allegro non troppo] [♩/♩]	Winwood RMPC 0206
Jenkins	Euphonium Concerto, 2nd movt: Romanza	Boosey
Marshall	Ransomed (from The Salvation Army Instrumental Album no. 21) [♩]	Salvationist
Mealor	Baritone Concerto, 1st movt	Con Moto
Mealor	Sonatina for Euphonium, 3rd movt: Scherzo	Con Moto
Monti	Czardas (from Monti's Czardas) [♩]	Winwood RMPC 0078
Mozart	Adagio and Rondo, Rondo [only] [♩/♩]	Winwood RMPC 0208
Newton	Sonata Brevis	Prima Vista Musikk
Price	Divertimento for Baritone Solo	Prima Vista Musikk
Rachmaninov	Vocalise (from Vocalise Rachmaninov) [♩ or ♩]	Studio Music
Roper	Sonata for Euphonium, 1st movt [♩/♩]	Studio
Small	Over the Stone (extended version)	Prima Vista Musikk
Sparke	Euphonium Concerto, 1st movt: Moderato e energico [♩/♩]	Studio
Sparke	Fantasy for Euphonium & Brass Band [♩/♩]	G & M Brand 70024
Sparke	Rhapsody for B♭ Baritone [♩]	Studio
Wilby	Concert Galop [♩]	Winwood RMPC 0184
Group B (unaccompanied)		
Arban	Study no. 6 or Study no. 9 (from 14 Studies for Cornet) [♩]	Boosey 2700005
J S Bach	Study no. 6 in D minor or Study no. 7 in E♭ (from The Well Tempered Player) [♩]	Winwood RMPC 0015
Bourgeois	Fantasy Pieces for Euphonium, No. 8	Brass Wind 3126
Hademann	Escapade (from New Concert Studies for Euphonium vol. 2) [♩ or ♩]	de Haske 1033404 [♩] or 1033405 [♩]
McKenzie	Rock or Krivo Horo (from Rhythms of Life)	Con Moto
Meehan	Parallel Realities	Prima Vista Musikk
Vizzutti	Polka (from 20 Dances for Euphonium) [♩ or ♩]	de Haske 1002381400 [♩] or 1002382400 [♩]
Wiggins	Soliloquy IX	Neuschel Music

Technical work (14 marks) (see page 15)

NB. Bass clef players may choose to play bass clef trombone scales.

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 8 (see page 159 [treble clef] or 161 [bass clef])					
Chromatic scale starting on C# (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor F# major, F# minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: Bb major, Bb minor E major, E minor	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued or slurred or staccato-tongued as requested by the examiner
Plus: Crabwise scale from C and G* (tongued or slurred in groups of 8 notes) Whole-tone scale starting on C and F# Dominant 7th in the keys of F and B Diminished 7th starting on C and F# Augmented arpeggio starting on C and F# Chromatic scale starting on C and F#	Plus: Crabwise scale from Bb and F* (tongued or slurred in groups of 8 notes) Whole-tone scale starting on Bb and E Dominant 7th in the keys of Eb and A Diminished 7th starting on Bb and E Augmented arpeggio starting on Bb and E Chromatic scale starting on Bb and E				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef and Brass Scales: Bass Clef</i> , published by Trinity College London.					
or iii) Brass band extracts (see opposite)					

* Both to be prepared, but only one may be requested.

or iii) Brass band extracts – candidate to prepare all euphonium or baritone extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Euphonium:

1. Goffin: Rhapsody in Brass (No. 35). [Passages 2, 3 & 4]
2. Ball: Tournament for Brass (No. 44). [Passages 1, 2 & 3]
3. Gregson: The Plantagenets (No. 34). [Passages 1, 3, 4 & 5]
(from *Our Heritage vol. 2*)

Con Moto

Baritone:

1. Fletcher: An Epic Symphony (No. 13). [Passages 1, 2 & 4]
2. Vinter: Entertainments (No. 12). [All]
3. Gregson: The Plantagenets (No. 34). [Passages 2, 3 & 4]
(from *Our Heritage vol. 8*)

Con Moto

Bass clef versions of the extracts are available on request from Con Moto.

Supporting tests *(2 x 10 marks)*

Candidates to prepare **i) and ii)**

i) sight reading (see page 17)

ii) aural (see page 19)
or **improvisation** (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Barratt	Ballyhoo! or Curtain Raiser	Bravo! Trombone [♩/♪]	Boosey BH 2800129
Bates	Quitto	Keynotes Album for Trombone	Brass Wind 0103
Daly	Postman Pat	Winners Galore for Trombone* [♩ or ♪]	Brass Wind 0118TC/0121BC
Diabelli	The Joker	The Magic Trombone [♩/♪]	Boosey BH 2800003
Geldard	Square Dance	Beginners Please! Trombone [♩/♪]	Winwood RMPC 0088
Grieg	Åse's Death	The Really Easy Trombone Book [♩/♪]	Faber
Horovitz	Merlin's Tower	Up Front Album for Trombone book 1 [♩ or ♪]	Brass Wind 0110TC/BC
Humperdinck	Evening Prayer	Winner Scores All for Trombone* [♩/♪]	Brass Wind 0138TC/0141BC
Nightingale	Monkey Business	Creature Comforts	Warwick
Nightingale	One, Two, Three Push!	Lucky Dip	Warwick
Ramskill	Playful Serenade	Keynotes Album for Trombone	Brass Wind 0103
Rougeron	Le Chorege		Billaudot GB5474
Susato	La Mourisque	Winner Scores All for Trombone* [♩ or ♪]	Brass Wind 0138TC/0141BC
Tchaikovsky	Dance of the Mirlitons	Winner Scores All for Trombone* [♩ or ♪]	Brass Wind 0138TC/0141BC
Trad. Spanish	Spanish Air	Bravo! Trombone [♩/♪]	Boosey BH 2800129
Woolfenden	The Dragon Throne	Up Front Album for Trombone book 1 [♩ or ♪]	Brass Wind 0110TC/BC
Wedgwood Zimmer, arr. Morris	Wrap it Up I've Got My Eyes On You	Really Easy Jazzin' About for Trombone [♩/♪]	Faber
		Winner Scores All for Trombone* [♩ or ♪]	Brass Wind 0138TC/0141BC
Group B (unaccompanied)			
Davis	Geared Up or Tiny Minuet	Polished Brass [♩]	Brass Wind 6022TC
Endresen	Study no. 1, Moderato	Supplementary Studies for Trombone [♪]	Rubank HLO4470640
Lawrance	Wooden Heart or The Dambusters March	Easy Winners for the Lower Grade Scales	Brass Wind 6026
Nightingale	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes [♩ or ♪]	Warwick
Sparke	Modal Melody, no. 3 or Ticker Tape Parade, no. 5	Skilful Studies for Trombone [♩/♪]	Anglo Music AMP 100
Trad.	Give me Joy in my Heart	Winners Galore for Trombone [♩ or ♪]	Brass Wind 0118TC/0121BC

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 1 (see page 163 [treble clef] or 165 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: C major A minor (candidate's choice of natural or harmonic or melodic minor)	Bass clef scales: B♭ major G minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
Treble clef arpeggios: C major A minor	Bass clef arpeggios: B♭ major G minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
1a. Let's Play!	or	1b. Threesy-peasy	for slide technique		
2a. March to the Top	or	2b. The Football Chant	for articulation		
3a. I am an Elephant	or	3b. Creeping	for breath control or rhythm		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trombone – Grade 2

Subject code: TBN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
W F Bach	Air	Bravo! Trombone [$\frac{2}{4}$ / \flat]	Boosey BH 2800129
Barratt	Hampton 'Swing' or Parasaurulophus	Bravo! Trombone [$\frac{2}{4}$ / \flat]	Boosey BH 2800129
Bart	Where Is Love?	Easy Winners for Trombone* [$\frac{2}{4}$ or \flat]	Brass Wind 0124TC or 0125BC
Geldard	Polka	Beginners Please! Trombone [$\frac{2}{4}$ / \flat]	Winwood RMPC 0088
Goodall	Blackadder Theme	Winners Galore for Trombone* [$\frac{2}{4}$ or \flat]	Brass Wind 0118T or 0121BC
Gout	Circus Clowns	Going Solo Trombone [$\frac{2}{4}$ / \flat]	Faber
Gregson	Processional	Up Front Album for Trombone book 2 [$\frac{2}{4}$ or \flat]	Brass Wind 0115TC/BC
Grieg	Ballad	Going Solo Trombone [$\frac{2}{4}$ / \flat]	Faber
Kander & Ebb	Wilkommen	Undercover Hits for Trombone [$\frac{2}{4}$ or \flat]	Brass Wind
Lawrance	We'll Keep a Welcome	Winner Scores All	Brass Wind
Mozart	Aria	Winner Scores All for Trombone* [$\frac{2}{4}$ or \flat]	Brass Wind 0138TC/0141BC
Nightingale	The Witches Cauldron	Lucky Dip	Warwick
Osborne & May	Eastenders	Easy Winners for Trombone* [$\frac{2}{4}$ or \flat]	Brass Wind 0124TC/0125BC
Purcell	Trumpet Tune	Winner Scores All* [$\frac{2}{4}$ or \flat]	Brass Wind 0138TC/0141BC
Tchaikovsky	Reverie	Winner Scores All	Brass Wind
Trad.	Cockles and Mussels	All Jazzed Up for Trombone [$\frac{2}{4}$ or \flat]	Brass Wind 1109TC/BC
Trad.	arr. Johnstone Men of Harlech	Winner Scores All* [$\frac{2}{4}$ or \flat]	Brass Wind 0138TC/0141BC
Wedgwood	Dragonfly or Easy Tiger	Really Easy Jazzin' About for Trombone [$\frac{2}{4}$ / \flat]	Faber

Group B (unaccompanied)

Arne	Rule Britannia	Easy Winners for Trombone [$\frac{2}{4}$ or \flat]	Brass Wind 0124TC/0125BC
Davis	Jumping Jack Rap or Rat Rag	Polished Brass [$\frac{2}{4}$]	Brass Wind 6022TC
Endresen	Study no. 3, Allegro	Supplementary Studies for Trombone [\flat]	Rubank HL04470640
English Trad.	Drunken Sailor	Winners Galore for Trombone [$\frac{2}{4}$ or \flat]	Brass Wind 0118TC/0121BC
Lawrance	Sway or Scotland The Brave	Easy Winners for the Lower Grade Scales	Brass Wind 6026
Nightingale	The Nuthatch, no. 6 or The Stinger	Eazy Jazzy 'Tudes [$\frac{2}{4}$ or \flat]	Warwick
Sparke	Cowboy Carol, no. 12 or Shalom, no. 14	Skilful Studies for Trombone [$\frac{2}{4}$ / \flat]	Anglo Music AMP 100

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 2 (see page 164 [treble clef] or 166 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: D and B \flat major D minor (candidate's choice of natural or harmonic or melodic minor)	Bass clef scales: C and A \flat major C minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued
Treble clef arpeggios: D and B \flat major D minor	Bass clef arpeggios: C and A \flat major C minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
1a. Hand-bell Peal	or	1b. Calypso and So	for slide technique		
2a. Lolloping	or	2b. Sneakers	for articulation		
3a. Eastern Promise	or	3b. Jumper	for breath control or rhythm		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trombone – Grade 3

Subject code: TBN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Barratt	Round 'Square Dance'	Bravo! Trombone [♩/♪]	Boosey BH 2800129
Bart	Food Glorious Food	Winner Scores All for Trombone* [♩ or ♪]	Brass Wind 0138TC/0141BC
Bennett	Murder on the Orient Express	Undercover Hits for Trombone [♩ or ♪]	Brass Wind 1150TC/BC Brass Wind 0138TC/0141BC
Blake	Walking in the Air	Winner Scores All for Trombone* [♩ or ♪]	Brass Wind 0138TC/0141BC
Delius <i>arr.</i> Mowat	Brigg Fair	The Green and Pleasant Trombone Book [♩ or ♪]	Brass Wind 1157TC/BC
Dominguez	Perfidia	Latino for Trombone [♩ or ♪]	Brass Wind 1149TC/BC
Fauré	Pavane	Easy Winners for Trombone* [♩ or ♪]	Brass Wind 0124TC/0125BC
Fields & McHugh	I Can't Give You Anything But Love	Jazzy Connections for Trombone [♩ or ♪]	Brass Wind 1131TC/BC
Gout	Boogie for 'bone or Rough and Ready Rag	Going Solo Trombone [♩/♪]	Faber
Harburg & Arlen	We're Off to See the Wizard	Easy Winners for Trombone [♩ or ♪]	Brass Wind 0124TC/0125BC or 0125BC
Haydn	Rondino	Slide Show for Trombone [♩ or ♪]	Brass Wind 0122TC/BC Brass Wind 0118TC or 0121BC
Kershaw	Bone Idle, no. 1 or Lazing on the Beach, no. 5	Lazy Bones	Studio
Mowat	The Parson's Nose	Slide Show for Trombone [♩ or ♪]	Brass Wind 0122TC/BC
Nightingale	I Woke Up This Morning	Lucky Dip	Warwick
Norman	James Bond Theme	Easy Winners for Trombone* [♩ or ♪]	Brass Wind 0124TC/0125BC
Ramskill	Chicago Sunset	All Jazzed Up for Trombone [♩ or ♪]	Brass Wind 1109TC/BC
Razaf & Garland	In the Mood	Winners Galore for Trombone	Brass Wind
Saint-Saëns	Royal March of the Lion	The Magic Trombone [♩/♪]	Boosey BH 2800003
Trad.	Irish Washerwoman	Winners Galore for Trombone	Brass Wind
Trad.	Skye Boat Song	Just Brass Trombone Solos vol. 1 [♩/♪]	Chester CH55320
Wedgwood	Riding Out West	Really Easy Jazzin' About for Trombone [♩/♪]	Faber

Group B (unaccompanied)

Davis	Flamenco Flirt [in D minor] or Tap Dance [in G minor]	Polished Brass [♩]	Brass Wind 6022TC
Endresen	Study no. 8, Moderato	Supplementary Studies for Trombone [♩]	Rubank HL04470640
Lennon & McCartney	Ob-La-Di, Ob-La-Da	Easy Winners for the Lower Grade Scales	Brass Wind 6026

*Must be played with the separately available piano accompaniment.

Nightingale	Cinnamon Tea, no. 12 or Slinky, no. 13	Eazy Jazzy 'Tudes [♩ or ♩]	Warwick
Nightingale Sherman	J-Peg Cake Walk, no. 6	Jazz@Etudes [♩]	Warwick
& Sherman	Chitty Chitty Bang Bang	Easy Winners for the Lower Grade Scales	Brass Wind 6026
Sparke	Contrasts, no. 30 or Shepherd's Song, no. 33	Skillful Studies for Trombone [$\text{♩}/\text{♩}$]	Anglo Music AMP 100
Vaughan Williams	Linden Lea	Winners Galore for Trombone [♩ or ♩]	Brass Wind 0118TC or 0121BC

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 3 (see page 164 [treble clef] or 166 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: E and F major G and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass clef scales: D and E \flat major F and D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	min. $\text{♩} = 54-72$	<i>mf</i>	tongued
Whole-tone scale starting on C	Whole-tone scale starting on B \flat				
Treble clef arpeggios: E and F major G and E minor	Bass clef arpeggios: D and E \flat major F and D minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
1a. Let's Rock!	or	1b. Ambling Along	for slide technique		
2a. Stately Dance	or	2b. Mouse Meets Elephant	for articulation		
3a. Balloon Ride	or	3b. The Sleepwalking Robot	for breath control		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trombone – Grade 4

Subject code: TBN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Albert & Gaste	Feelings	Latino for Trombone [♩ or ♪]	Brass Wind 1149TC/BC
J S Bach	Polonaise	Bach for Trombone [♩ or ♪]	Brass Wind 2107TC/BC
E Bernstein	Great Escape March	Great Winners for Trombone* [♩ or ♪]	Brass Wind 0132TC or 0136BC
L Bernstein	Somewhere	Great Winners for Trombone* [♩ or ♪]	Brass Wind 0132TC or 0136BC
Bilk arr. Iveson	Stranger On The Shore	Stranger on the A Train for Trombone/Euphonium [♩ or ♪]	Brass Wind 2146TC/BC
Britten arr. Mowat	This is the Trombone	The Green and Pleasant Trombone Book [♩ or ♪]	Brass Wind 1157TC/BC
Byrd	The Earl of Salisbury's Pavane	Just Brass Trombone Solos vol. 1 [♩/♪]	Chester CH55320
Dominguez	Frenesi	Great Winners for Trombone* [♩ or ♪]	Brass Wind 0132TC or 0136BC
Goodwin	633 Squadron	Great Winners for Trombone* [♩ or ♪]	Brass Wind 0132TC or 0136BC
Harnich & Bock	If I Were a Rich Man	A Little Light Music for Trombone [♩ or ♪]	Brass Wind 2115TC/BC
Kander & Ebb	Razzle Dazzle	Undercover Hits for Trombone [♩ or ♪]	Brass Wind 1150TC/BC
Lloyd Webber arr. Iveson	All I Ask of You	Stranger on the A Train for Trombone/Euphonium [♩ or ♪]	Brass Wind 2146TC/BC
Moross, arr. Ramskill	The Big Country	From Vivaldi to Fats Waller	Brass Wind 2109TC/BC
Mozart, arr. Ramskill	Papageno's Song from <i>The Magic Flute</i>	From Vivaldi to Fats Waller	Brass Wind 2109TC/BC
Mussorgsky	The Old Castle	Going Solo Trombone [♩/♪]	Faber
Ramskill	Dancing Trombone	All Jazzed Up for Trombone [♩ or ♪]	Brass Wind 1109TC/BC
Russell & Barroso	Brazil	Latino for Trombone [♩ or ♪]	Brass Wind 1149TC/BC
Spiritual	Nobody Knows	A Little Light Music for Trombone [♩ or ♪]	Brass Wind 2115TC/BC
Warlock	Basse Dance	Slide Show for Trombone [♩ or ♪]	Brass Wind 0122TC/BC
Group B (unaccompanied)			
Bourgeois	Study no. 5	Bone of Contention [♩ or ♪]	Brass Wind 6008TC/BC
Clarke	Cossack Dance	Featuring Rhythm [♩ or ♪]	Brass Wind 6003TC/BC
Crees & Gane	Study no. 5.2	How Trombonists Do It [♩ or ♪]	Brass Wind 6007TC/BC
Endresen	Study no. 11, Andante con moto	Supplementary Studies for Trombone [♩]	Rubank HL04470640
Nightingale	The Shout, no. 17 or Blues for Big-Ears, no. 15	Eazy Jazzy 'Tudes [♩ or ♪]	Warwick

Nightingale	Study no. 12, Of Mice and Keys	Jazz@Etudes [9:]	Warwick
Nightingale	Study no. 1, Being Flat	Tipping the Scales [$\frac{6}{8}$ or 9:]	Warwick
Trad.	Soldier Soldier	Easy Winners for the Lower Grade Scales Brass Wind 6026	

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 4 (see page 164 [treble clef] or 166 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: A and E \flat major C and F minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass clef scales: G and D \flat major B \flat and E \flat minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	min. ♩ = 60-104	<i>mf</i>	tongued
Whole-tone scale starting on D Chromatic scale starting on D	Whole-tone scale starting on C Chromatic scale starting on C				
Treble clef arpeggios: A and E \flat major C and F minor	Bass clef arpeggios: G and D \flat major B \flat and E \flat minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
1a. Rescue Squad	or	1b. Bob-tail Bob	for slide technique		
2a. Let in Latin	or	2b. After the Battle	for articulation		
3a. Jigsaw Peace	or	3b. Sliding Down the Banister	for breath control		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trombone – Grade 5

Subject code: TBN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
J S Bach	March <i>or</i> Anglaise	Bach for Trombone [♩ or ♪]	Brass Wind 2107TC/BC
Barry <i>arr.</i> McMillen	Goldfinger	Across the Pond [♩ or ♪]	Brass Wind 2136TC/BC
Bernstein	Psalm 23	Leonard Bernstein for Trombone [♩]	Boosey BH 2800132
Bernstein	I Can Cook Too	Leonard Bernstein for Trombone [♩]	Boosey BH 2800132
Brahms	Waltz	Just Brass Trombone Solos vol. 1 [♩/♪]	Chester CH55320
Dubin & Warren	Keep Young and Beautiful	Let's Face the Music for Trombone [♩ or ♪]	Brass Wind 2131TC/BC
Fauré	Après un rêve		IMC 1916
Fauré	Sicilienne	Going Solo Trombone [♩/♪]	Faber
Gershwin	Summertime <i>or</i> I Got Rhythm	A Little Light Music for Trombone [♩ or ♪]	Brass Wind 2115TC/BC
Gershwin	Let's Call the Whole Thing Off	Slide Show for Trombone [♩ or ♪]	Brass Wind 0122TC/BC
Handel	Lo, See the Conquering Hero	Just Brass Trombone Solos vol. 1 [♩/♪]	Chester CH55320
Harris <i>arr.</i> McMillen	Don't Know Why	Across the Pond [♩ or ♪]	Brass Wind 2136TC/BC
Ippolitov-Ivanov	Cortège	Undercover Hits for Trombone [♩ or ♪]	Brass Wind 1150TC/BC
Kander & Ebb	It Couldn't Please Me More	Undercover Hits for Trombone [♩ or ♪]	Brass Wind 1150TC/BC
Loesser	Luck Be a Lady Tonight	Centre Stage for Trombone	Brass Wind 2117TC/BC
Proctor	Bone Shaker	On Your Metal [♩ or ♪]	Brass Wind 2120TC/BC
Proctor	Goldplay <i>or</i> Steel Stomp	Metal Bars for Trombone [♩ or ♪]	Brass Wind 2139TC/BC
Rodriguez	La Cumparsita	Latino for Trombone [♩ or ♪]	Brass Wind 1149TC/BC
Group B (unaccompanied)			
Bourgeois	Study no. 3 <i>or</i> no. 6	Bone of Contention [♩ or ♪]	Brass Wind 6008TC/BC
Clarke	Polish Dance	Featuring Rhythm [♩ or ♪]	Brass Wind 6003TC/BC
Crees & Gane	Study no. 6.6	How Trombonists Do It [♩ or ♪]	Brass Wind 6007TC/BC
Endresen	Study no. 34, Allegretto	Supplementary Studies for Trombone [♩]	Rubank HL04470640
Langey	Melodic Study no. 12	Practical Tutor	Boosey
Nightingale	Passion Fruit Samba, no. 18 <i>or</i> The Turkey, no. 22	Eazy Jazzy 'Tudes [♩ or ♪]	Warwick
Nightingale	Study no. 17, Shutdown Samba	Jazz@Etudes [♩]	Warwick
Nightingale	Study no. 10, Gottle of Geer	Tipping the Scales [♩ or ♪]	Warwick

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)			
Lip flexibility exercise: Grade 5 (see page 164 [treble clef] or 166 [bass clef])			
Candidate to prepare in full either section ii) or section iii)			
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:			
Treble clef scales: G major G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass clef scales: F major F minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. ♩ = 66-112 <i>mf</i> tongued or legato-tongued as requested by the examiner
B major B and C# minor (candidate's choice of <i>either</i> harmonic or melodic minor)	A major A and B minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	
Whole-tone scale starting on G Chromatic scale starting on G	Whole-tone scale starting on F Chromatic scale starting on F	two octaves	
Arpeggios: G major G minor	Arpeggios: F major F minor		
B major B and C# minor	A major A and B minor	one octave	
Dominant 7th in the key of G	Dominant 7th in the key of F		
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).			
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.			
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.			
1a. March In and Out	or	1b. Three Cool Stamps	for slide technique
2a. Tongue-go	or	2b. Cheeky Chops	for articulation
3a. Smooth Strides	or	3b. Finding the Pulse	for breath control or rhythm

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Trombone – Grade 6

Subject code: TBN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
J S Bach	Prelude in A \flat (from Bach for Trombone) [tr or tr]	Brass Wind 2107TC/BC
J S Bach	Arioso from Piano Concerto in F minor (from Solos for the Trombone Player) [tr]	Schirmer HL50330090
Berlin	Let's Face the Music and Dance (from Let's Face the Music for Trombone) [tr or tr]	Brass Wind 2131TC/BC
Carmichael	Stardust (from Jazzed Up Too for Trombone) [tr or tr]	Brass Wind 1119TC/BC
Curnow	Fantasy for Trombone [complete] [tr or tr]	Winwood
Dello Joio <i>arr.</i> McMillen	Russian Dancer (from Across the Pond) [tr or tr]	Brass Wind 2136TC/BC
Gershwin	Bess, You Is My Woman Now (from Centre Stage for Trombone) [tr or tr]	Brass Wind 2117TC/BC
Gordon & Warren	Chattanooga Choo Choo (from The Sunny Side of the Street) [tr or tr]	Brass Wind 2119TC/BC
Gottschalk	Tournament Galop (from Undercover Hits for Trombone) [tr or tr]	Brass Wind 1150TC/BC
Greenwood Mitcham	The Acrobat [tr / tr] Bluebone or Groove's The Thing (from Bluebone for Trombone) [tr or tr]	Wright + Round Brass Wind 2142TC/BC
Mowat	Bone Idyll (from Slide Show for Trombone) [tr or tr]	Brass Wind 0122TC/BC
Myers <i>arr.</i> McMillen	Cavatina (from Across the Pond) [tr or tr]	Brass Wind 2136TC/BC
Parker	Dances with Bears (from Jazzed Up Too for Trombone) [tr or tr]	Brass Wind 1119TC/BC
Proctor	Slidewalk (from On Your Metal) [tr or tr]	Brass Wind 2120TC/BC
Purcell	I Attempt from Love's Sickness (from Just Brass Trombone Solos vol. 1) [tr or tr]	Chester CH55320
Rimsky-Korsakov	Concerto for Trombone in B \flat , 2nd movt: Andante cantabile [tr or tr]	Brass Wind 4111
Trad.	Londonderry Air or Variations on The Ash Grove (from Just Brass Trombone Solos vol. 1) [tr or tr]	Chester CH55320
Group B (unaccompanied)		
J S Bach	Suite no. 1, Gigue (from J S Bach Suites for Cello [adapted for the tenor trombone]) [tr]	Leduc AL 20326
Bourgeois	Study no. 4 or Study no. 9 (from Bone of Contention) [tr or tr]	Brass Wind 6008TC/BC
Crees & Gane	Study no. 6.7 (from How Trombonists Do It) [tr or tr]	Brass Wind 6007TC/BC
Hering	Study no. 34, Moderato (from 40 Progressive Etudes for Trombone) [tr]	Fischer CF 2806017
Kopprasch	Study no. 11 (from 60 Selected Studies book 1) [tr]	Fischer CF 2806011
Langey	Melodic Study no. 14 (from Practical Tutor)	Boosey
Mowat	Study no. 20 (from Unlocking the Tenor Clef) [tr]	Brass Wind 6016
Nightingale	Five Brew, no. 28 (from Eazy Jazzy 'Tudes [tr or tr]	Warwick
Nightingale	Study no. 7, 'E' by Gum (from Tipping the Scales [tr or tr])	Warwick

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 6 (see page 165 [treble clef] or 167 [bass clef])					
Treble clef: chromatic scale starting on A (two octaves) or					
Bass clef: chromatic scale starting on G (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A \flat major, G \sharp minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: G major, G minor G \flat major, F \sharp minor				
Plus: Whole-tone scale starting on A \flat Dominant 7th in the key of D \flat Diminished 7th starting on A Augmented arpeggio starting on A	Plus: Whole-tone scale starting on G \flat Dominant 7th in the key of B Diminished 7th starting on G Augmented arpeggio starting on G	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued or legato-tongued or staccato-tongued as requested by the examiner
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
or iii) Orchestral & brass band extracts (see overleaf)					

or iii) Orchestral & brass band extracts – candidate to prepare all orchestral extracts or all brass band extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Bartók: Konzert für Orchester, 1. Satz: Introduzione (page 2). [1st trombone: Fig. 134 and 2nd trombone: Fig. 313]
2. Berlioz: Symphonie fantastique, 4. Satz: Marche au supplice (page 6). [2nd trombone: bars 114-135]
3. Rossini: Die diebische Elster (page 14). [bars 115-135]
(from *Orchester Probespiel*) Peters EP8665

Brass band extracts:

1. Fletcher: Labour & Love (No. 24). [All]
2. Ball: Devon Fantasy (No. 9). [Passages 1 & 4 (no repeat; ending on G of 2nd time bar)]
3. Gregson: Dances & Arias (No. 8). [Passage 5 only]
(from *Our Heritage vol. 4*) Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)

i) sight reading (see page 17)

ii) aural (see page 19)
or **improvisation** (see page 22)

Trombone – Grade 7

Subject code: TBN

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Berlioz	Recitative and Prayer (from Solos for the Trombone Player) [♩]	Schirmer HL50330090
Berlioz <i>arr.</i> Mowat	Un Bal (from Savoir Faire for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2147TC/BC
Castérède	Sonatina for Trombone & Piano, 2nd movt [♩]	Leduc AL 21930
Genzmer	Sonata for Trombone & Piano, 1st movt: Allegro [♩]	Peters EP 8194
Gorb	10:45 (from A Life in the Day of a Trombone) [♩ or ♪]	Brass Wind 2127TC/BC
Gregson	Divertimento, any two movements	Studio
Gröndahl	Concerto, 2nd movt: Quasi una leggenda [♩]	Samfundet
Harbach & Kern	Smoke Gets in Your Eyes (from Let's Face the Music for Trombone) [♩ or ♪]	Brass Wind 2131TC/BC
Hindemith	Sonata for Trombone & Piano, 4th movt: Allegro moderato maestoso [♩]	Schott ED 3673
Mitcham	Dead of Night or Trombomatic (from Bluebone for Trombone) [♩ or ♪]	Brass Wind 2142TC/BC
Persichetti <i>arr.</i> McMillen	Allegretto (from Across the Pond) [♩ or ♪]	Brass Wind 2136TC/BC
Proctor	Nocturne (from On Your Metal) [♩ or ♪]	Brass Wind 2120TC/BC
Saint-Saëns <i>arr.</i> Mowat	Danse Macabre (from Savoir Faire for Trombone/Euphonium) [♩ or ♪]	Brass Wind 2147TC/BC
Serocki	Sonatina, 1st movt	Moeck EM 5302
Trad. <i>arr.</i> Mowat	Lost Lady Found (from The Green and Pleasant Trombone Book) [♩ or ♪]	Brass Wind 1157TC/BC
Vivaldi	Sonata no. 3 in A minor, 1st movt: Largo <i>and</i> 2nd movt: Allegro <i>or</i> 3rd movt: Largo <i>and</i> 4th movt: Allegro	EMR EMR 325
Horowitz	Adam-Blues	Novello Nov 120325
Jacques	Cantilena and Rondo Scherzoso [complete] [♩/♪]	Neuschel
Group B (unaccompanied)		
J S Bach	Suite no. 1, Courante (from J S Bach Suites for Cello [adapted for the tenor trombone]) [♩♩]	Leduc AL 20326
Bernstein	Elegy for Mippy II (foot tapping is required as indicated)	Boosey BH 2800062
Bourgeois	Study no. 14 (from Bone of Contention) [♩ or ♪]	Brass Wind 6008TC/BC
Bourgeois	Fantasy Pieces for Trombone, no. 1: Adagio [♩ or ♪]	Brass Wind 3104TC/BC
Crees & Gane	Study no. 7.5 (from How Trombonists Do It) [♩ or ♪]	Brass Wind 6007TC/BC
Hering	Study no. 37 (from 40 Progressive Etudes for Trombone) [♩]	Fischer CF 2806017
Kopprasch	Study no. 14, Allegro (from 60 Selected Studies for Trombone book 1) [♩]	Fischer CF 2806099
Langey	Melodic Study no. 17 (from Practical Tutor)	Boosey
McKenzie	Dixieland (from Rhythms of Life) [♩]	Con Moto
Mowat	Study no. 30 (from Unlocking the Tenor Clef) [♩♩]	Brass Wind 6016
Nightingale	Study no. 8, Barking Mad (from Tipping the Scales) [♩ or ♪]	Warwick

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 7 (see page 165 [treble clef] or 167 [bass clef])					
Treble clef: chromatic scale starting on B (two octaves) or					
Bass clef: chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor B \flat major, B \flat minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A \flat major, A \flat minor	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued or legato-tongued or staccato-tongued as requested by the examiner
Plus: Chromatic scale starting on B \flat Whole-tone scale starting on B and B \flat Dominant 7th in the keys of E and E \flat Diminished 7th starting on B and B \flat Augmented arpeggio starting on B and B \flat	Plus: Chromatic scale starting on A \flat Whole-tone scale starting on A and A \flat Dominant 7th in the keys of D and D \flat Diminished 7th starting on A and A \flat Augmented arpeggio starting on A and A \flat				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
or iii) Orchestral & brass band extracts (see opposite)					

iii) Orchestral & brass band extracts – candidate to prepare all orchestral extracts or all brass band extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Berlioz: Ungarischer Marsch (page 7). [bars 94-110]
2. Mozart: Requiem, Tuba mirum (page 11). [entire extract]
3. Wagner: Lohengrin, 3. Akt (page 20). [entire extract]
(from *Orchester Probespiel*)

Peters EP8665

Brass band extracts:

1. Bliss: Kenilworth (No. 23). [All]
2. Lalo, *arr.* Wright: Le Roi d'Ys (No. 36). [Passages 3 & 4]
3. Bourgeois: Blitz (No. 4). [Passages 1, 2 & 4]
(from *Our Heritage vol. 4*)

Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Bassman, arr. Helfenstein	I'm Getting Sentimental Over You	EMR 206
Castèrède	Sonatina for Trombone & Piano, 1st movt or 3rd movt [♩]	Leduc AL21930
Cliffe	Four Sketches for Trombone, any two movts	Studio
Cook	Bolivar	Boosey
David	Concertino for Trombone, 1st movt: Allegro maestoso	Brass Wind 3123
Galliard	Sonata no. 5 in D minor [complete] [♩]	Hinrichsen H 752e
Gröndahl	Concerto, 1st movt	Samfundet
Guilmant	Morceau Symphonique	Schott ED 10484
Haydn	Larghetto for Trombone	Winwood
Holst	Concertante for Trombone & Piano [♩]	Warwick
Mahler	Trombone Solo from Symphony no. 3 [complete]	Brass Wind 3113
Pergolesi	Adagio from Sinfonia	EMR 328
Rota	Concerto, 1st movt	Ricordi NR13153400
Saint-Saëns	Cavatine op. 144 [♩/♩]	Brass Wind 3114
Schumann	Any one Romance from <i>Three Romances</i> op. 94 [♩]	IMC 2959
Serocki	Sonatina, 2nd movt and 3rd movt	Moeck EM5302
Šulek	Sonata (Vox Gabrieli) [complete] [♩]	EMR 294
Weber	Romance for Tenor Trombone & Piano	Brass Wind 3121

Group B (unaccompanied)

Aplvor	No. 22 in B♭ minor (from 24 Exercises) [♩]	Warwick
J S Bach	Allemande from Suite no. 4 or Courante from Suite no. 2 (from J S Bach Suites for Cello [adapted for the tenor trombone]) [♩]	Leduc AL 20326
Bourgeois	Fantasy Pieces for Trombone, no. 2: Andante cantabile [♩ or ♩]	Brass Wind 3104TC/BC
Crees & Gane	Study no. 9.7 (from How Trombonists Do It) [♩ or ♩]	Brass Wind 6007TC/BC
Gane	Study no. 5 (from Circuit Training)	Warwick
Kopprasch	Study no. 46, Moderato (from 60 Selected Studies for Trombone book 2) [♩]	Fischer 2615
Langey	Melodic Study no. 16 (from Practical Tutor)	Boosey
Nightingale	No. 5 or no. 10 (from 20 Jazz Etudes) [♩]	Warwick

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise <i>and</i> chromatic scale (from memory)					
Lip flexibility exercise: Grade 8: (see page 165 [treble clef] or 167 [bass clef])					
Treble clef: chromatic scale starting on C# (two octaves) or					
Bass clef: chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full <i>either</i> section ii) or section iii)					
<i>either</i> ii) Scales & arpeggios (from memory) - the examiner will select from the following:					
Treble clef scales: Candidates should prepare scales and arpeggios from the following tonal centres: C# major, C# minor F# major, F# minor Plus: Crabwise scale from C and G* (tongued or legato-tongued in groups of 8 notes) Chromatic scale starting on F# Whole-tone scale starting on C# and F# Dominant 7th in the keys of F# and B Diminished 7th starting on C# and F# Augmented arpeggio starting on C# and F#	Bass clef scales: Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor E major, E minor Plus: Crabwise scale from Bb and F* (tongued or slurred in groups of 8 notes) Chromatic scale starting on E Whole-tone scale starting on B and E Dominant 7th in the keys of E and A Diminished 7th starting on B and E Augmented arpeggio starting on B and E	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued or slurred-tongued or staccato-tongued as requested by the examiner
Upper C major scale, slurred across slide 1st to 7th (ascending only)	Upper Bb major scale, slurred across slide 1st to 7th (ascending only)	one octave			slurred
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Trombone</i> , published by Trinity College London.					
or iii) Orchestral & brass band extracts (see overleaf)					

* Both to be prepared, but only one may be requested.

iii) Orchestral & brass band extracts – candidate to prepare all orchestral extracts or all brass band extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Mozart: Die Zauberflöte, 2. Aufzug Nr. 10 Arie des Sarastro (page 10). [bars 1-24]
2. Strawinsky: Pulcinella, VII. Satz (page 19). [entire extract, with repeat]
3. Wagner: Die Walküre, 3. Aufzug 1. Szene (Walkürenritt) (page 22). [1st trombone: entire extract]
(from *Orchester Probespiel*) Peters EP8665

Brass band extracts:

1. Fletcher: Epic Symphony (No. 14). [Passages 1, 2, 3, 4 & 5 only]
2. Ball: Tournament for Brass (No. 45). [Passages 1, 2 & 5 from after 15 bars rest]
3. Lloyd: Diversions on a Bass Theme (No. 12). [Passages 1, 2 & 4]
(from *Our Heritage vol. 4*) Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii)

i) sight reading (see page 17)

ii) aural (see page 19)
or **improvisation** (see page 22)

Bass Trombone – Grade 6

Subject code: BT

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Alternatively, candidates may substitute **one** piece from group B with a piece from group B of the trombone syllabus for this grade. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Defaye	Danse Profane (from Two Dances for Bass Trombone)	Leduc AL 25 465
Dossett	Scene I (from Scenes for Bass Trombone & Piano)	Warwick
Dossett	Sweet Lullaby	Warwick
Dukas, <i>arr.</i> Green	Theme from The Sorcerer's Apprentice (from Power Bass)	Brass Wind 2130BC
Eaves	Introduction & Burlesque	G & M Brand 70028
Jacob	V.I.P., no. 1 (from Cameos for Bass Trombone)	Emerson E110
McCarty	Sonata for Bass Trombone, 1st movt.	Ensemble
Sachse	Concertino, 1st movt	EMR 221
Telemann	Sonata in F minor, 1st movt: Andante	EMR 288
Warburton	Almost Swing	Warwick
White	Sonatina for Bass Trombone & Piano, 1st movt: Andante con moto	Warwick
Woolfenden	Moving On	Warwick

Group B (unaccompanied)

Derrick	Pomp Piece (from Bass Bone Bonanza)	Warwick
Hall	The Errant Waltz	Warwick
Naulais	Study no. 6 (from Contemporary Studies for Bass Trombone)	Billaudot
Ostrander	Study no. 4, Allegretto (from Melodious Etudes for Bass Trombone)	Fischer O4799
Pederson	Study no. 56 (from Elementary Studies for Bass Trombone)	IMP 51235
Vobaron	Study no. 3 (from Studies for Bass Trombone)	EMR 114
Warburton	Etude 1, Andantino (from Back to Basics)	Warwick
Weissenborn, <i>arr.</i> Lake	Allegretto, no. 2 (from 12 Studies for Bass Trombone)	Neuschel

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 6					
Chromatic scale starting on low E \flat (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Candidates should prepare scales and arpeggios from the following tonal centres: Low E \flat major, low E \flat minor Low D major, low D minor	using plug range E \flat , D	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued or legato-tongued or staccato- tongued as requested by the examiner
Plus: Whole-tone scale starting on D Dominant 7th in the key of A \flat Diminished 7th starting on E \flat Augmented arpeggio starting on E \flat					
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are available on our website.					
or iii) Orchestral & brass band extracts – candidate to prepare all orchestral extracts or all brass band extracts					
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.					
Orchestral extracts:					
1. Beethoven: Sinfonie Nr. 9, 4. Satz (page 23). [entire extract]					
2. Berlioz: Symphonie Fantastique, 4. Satz: Marche au Supplice (page 6). [3rd trombone: bars 114-135]					
3. Rossini: Die diebische Elster (page 14). [bars 276-291] (from <i>Orchester Probespiel</i>) Peters					
Brass band extracts:					
1. Fletcher: Labour & Love (No. 23). [All]					
2. Vinter: John O'Gaunt (No. 20). [Passages 1 & 2]					
3. Howarth: Fireworks (No. 13). [Passages 1 & 2] (from <i>Our Heritage vol. 9</i>) Con Moto					

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Alternatively, candidates may substitute **one** piece from group B with a piece from group B of the trombone syllabus for this grade. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Boutry	Tubaroque	Leduc AL 21635
Clerisse	Pièce lyrique	Leduc AL 21794
Dossett	Caprice (from Trilogy for Bass Trombone)	Warwick
Jacob	Derby Winner, no. 5 (from Cameos for Bass Trombone)	Emerson E110
Marcello	Sonata no. 1, 1st movt <i>and</i> 2nd movt (from Trombone Essentials)	Schirmer HL50483390
Newsome	Father Neptune	Studio
Saint-Saëns, <i>arr.</i> Green	L'éléphant (from Power Bass)	Brass Wind 2130BC
Senaillé	Andante and Allegro Spiritoso [complete]	EMR 293A
Semler-Collery	Barcarolle et Chanson bachique	Leduc AL21280
Spillman	Andante, no. 1 (from Two Songs)	Edition Musicus
Tcherepnin	Andante [Tuba Part]	Peters BEL223
White	Sonatina for Bass Trombone & Piano, 2nd movt: Con moto <i>and</i> 3rd movt: Allegro moderato	Warwick
Wood	Toccata	Warwick
Group B (unaccompanied)		
Derrick	Show Piece, no. 6 (from Bass Bone Bonanza)	Warwick
Eversden	Study no. 8 <i>or</i> Study no. 9 (from 50 Studies for Bass Trombone)	Warwick
Mast	Study no. 1 (from 8 Concert Studies)	Warwick
Naulais	Study no. 7 (from Contemporary Studies for Bass Trombone vol. 1)	Billaudot G6555B
Pederson	Study no. 47 (from Elementary Studies for Bass Trombone)	IMP 51235
Vobaron	Study no. 5 (from Studies for Bass Trombone)	EMR 114
Warburton	Etude 6, Vivace (from Back to Basics)	Warwick
Weissenborn, <i>arr.</i> Lake	Allegretto grazioso, no. 5 (from 12 Studies for Bass Trombone)	Neuschel

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 7					
Chromatic scale starting on low C (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Candidates should prepare scales and arpeggios from the following tonal centres: Low C major, low C minor Low D \flat major, low C \sharp minor					
Plus: Chromatic scale starting on low C \sharp Whole-tone scale starting on low C and low C \sharp Dominant 7th in the keys of F and F \sharp Diminished 7th starting on low C and low C \sharp Augmented arpeggio starting on low C and low C \sharp	using plug range C \sharp , C	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued or legato- tongued or staccato- tongued as requested by the examiner
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are available on our website.					
or iii) Orchestral & brass band extracts – candidate to prepare all orchestral extracts or all brass band extracts					
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.					
Orchestral extracts:					
1. Berlioz: Ungarischer Marsch (page 23). [entire extract]					
2. Delibes: Coppélia, 1. Akt Nr. 4 Tempo di mazurka (page 24). [entire extract]					
3. Wagner: Lohengrin, 3. Akt (page 28). [bars 95-116] (from <i>Orchester Probespiel</i>)					
Peters EP8665					
Brass band extracts:					
1. Bliss: Kenilworth (No. 21). [All]					
2. Lalo, arr. Wright: Le Roi d'Ys (No. 34). [Passages 1, 2 & 3]					
3. Bourgeois: Blitz (No. 1). [Passages 1, 2 & 4] (from <i>Our Heritage vol. 9</i>)					
Con Moto					

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Bass Trombone – Grade 8

Subject code: BT

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Alternatively, candidates may substitute **one** piece from group B with a piece from group B of the trombone syllabus for this grade. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
Bozza	Allegro et Finale [complete]	Leduc AL 21260
Bozza	New Orleans	Leduc AL 23234
Bruch, <i>arr.</i> Green	Theme from Kol Nidrei (from Power Bass)	Brass Wind 2130BC
David	Concertino for Trombone op. 4, 1st movt: Allegro maestoso [Bass trombone ed.]	Zimmermann ZM 23960
Dodgson	Concerto, 4th movt	Neuschel
Dossett	Furiant	Warwick
Dossett	Gaillarde [including cadenza] (from Trilogy for Bass Trombone)	Warwick
East	Sonatina for Bass Trombone [complete]	Ricordi LD858
Guilmant	Morceau Symphonique (<i>arr.</i> Mortimer)	Marc Reift EMR2007
Koetsier	Allegro Maestoso, op. 58 no. 2	EMR 216
Lebedev	Concerto no. 1 [complete]	Hofmeister FH2317
Lieb	Concertino Basso	Fischer CF 2806093
McCarthy	Sonata for Bass Trombone, 2nd movt and 3rd movt	Ensemble
Petit	Fantaisie	Leduc AL 21310
Saint-Saëns, <i>arr.</i> Green	Allegro appassionato (from Power Bass)	Brass Wind 2130BC
Weber, <i>arr.</i> Green	Romance for Bass Trombone	Brass Wind 3122

Group B (unaccompanied)

C P E Bach	Sonata in C minor Wq 132 [complete] (from Trombone Essentials)	Schirmer
Eversden	Study no. 17 (from 50 Studies for Bass Trombone)	Warwick
Mast	Study no. 6 (from 8 Concert Studies)	Warwick
Naulais	Study no. 17 (from Contemporary Studies for Bass Trombone vol. 1)	Billaudot G6555B
Premru	Prelude and Dance for Solo Bass Trombone	Mowhawk/Emerson
Stearn	McCrorie's Glory	Warwick
Vobaron	Study no. 12 (from 24 Studies for Bass Trombone)	EMR 114
Weissenborn, <i>arr.</i> Lake	Allegro vivace, no. 12 (from 12 Studies for Bass Trombone)	Neuschel

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 8					
Chromatic scale starting on pedal B (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Candidates should prepare scales and arpeggios from the following tonal centres: Low B major, low B minor Low B \flat major, low B \flat minor					
Plus: Crabwise scale from F and pedal B \flat * (tongued or legato-tongued in groups of 8 notes) Chromatic scale starting on low B \flat and low D Whole-tone scale starting on low B and low B \flat Dominant 7th in the keys of E and E \flat Diminished 7th starting on low B and low B \flat Augmented arpeggio starting on low B and low B \flat	using plug range B, ped B \flat	two octaves	min. $\text{♩} = 88-132$	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued or slurred- tongued or staccato- tongued as requested by the examiner
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio Lip flexibility exercises and scales are available on our website.					
or iii) Orchestral & brass band extracts (see opposite)					

* Both to be prepared, but only one may be requested.

iii) Orchestral & brass band extracts – candidate to prepare all orchestral extracts *or* all brass band extracts

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Haydn: Die Schöpfung, Nr. 26 Chorus (page 25). [entire extract]
2. Kodály: Hary Janos-Suite, 4. Satz (page 25). [beginning to Fig. 2 *and* 13 bars before Fig. 6 to end of extract]
3. Wagner: Die Walküre, 3. Aufzug 1. Szene (Walkürenritt) (page 22). [3rd trombone: entire extract]
(from *Orchester Probespiel*) Peters EP8665

Brass band extracts:

1. Fletcher: An Epic Symphony (No. 12). [All]
2. Bourgeois: Diversions for Brass Band (No. 9). [All]
3. Lloyd: English Heritage (No. 11). [All]
(from *Our Heritage vol. 9*)

Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii)

i) sight reading (see page 17)

ii) aural (see page 19)
or improvisation (see page 22)

Tuba, E♭ Bass, B♭ Bass – Grade 1

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B♭ bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Book	Publisher
Bernstein	One Hand, One Heart	Easy Winners for Tuba* [♩ or ♪]	Brass Wind 0124TC or 0131BC
Coombes	Tuba Samba**	Keynotes Album for E♭ bass/Tuba [♩ or ♪]	Brass Wind 0119TC/BC
Daly	Postman Pat	Winners Galore for Tuba* [♩ or ♪]	Brass Wind 0118TC/0123BC
Fox	Snooze Blues	Heavy Weights	Foxy Dots
Jacob	Minuet	Six Little Tuba Pieces [♪]	Emerson E118
Ramskill	Playful Serenade	Keynotes Album for E♭ bass/Tuba [♩ or ♪]	Brass Wind 0119TC/BC
Ridout	Stacking the Logs or The First Goal of the Season or Lost Love	Autumn Story[♪]	Emerson E297
Spiritual	All Night, All Day	Easy Winners for Tuba*[♩ or ♪]	Brass Wind 0124TC or 0131BC
Spiritual	Steal Away	Beginners Please! [E♭/F ♩ ed.]	Winwood
Susato	La mourisque	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0142BC
Tchaikovsky	Dance of the Mirlitons	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0142BC
Trad. Russian	The Birch Tree	Beginners Please! [E♭/F ♩ ed.]	Winwood
Vogel	Waltz	15 Easy Classical Solos	Anglo Music
Woolfenden	Pagan Dance	Up Front Album for E♭ bass /Tuba book 1 [♩ or ♪]	Brass Wind 0111TC/BC
Group B (unaccompanied)			
Davis	Geared Up or Tiny Minuet	Polished Brass [♩]	Brass Wind 6022TC
Gregson	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Tuba [♪] or 20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC or 6021BC
Johnson	Tuba Ceremony, no. 1 or Liltng Tuba, no. 2	The Tuneful Tuba [♩ or ♪]	Brass Wind 6011TC/BC
Mozart	Theme from <i>A Musical Joke</i>	Easy Winners for Tuba [♩ or ♪]	Brass Wind 0124TC or 0131BC
Nightingale	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes [♩ ed.]	Warwick
Sparke	Once More or Soldiers' March	Starter Studies	Anglo Music
Trad.	Give me Joy in my Heart	Winners Galore for Tuba [♩ or ♪]	Brass Wind 0123TC/BC

* Must be played with the separately available piano accompaniment.

** No written piano part, just suggested chord symbols.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 1 (see page 157 [treble clef] or 161 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: C major A minor (candidate's choice of natural or harmonic or melodic minor)	Bass clef scales: E♭ major C minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
Treble clef arpeggios: C major A minor	Bass clef arpeggios: E♭ major C minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Let's Play!	or	1b. Threesy-peasy	for finger technique		
2a. March to the Top	or	2b. The Football Chant	for articulation		
3a. I am an Elephant	or	3b. Creeping	for breath control or rhythm		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Tuba, E♭ Bass, B♭ Bass – Grade 2

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B♭ bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Book	Publisher
Bart	Where Is Love?	Easy Winners for Tuba* [♩ or ♪]	Brass Wind 0124TC or 0131BC
Fox	Smelly Bells	Heavy Weights	Foxy Dots
Goodall	Blackadder Theme	Winners Galore for Tuba* [♩ or ♪]	Brass Wind 0118TC/0123BC
Gregson	Little Scherzo	Up Front Album for E♭ bass book 2 [♩ or ♪]	Brass Wind 0116TC/BC
Handel	Hallelujah Chorus	Winners Galore for Tuba* [♩ or ♪]	Brass Wind 0118TC/0123BC
Henry VIII	Pastime with Good Company	Beginners Please! [E♭/F ♩ ed.]	Winwood
Jacob	In Tranquil Mood, no. 1	Bagatelles for Tuba [♩]	Emerson E143
Mozart	Aria	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0142BC
Osbourne & May	Eastenders	Easy Winners for Tuba* [♩ or ♪]	Brass Wind 0124TC or 0131BC
Purcell	Trumpet Tune	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0142BC
Ridout	Boy Meets Girl	Autumn Story [♩]	Emerson E297
Sullivan <i>arr.</i> Sparke	I'm Called Little Buttercup	15 Easy Classical Solos	Anglo Music
Sullivan	The Policeman's Song	Just Brass Tuba Solos, vol. 1 [♩]	Chester CH55325
Trad. <i>arr.</i> Wekselblatt	Land of the Silver Birch Civil War Medley	Beginners Please! [E♭/F ♩ ed.]	Winwood
Wiggins	Lucy's Lullaby	First Solos for the Tuba Player [♩]	Schirmer
Wiggins	Tuba Tune or Wagon Train	Beginners Please! [E♭/F ♩ ed.]	Winwood
Wilson-Smith	Out n' About or Something Else or Waltzing with Jazz	The Tuba Player's Debut [♩/♪]	Studio
		All Jazzed Up for Tuba [♩ or ♪]	Brass Wind 1108E or 1108T

Group B (unaccompanied)

Blakeson	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Tuba [♩ or ♪]	Brass Wind 1141EBCD or 1153CD
Davis	Jumping Jack Rap or Rat Rag	Polished Brass [♩]	Brass Wind 6022TC
Gregson	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Tuba [♩] or 20 Supplementary Tunes for Beginner Brass [♩]	Brass Wind 6002TC or 6021BC
Johnson	Study no. 3, Lament	The Tuneful Tuba [♩ or ♪]	Brass Wind 6011TC/BC
Nightingale	The Nuthatch, no. 6 or The Sleuth, no. 7	Eazy Jazzy 'Tudes [♩ ed.]	Warwick
Trad.	Men of Harlech	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0142BC
Sparke	Hesitation Waltz, no. 31 or Bit by Bit, no. 32	Starter Studies	Anglo Music

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 2 (see page 157 [treble clef] or 162 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: D and B♭ major D minor (candidate's choice of natural or harmonic or melodic minor)	Bass clef scales: F and D♭ major F minor (candidate's choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
Treble clef arpeggios: D and B♭ major D minor	Bass clef arpeggios: F and D♭ major F minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Hand-bell Peal	or	1b. Calypso and So	for finger technique		
2a. Lolloping	or	2b. Sneakers	for articulation		
3a. Eastern Promise	or	3b. Jumper	for breath control or rhythm		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Tuba, E♭ Bass, B♭ Bass – Grade 3

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B♭ bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Book	Publisher
Bart	Food Glorious Food	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0141BC
Berlioz	Sanctus	Just Brass Tuba Solos, vol. 1 [♩]	Chester CH55325
Blake	Walking in the Air	Winner Scores All for Tuba* [♩ or ♪]	Brass Wind 0138TC/0141BC
Bourgeois	Driving Piles	Up Front Album for E♭ bass book 2 [♩ or ♪]	Brass Wind 0116TC/BC
Fox	Grungy Gorilla	Heavy Weights	Foxy Dots
Hanmer	Scherzando, no. 4	Tuba Tunes [♩]	Emerson E36
Harburg & Arlen	We're Off to See the Wizard	Easy Winners for Tuba* [♩ or ♪]	Brass Wind 0124TC or 0131BC
Hernandez	El Cumbanchero	Latino for Tuba [♩ or ♪]	Brass Wind 0152TC/BC
Irish Folk Song	Danny Boy, p. 17	Winners Galore for Tuba* [♩ or ♪]	Brass Wind 0123TC/BC
Lully	Gavotte	First Solos for the Tuba Player [♩]	Schirmer
Mancini	Pink Panther	All Jazzed Up for Tuba [♩ or ♪]	Brass Wind 1108E/1108T
Mozart	Marche	First Solos for the Tuba Player [♩]	Schirmer
Norman	James Bond Theme	Easy Winners for Tuba* [♩ or ♪]	Brass Wind 0124TC/0131BC
Parker	Fletcher	Top Line Album for E♭ bass/Tuba [♩ or ♪]	Brass Wind 1116TC/BC
Pinkard, Carsey & Bernie	Sweet Georgia Brown	All Jazzed Up for Tuba [♩ or ♪]	Brass Wind 1108E/1108T]
Purcell <i>arr.</i> Sparke	Minuet	15 Easy Classical Solos	Anglo Music
Ramskill	Tuba on the Loose	From Vivaldi to Fats Waller for Tuba [♩ or ♪]	Brass Wind 2112TC/BC
Runswick	Slinkenpoop	Up Front Album for E♭ bass book 2 [♩ or ♪]	Brass Wind 0116TC/BC
Schumann	The Happy Farmer	First Solos for the Tuba Player [♩]	Schirmer
Walton	Ambling Along, no. 1	Six Simple Swingers [♩]	Sound the Trumpets
Wiggins	Friar Tuck's Galliard or Seafarer's Song or The Mischievous Mastodon	The Tuba Player's Debut [♩/♪]	Studio
Wilson-Smith	Odd Job	All Jazzed Up for Tuba [♩ or ♪]	Brass Wind 1108Eor 1108T
Group B (unaccompanied)			
Blakeson	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Tuba [♩ or ♪]	Brass Wind 1141EBCD or 1153CD
Davis	Flamenco Flirt [in D minor] or Horn of Wonder	Polished Brass [♩]	Brass Wind 6022TC
Hering	Study no. 12	40 Progressive Etudes for Trumpet [♩]	Fischer
Johnson	Study no. 4, Tuba Tango or Study no. 5, Jim's Tune	The Tuneful Tuba [♩]	Brass Wind 6011TC/BC
Lawrance	Off Beat or Staccato Ritmico	Featuring Melody for Tuba [♩ or ♪]	Brass Wind 6017TC/BC

* Must be played with the separately available piano accompaniment.

Sparke	Classical Theme, no. 24	Skilful Studies	Anglo Music
Sparke	Wednesday Waltz	Starter Studies	Anglo Music
McKenzie	Waltz or High Life	Music Makes the World Go Round [♩/♩:]	Con Moto
Nightingale	Slinky, no. 13	Eazy Jazzy 'Tudes [♩ ed.]	Warwick

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)			
Lip flexibility exercise: Grade 3 (see page 158 [treble clef] or 162 [bass clef])			
Candidate to prepare in full either section ii) or section iii)			
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:			
Treble clef scales: E and E♭ major C and C# minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass clef scales: G and G♭ major E♭ and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	min. ♩ = 54-72
Whole-tone scale starting on C	Whole-tone scale starting on E♭		
Treble clef arpeggios: E and E♭ major C and C# minor	Bass clef arpeggios: G and G♭ major E♭ and E minor		
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).			
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.			
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.			
1a. Let's Rock!	or	1b. Ambling Along	for low note tonguing or finger technique
2a. Stately Dance	or	2b. Mouse Meets Elephant	for articulation
3a. Jigsaw Peace	or	3b. The Sleepwalking Robot	for breath control

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Tuba, E \flat Bass, B \flat Bass – Grade 4

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B \flat bass candidates may also choose pieces from the euphonium lists.

Group A	Piece		Publisher
Bart	Pick a Pocket or Two	A Little Light Music for Tuba [♩ or ♪]	Brass Wind 2121E or 2121T
Benson & Fisher	Your Feet's Too Big	From Vivaldi to Fats Waller for Tuba [♩ or ♪]	Brass Wind 2112TC/BC
Bilk <i>arr.</i> Iveson	Stranger On The Shore	Stranger on the A Train for Tuba [♩ or ♪]	Brass Wind 2149E or 2149T
Brown & Homer <i>arr.</i> Iveson	Sentimental Journey	Stranger on the A Train for Tuba [♩ or ♪]	Brass Wind 2149E [♩] or 2149T [♪]
Davenport & Cooley	Fever	From Vivaldi to Fats Waller for Tuba [♩ or ♪]	Brass Wind 2112TC/BC
Fox	Smooth Tube	Heavy Weights	Foxy Dots
Gay	Leaning on a Lamp-post	A Little Light Music for Tuba [♩ or ♪]	Brass Wind 2121E or 2121T
Goodwin	633 Squadron	Great Winners for Tuba* [♩ or ♪]	Brass Wind 0132TC or 0137BC
Gounod	March of a Marionette	First Solos for the Tuba Player [♪]	Schirmer
Hanmer	Staccato, no. 2	Tuba Tunes [♪]	Emerson E36
Harnick & Bock	If I Were a Rich Man	A Little Light Music for Tuba [♩ or ♪]	Brass Wind 2121E or 2121T
Jacob	Marching Tune	Six Little Tuba Pieces [♪]	Emerson E118
Lloyd Webber <i>arr.</i> Iveson	All I Ask of You	Stranger on the A Train for Tuba [♩ or ♪]	Brass Wind 2149E or 2149T
Mack & Johnson	Charleston	Let's Face the Music for Tuba/E \flat bass [♩ or ♪]	Brass Wind 2134TC/BC
Parker	Beach Buggy	Top Line Album for E \flat bass/Tuba [♩ or ♪]	Brass Wind 1116TC/BC
Perrie	Asleep in the Deep	First Solos for the Tuba Player [♪]	Schirmer
Rogers & Hart	Blue Moon	Jazzed Up Too [♩ or ♪]	Brass Wind 1111E or 1111T
Shearing	Lullaby of Birdland	Big Chillers for Tuba [♩ or ♪]	Brass Wind 1151TC/BC
Sullivan	Oh, Is There Not One Maiden Breast?	Just Brass: Tuba Solos, vol. 1 [♪]	Chester CH55325
Vivaldi	Largo from Winter	From Vivaldi to Fats Waller for Tuba [♩ or ♪]	Brass Wind 2112TC/BC
Group B (unaccompanied)			
Blakeson	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Tuba [♩ or ♪]	Brass Wind 1141TBTC or 1153TBBC
Bourgeois	Pompous or Wistful	Per Tuba Ad Astra [♩ or ♪]	Brass Wind 1122TC/BC

* Must be played with the separately available piano accompaniment.

Davis	Psychedelic Sweatshirt or Serpent Smoothie (in C)	Polished Brass [♩]	Brass Wind 6022TC
Hering	Study no. 10 or no. 11	40 Progressive Etudes for Trumpet [♩]	Fischer
Johnson	Study no. 7, Footsteps on the Stairs	The Tuneful Tuba [♩ or ♪]	Brass Wind 6011BC
Lawrance	Syncopated Dance, p. 2	Featuring Melody for Tuba [♩ or ♪]	Brass Wind 6017TC/BC
McKenzie	Mambo or Tango	Music Makes the World Go Round [♩/♪]	Con Moto
Nightingale	Blues for Big-Ears, no. 15	Eazy Jazzy 'Tudes [♩ed.]	Warwick
Sparke	Contrasts, no. 30	Skilful Studies	Anglo Music

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 4 (see page 158 [treble clef] or 162 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: F and A major F and F# minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass clef scales: A♭ and C major A♭ and A minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	min. ♩ = 60-104	<i>mf</i>	tongued or slurred as requested by the examiner
Whole-tone scale starting on F Chromatic scale starting on C	Whole-tone scale starting on A♭ Chromatic scale starting on E♭				
Treble clef arpeggios: F and A major F and F# minor	Bass clef arpeggios: A♭ and C major A♭ and A minor				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Rescue Squad	or	1b. Bob-tail Bob	for finger technique		
2a. Let in Latin	or	2b. After the Battle	for articulation		
3a. Balloon Ride	or	3b. Sliding Down the Banister	for breath control		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Tuba, E♭ Bass, B♭ Bass – Grade 5

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B♭ bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Book	Publisher
Arban	The Carnival of Venice	First Solos for the Tuba Player [♩]	Schirmer
Bevan	Courante	Handel's Third Tuba Concerto [♩]	Piccolo Press
Charpentier <i>arr.</i> Mowat	Prelude to Te Deum	Savoir Faire for Tuba [♩ or ♪]	Brass Wind 2145TC/BC
Ellington & Biggard <i>arr.</i> Iveson	Mood Indigo	Stranger on the A Train for Tuba [♩ or ♪]	Brass Wind 2149E or 2149T
Gershwin	I Got Rhythm	A Little Light Music for Tuba [♩ or ♪]	Brass Wind 2121E [TC] or 2121T
Gordon & Warren	Chattanooga Choo Choo	A Little Light Music for Tuba [♩ or ♪]	Brass Wind 2121E or 2121T
Grieg	Solveig's Song	Great Winners for Tuba* [♩ or ♪]	Brass Wind 0132TC or 0137BC
Handel <i>arr.</i> Foster	Bourrée Anglaise from Sonata in C minor		Warwick
Jacob	Mazurka	Tuba Suite [♩]	Boosey
Maschwitz & Sherwin	A Nightingale Sang in Berkeley Square	Big Chillers for Tuba [♩ or ♪]	Brass Wind 1151TC/BC
Parker	Ground Force or Mapp and Lucia	The Music of Jim Parker for Tuba/E♭ bass [♩ or ♪]	Brass Wind 1132E or 1132T
Proctor	Blue Potato	Tuber Music [♩ or ♪]	Brass Wind 2126TC/BC
Ramskill	In the Fast Lane	Jazzed Up Too [♩ or ♪]	Brass Wind 1111E or 1111T
Rodgers <i>arr.</i> Iveson	The Lady is a Tramp	Stranger on the A Train for Tuba [♩ or ♪]	Brass Wind 2149E or 2149T
Saint-Saëns <i>arr.</i> Mowat	L'Elephant	Savoir Faire for Tuba [♩ or ♪]	Brass Wind 2145TC/BC
Smalley	Tuba Power [♩/♪]		Studio
Vaughan Williams	Six Studies in English Folksong, no. 1: Adagio <i>and</i> no. 2: Andante sostenuto	Stainer H174 [tuba] H47 [sep. piano accomp.]	
Williams	Raiders March	Great Winners for Tuba* [♩ or ♪]	Brass Wind 0132TC or 0137BC
Wilson-Dickson	Rosmarine <i>or</i> Siren	Creatures of the Deep for Tuba [♩ or ♪]	Brass Wind 2151TC/BC
Group B (unaccompanied)			
Bourgeois	Contented <i>or</i> Joyful	Per Tuba Ad Astra [♩ or ♪]	Brass Wind 1122TC/BC
Davis	Heads <i>or</i> Tails <i>or</i> Hornpipe	Polished Brass [♩]	Brass Wind 6022TC
Hering	Study no. 30 <i>or</i> Study no. 33 from 40	Progressive Etudes for Trumpet [♩]	Fischer
Kopprasch	Study no. 42	60 Selected Studies for B♭ Tuba [♩]	King/Leduc AL 28601

Lawrance	Stomp Off	Featuring Melody for Tuba [♩ or ♩]	Brass Wind 6017TC/BC
McKenzie	Cerga or Krivo Horo	Music Makes the World Go Round [♩ / ♩]	Con Moto
Nightingale	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Eazy Jazzy 'Tudes [♩ ed.]	Warwick
Sparke	Hungarian Dance, no. 38	Skilful Studies	Anglo Music

* Must be played with the separately available piano accompaniment.

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise (from memory)					
Lip flexibility exercise: Grade 5 (see page 158 [treble clef] or 162 [bass clef])					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef scales: G major G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	Bass clef scales: Bb major Bb minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. $\text{♩} = 66-112$	<i>mf</i>	tongued or slurred as requested by the examiner
Ab major B and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	B major D and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Whole-tone scale starting on G Chromatic scale starting on G	Whole-tone scale starting on Bb Chromatic scale starting on Bb	two octaves			
Treble clef arpeggios: G major G minor	Bass clef arpeggios: Bb major Bb minor	one octave			
Ab major B and E minor	B major D and G minor				
Dominant 7th in the key of G	Dominant 7th in the key of Bb				
or iii) Exercises – candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total).					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.					
Lip flexibility exercises, scales and exercises are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
1a. Jump Start	or	1b. Ta Aunt Ella!	for octave leaps or finger technique		
2a. Tongue-go	or	2b. Cheeky Chops	for articulation		
3a. Smooth Strides	or	3b. Finding the Pulse	for breath control or rhythm		

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 19)	improvisation (see page 22)	musical knowledge (see page 26)

Tuba, Eb Bass, Bb Bass – Grade 6

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). Bb bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Publisher
Bizet <i>arr.</i> Mowat	Chanson du Toréador (from Savoir Faire for Tuba) [♩ or ♪]	Brass Wind 2145TC/BC
Capuzzi	Andante from Andante and Rondo (from Concerto for Double Bass)	Hinrichsen H1474
Clarke	Fighting Windmills (from Sketches from Don Quixote) [♩ or ♪]	Brass Wind 2111TC/BC
Frackenhophl	Concertino for Tuba & Piano, 3rd movt	Robert King
Handel <i>arr.</i> Foster	Sonata in C minor, 1st movt: Adagio	Warwick
Harbach & Kern	Smoke Gets in Your Eyes (from Lets Face the Music for Tuba/Eb bass) [♩ or ♪]	Brass Wind 2134TC/BC
Jacob	Tuba Suite, Hornpipe <i>or</i> Saraband	Boosey BH 2900007
McGrath & Phillips <i>arr.</i> Iveson	Strictly Come Dancing (from Stranger on the A Train for Tuba) [♩ or ♪]	Brass Wind 2149E or 2149T
Mozart	Horn Concerto no. 4, Rondo <i>or</i> Romanza (from Classics for Tuba)	Studio
Proctor	Circle Line Dance (from Take the Tube for Tuba & Piano) [♩ or ♪]	Brass Wind 2129TC/BC
Proctor	Swing That Yam (from Tuber Music) [♩ or ♪]	Brass Wind 2126TC/BC
Saint-Saëns <i>arr.</i> Mowat	The Swan (from Savoir Faire for Tuba) [♩ or ♪]	Brass Wind 2145TC/BC
Strayhorn <i>arr.</i> Iveson	Take the A Train (from Stranger on the A Train for Tuba) [♩ or ♪]	Brass Wind 2149E or 2149T
Vivaldi	Allegro from Sonata no. 3	Belwin Mills BW100473
Waller	Ain't Misbehaving (from Big Chillers for Tuba) [♩ or ♪]	Brass Wind 1151TC/BC
Wilder	Suite no. 1 (Effie Suite), Effie Goes Folk Dancing [♩]	Margun Music
Wilson-Dickson	Monoceros (from Creatures of the Deep for Tuba) [♩ or ♪]	Brass Wind 2151TC/BC
Group B (unaccompanied)		
Bordogni	No. 12 (from 43 Bel Canto Studies)	Robert King
Bourgeois	Carefree <i>or</i> Convivial (from Per Tuba Ad Astra) [♩ or ♪]	Brass Wind 1122TC/BC
Hartley	Suite for Unaccompanied Tuba, any two movements [♩]	Elkan-Vogel
Kopprasch	Study no. 26 (from 60 Selected Studies for Bb Tuba) [♩]	King/Leduc
McKenzie	Czardas <i>or</i> Jota (from Rhythms of Life) [♩/♪]	Con Moto
Muczynski	Impromptus for Solo Tuba op. 32, no. 3: Allegro moderato [♩]	Schirmer
Sparke	Party Piece, no. 40 (from Skilful Studies)	Anglo Music
Swerts	Tuba Rag (from Performance Studies) [♩/♪]	de Haske DHP 1043738-400

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 6 (see page 158 [treble clef] or 163 [bass clef])					
Treble clef: chromatic scale starting on A (two octaves) or					
Bass clef: chromatic scale starting on C (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor A♭ major, G♯ minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor B major, B minor				
Plus: Whole-tone scale starting on A♭ Dominant 7th in the key of D♭ Diminished 7th starting on A Augmented arpeggio starting on A	Plus: Whole-tone scale starting on B Dominant 7th in the key of E Diminished 7th starting on C Augmented arpeggio starting on C	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued or slurred or staccato-tongued as requested by the examiner
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
or iii) Orchestral & brass band extracts (see opposite)					

or iii) Orchestral & brass band extracts – candidate to prepare all extracts for tuba, E♭ bass or B♭ bass

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

Tuba:

1. Berlioz: *Symphonie fantastique, Dies irae* (page 3). [bars 127-176]
2. Bruckner: *Sinfonie Nr. 4, 1. Satz* (page 7). [bars 51-67]
3. Mahler: *Sinfonie Nr. 1, 3. Satz* (page 15). [entire extract]
(from *Orchester Probespiel*)

Peters EP8666

E♭ bass:

1. Brahms, *arr.* Wright: *Academic Festival Overture* (No. 1). [Passages 2 & 6]
2. Boëllmann, *arr.* Ball: *Suite Gothique* (No. 43). [Passage 1 (lower octave), Passage 3 (lower octave)]
3. Gregson: *The Plantagenets* (No. 37). [Passages 1 and 2]
(from *Our Heritage vol. 7*)

Con Moto

B♭ bass:

1. Brahms, *arr.* Wright: *Academic Festival Overture* (No. 1). [Passages 2 & 3]
2. Boëllmann, *arr.* Ball: *Suite Gothique* (No. 44). [Passage 1]
3. Gregson: *The Plantagenets* (No. 38). [Passages 2 (lower part) & 3]
(from *Our Heritage vol. 10*)

Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)

i) sight reading (see page 17)

ii) aural (see page 19)
or improvisation (see page 22)

Tuba, E♭ Bass, B♭ Bass – Grade 7

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B♭ bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Publisher
J S Bach	Sarabande for Tuba & Piano, Allegro moderato <i>or</i> Sarabande [♩]	EMR 278
Berlioz <i>arr.</i> Mowat	Un Bal (from Savoir Faire for Tuba) [♩ <i>or</i> ♪]	Brass Wind 2145TC/BC
Capuzzi	Rondo from Andante and Rondo (from Concerto for Double Bass)	Hinrichsen H1474
Debussy <i>arr.</i> Mowat	Le Cake-Walk (from Savoir Faire for Tuba) [♩ <i>or</i> ♪]	Brass Wind 2145TC/BC
Handel	Sonata in C, 3rd movt: Largetto <i>and</i> 4th movt: Gavotte [♩]	EMR 230
Hindemith	Sonata for Tuba & Piano, 1st movt: Allegro pesante <i>or</i> 2nd movt: Allegro assai [♩]	Schott ED 4636
Koetsier	Sonatina op. 57, 1st movt: Allegro [♩]	EMR 239
Proctor	Piccadilly Polka (from Take the Tube for Tuba & Piano) [♩ <i>or</i> ♪]	Brass Wind 2129TC/BC
Ridout	Concertino for Tuba and Strings, any two movements [♩]	Emerson E139
Saint-Saëns <i>arr.</i> Mowat	Danse Macabre (from Savoir Faire for Tuba) [♩ <i>or</i> ♪]	Brass Wind 2145TC/BC
Senaillé	Introduction and Allegro Spiritoso [complete] [♩]	Hinrichsen 853
Wilder	Suite no. 1 (<i>Effie Suite</i>), Effie Joins the Carnival [♩]	Margun Music
Wilson-Dickson	Sea-Satyre (from Creatures of the Deep for Tuba)	Brass Wind

Group B (unaccompanied)

J S Bach <i>arr.</i> Bixby	No. 12, Aria: Dominica Misericordias Domini <i>or</i> No. 14, Prelude W.T.C. book 1 no. 9 (from Bach for the Tuba vol. 1)	Western International Music / June Emerson Music
J S Bach	Suite no. 1 in G, Menuetto I <i>or</i> Menuetto II (from J S Bach Suites for Cello) [adapted for the Bass Trombone] [♩]	Leduc AL 25953
Bourgeois	Fantasy Pieces for Tuba, no. 1: Allegro moderato <i>or</i> no. 4: Commodo [♩ <i>or</i> ♪]	Brass Wind 3106BC
Bourgeois	Complex (from Per Tuba Ad Astra) [♩ <i>or</i> ♪]	Brass Wind 1122TC/BC
Kopprasch	Study no. 20 (from 60 Selected Studies for B♭ Tuba) [♩]	King/Leduc
McKenzie	Klezmer <i>or</i> Malaguena (from Rhythms of Life) [♩/♪]	Con Moto
Moren	Bagatelle <i>or</i> Divertimento (from Performance Studies) [♩/♪]	de Haske
Muczynski	Impromptus for Solo Tuba op. 32, no. 2: Andante <i>and</i> no. 5: Allegro giocoso [♩]	Schirmer
Snedecor	No. XVII, Stravinsky's The Firebird (from Low Studies for Tuba)	PAS/King/June Emerson Music

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 7 (see page 159 [treble clef] or 163 [bass clef])					
Treble clef: chromatic scale starting on B (two octaves) or					
Bass clef: chromatic scale starting on D (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor B \flat major, B \flat minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: D major, D minor D \flat major, C \sharp minor	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> – <i>f</i> – <i>p</i>) or dim./cresc. (<i>f</i> – <i>p</i> – <i>f</i>)	tongued or slurred or staccato-tongued as requested by the examiner
Plus: Chromatic scale starting on B \flat Whole-tone scale starting on B and B \flat Dominant 7th in the keys of E and E \flat Diminished 7th starting on B and B \flat Augmented arpeggio starting on B and B \flat	Plus: Chromatic scale starting on C \sharp Whole-tone scale starting on D and D \flat Dominant 7th in the keys of G and G \flat /F \sharp Diminished 7th starting on D and D \flat /C \sharp Augmented arpeggio starting on D and D \flat /C \sharp				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef and Brass Scales: Bass Clef</i> , published by Trinity College London.					
or iii) Orchestral & brass band extracts (see overleaf)					

or iii) Orchestral & brass band extracts – candidate to prepare all extracts for tuba, E♭ bass or B♭ bass	
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.	
Tuba:	
1. Delibes: Coppélia, 1. Akt Nr.4 Mazurka (page 12). [entire extract]	
2. Tchaikowsky: Sinfonie Nr. 4, 4. Satz: Finale (pages 34-35). [bars 42-51 AND bar 257 to end of extract]	
3. Wagner: Die Meistersinger von Nürnberg, Vorspiel (page 46-47). [Fig. 11-13] (from <i>Orchester Probespiel</i>)	Peters EP8666
E♭ bass:	
1. Lalo, <i>arr.</i> Wright: Le Roi d'Ys (No. 39). [Passages 2 (upper octave) & 4]	
2. Ball: Tournament for Brass (No. 49). [Passages 1 and 3]	
3. Sparke: Land of the Long White Cloud (No. 26). [Passages 2 (either part) & 3] (from <i>Our Heritage vol. 7</i>)	Con Moto
B♭ bass:	
1. Lalo, <i>arr.</i> Wright: Le Roi d'Ys (No. 40). [Passage 2]	
2. Ball: Tournament for Brass (No. 51). [Passages 1 & 3]	
3. Sparke: The Land of the Long White Cloud (No. 28). [Passages 1 & 2] (from <i>Our Heritage vol. 10</i>)	Con Moto

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Tuba, E \flat Bass, B \flat Bass – Grade 8

Subject codes: TBA/EBB/BBB

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). B \flat bass candidates may also choose pieces from the euphonium lists.

Group A	Piece	Publisher
Bourgeois	Sonata for Tuba and Piano op. 204, 3rd movt [♩]	Brass Wind 3120
Brahms	Hungarian Dance no. 5 (from Classics for Tuba) [♩/♩]	Studio
Ellerby	Tuba Concerto, from letter N to the end [♩]	Maecenas
Gluck	Dance of the Blessed Spirits (from Classics for Tuba) [♩/♩]	Studio
Gregson	Tuba Concerto, 1st movt: Allegro deciso or 3rd movt: Allegro giocoso [with cadenza] [♩]	Novello NOV120484
Hindemith	Sonata for Tuba & Piano, 3rd movt: Variations [♩]	Schott ED 4636
Jacob	Tuba Suite, Galop [with cadenza] [♩]	Boosey BH 2900007
Koetsier	Sonatina op. 57, 2nd movt: Tempo di minuetto and 3rd movt: Allegro moderato [♩]	EMR 239
Monti	Czardas for Tuba & Piano [♩]	EMR 272
Newton	Capriccio	Winwood
Sparke	Tuba Concerto, 2nd movt: Allegro	Anglo Music AMP 187-401
Vaughan Williams	Concerto for Bass Tuba, any one movement [with cadenzas] [♩]	OUP

Group B (unaccompanied)

Arnold	Fantasy for Tuba op. 102 [♩]	Faber
J S Bach	Suite no. 5, Gigue in C minor (from J S Bach Suites for Cello) [adapted for the bass trombone] [♩]	Leduc AL 25953
J S Bach	Vivace from a 'Cello Suite (from The Thomas Wyss Tuba Collection)	Kirklees
Bourgeois	Fantasy Pieces for Tuba, no. 6: Allegro moderato or no. 8: Moderato pesante [♩/♩ or ♩]	Brass Wind 3106TC/BC
Ellerby	El Patricko Latino (from Performance Studies) [♩/♩]	de Haske
Kopprasch	Study, no. 56 (from 60 Selected Studies for B \flat Tuba) [♩]	King/Leduc
Morris	Conffliction	Warwick
Persichetti	Serenade no. 12 for Solo Tuba, op. 88, Intrada and Capriccio [♩]	Elkan-Vogel 164-00062
Snedecor	No. XVIII, Prokofiev's Symphony no. 5 (from Low Studies for Tuba)	PAS/King/June Emerson Music
Vizzutti	Fast and Rhythmic (from Performance Studies) [♩/♩]	de Haske

Technical work (14 marks) (see page 15)

Candidate to prepare i) Lip flexibility exercise and chromatic scale (from memory)					
Lip flexibility exercise: Grade 8 (see page 159 [treble clef] or 163 [bass clef])					
Treble clef: chromatic scale starting on C♯ (two octaves) or					
Bass clef: chromatic scale starting on E (two octaves) (tempo, dynamics and articulation as for scales below)					
Candidate to prepare in full either section ii) or section iii)					
either ii) Scales & arpeggios (from memory) – the examiner will select from the following:					
Treble clef: Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor F♯ major, F♯ minor	Bass clef: Candidates should prepare scales and arpeggios from the following tonal centres: E♭ major, E♭ minor A major, A minor				
Plus: Crabwise scale from C and G* (tongued or slurred in groups of 8 notes) Chromatic scale starting on C and F♯ Whole-tone scale starting on C and F♯ Dominant 7th in the keys of F and B Diminished 7th starting on C and F♯ Augmented arpeggio starting on C and F♯	Plus: Crabwise scale from E♭ and B♭* (tongued or slurred in groups of 8 notes) Chromatic scale starting on A and E♭ Whole-tone scale starting on E♭ and A Dominant 7th in the keys of A♭ and D Diminished 7th starting on E♭ and A Augmented arpeggio starting on E♭ and A	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i> or cresc./dim. (<i>p</i> - <i>f</i> - <i>p</i>) or dim./cresc. (<i>f</i> - <i>p</i> - <i>f</i>)	tongued or slurred or staccato-tongued as requested by the examiner
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
Lip flexibility exercises and scales are contained in <i>Brass Scales: Treble Clef</i> and <i>Brass Scales: Bass Clef</i> , published by Trinity College London.					
or iii) Orchestral & brass band extracts (see opposite)					

* Both to be prepared, but only one may be requested.

or iii) Orchestral & brass band extracts – candidate to prepare all extracts for tuba, E♭ bass or B♭ bass	
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.	
Tuba:	
1. Prokofjew: Romeo und Julia, Nr. 11, 13, 44, 47 (pages 19–20). [from Nr. 11 Fig. 62 to Nr. 47 Fig. 330]	
2. Strawinsky: Petruschka (page 34). [both extracts]	
3. Wagner: Die Walküre, 3. Aufzug (pages 53–54). [1. Szene, beginning to Fig. 9 and 3. Szene] (from <i>Orchester Probespiel</i>) Peters EP8666	
E♭ bass:	
1. Ireland: Comedy Overture (No. 7). [Passages 1, 2, 3 & 4]	
2. Howarth: Fireworks (No. 16). [Passages 1, 2 & 3]	
3. Lloyd: Diversions on a Bass Theme (No. 12). [Passages 1, 2, 3, 4 & 5] (from <i>Our Heritage vol. 7</i>) Con Moto	
B♭ bass:	
1. Ireland: Comedy Overture (No. 8). [Passages 1, 2, 3, 4 & 5]	
2. Howarth: Fireworks (No. 19). [Passages 1, 2, 3, 4 & 5]	
3. Lloyd: Diversions on a Bass Theme (No. 13). [Passages 1, 2, 3 & 4] (from <i>Our Heritage vol. 10</i>) Con Moto	

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 19) or improvisation (see page 22)

Lip flexibility exercises

French Horn

Grade 1

F Horn – descending ♩ = 86

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the F Horn in 4/4 time, marked with a tempo of ♩ = 86. It consists of two staves. The first staff shows the 'open' position (first line) and the '2nd' position (second line). The second staff shows the '1st' position (first line) and the '1st and 2nd' positions (first and second lines). The exercise is a descending scale: C4 (open), B3, A3, G3, F3, E3, D3, C3 (2nd), B2, A2, G2, F2, E2, D2, C2 (1st), B1 (1st and 2nd).

or

B♭ Horn – descending ♩ = 86

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the B♭ Horn in 4/4 time, marked with a tempo of ♩ = 86. It consists of two staves. The first staff shows the 'open' position (first line) and the '2nd' position (second line). The second staff shows the '1st' position (first line) and the '1st and 2nd' positions (first and second lines). The exercise is a descending scale: C4 (open), B♭3, A♭3, G♭3, F♭3, E♭3, D♭3, C♭3 (2nd), B♭2, A♭2, G♭2, F♭2, E♭2, D♭2, C♭2 (1st), B♭1 (1st and 2nd).

Grade 2

F Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the F Horn in 4/4 time, marked with a tempo of ♩ = 92. It consists of two staves. The first staff shows the 'open' position (first line) and the '2nd' position (second line). The second staff shows the '1st' position (first line) and the '1st and 2nd' positions (first and second lines). The exercise is a descending scale: C4 (open), B3, A3, G3, F3, E3, D3, C3 (2nd), B2, A2, G2, F2, E2, D2, C2 (1st), B1 (1st and 2nd).

or

B♭ Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the B♭ Horn in 4/4 time, marked with a tempo of ♩ = 92. It consists of two staves. The first staff shows the 'open' position (first line) and the '2nd' position (second line). The second staff shows the '1st' position (first line) and the '1st and 2nd' positions (first and second lines). The exercise is a descending scale: C4 (open), B♭3, A♭3, G♭3, F♭3, E♭3, D♭3, C♭3 (2nd), B♭2, A♭2, G♭2, F♭2, E♭2, D♭2, C♭2 (1st), B♭1 (1st and 2nd).

Grade 3

F Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the F Horn in 2/4 time, featuring a descending melody of quarter notes. The first staff shows the 'open' (natural) and '2nd' (sharp) fingering options for the notes. The second staff shows the '1st' (flat) and '1st and 2nd' (flat) fingering options. The exercise is divided into two measures by a double bar line, with a repeat sign at the end of the second measure.

or

B \flat Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the B \flat Horn in 2/4 time, featuring a descending melody of quarter notes. The first staff shows the 'open' (natural) and '2nd' (sharp) fingering options. The second staff shows the '1st' (flat) and '1st and 2nd' (flat) fingering options. The exercise is divided into two measures by a double bar line, with a repeat sign at the end of the second measure.

Grade 4

F Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the F Horn in 4/4 time, featuring a descending melody of quarter notes. The first staff shows the 'open' (natural) and '2nd' (sharp) fingering options. The second staff shows the '1st' (flat) and '1st and 2nd' (flat) fingering options. The exercise is divided into two measures by a double bar line, with a repeat sign at the end of the second measure.

or

B \flat Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

Detailed description: This musical exercise is for the B \flat Horn in 4/4 time, featuring a descending melody of quarter notes. The first staff shows the 'open' (natural) and '2nd' (sharp) fingering options. The second staff shows the '1st' (flat) and '1st and 2nd' (flat) fingering options. The exercise is divided into two measures by a double bar line, with a repeat sign at the end of the second measure.

Grade 8

F Horn – descending ♩ = 112

open

Repeat using the following valve combinations: 1st – 1st and 2nd – 2nd and 3rd (no 2nd valve)

or

B \flat Horn – descending ♩ = 100

open

Repeat using the following valve combinations: 1st – 1st and 2nd – 2nd and 3rd (no 2nd valve)

Treble Clef

Grade 1

♩ = 86

open breathe* 2nd breathe

*the breath is part of the test

Grade 2

♩ = 86

open breathe* 2nd breathe 1st

*the breath is part of the test

Grade 3

♩ = 100
1st and 2nd

*the breath is part of the test

Grade 4

♩ = 100
1st and 2nd

Grade 5

♩ = 116
open

*(breath only for tuba)

Repeat (descending) using the following valve combinations: 2nd - 1st - 1st and 2nd

Grade 6

♩ = 144
open

play three times (twice for tuba)

Repeat (descending) using the following valve combinations: 1st - 2nd and 3rd - 1st and 3rd

Grade 7

♩ = 85
open

Repeat (descending) using the following valve combinations: 1st – 1st and 2nd – 1st and 3rd

Tuba only:

♩ = 86
open

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Grade 8

♩ = 85
open

Repeat (descending) using the following valve combinations: 2nd (1st and 2nd) – 1st (open) – 2nd and 3rd (1st)

Tuba only:

♩ = 72
open

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Bass Clef – Euphonium, Baritone

Grade 1

♩ = 86
open

*the breath is part of the test

Grade 6

♩ = 144
open

play twice

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st and 3rd

Grade 7

♩ = 86
open

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Grade 8

♩ = 72
open

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Treble Clef – Trombone

Grade 1

♩ = 86

slide 1 breathe* slide 2 breathe

slide 3 breathe slide 4

*the breath is part of the test

Grade 6

♩ = 144

play three times

slide 1

Repeat (descending) using the following slide positions: 3rd – 5th – 6th

Grade 7

♩ = 86

slide 1

Repeat (descending) using the following slide positions: 3rd – 5th – 7th

Grade 8

♩ = 72

slide 1

Repeat (descending) using the following slide positions: 3rd – 5th – 7th

Bass Clef – Trombone

Grade 1

♩ = 86

slide 1

breathe*

slide 2

breathe

slide 3

slide 4

*the breath is part of the test

Grade 2

♩ = 86

*the breath is part of the test

Grade 3

♩ = 100

*the breath forms part of the test

Grade 4

♩ = 100

Grade 5

♩ = 116

Repeat (descending) using the following slide positions: 2nd - 3rd - 4th

Information and regulations

The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

Entry requirements

- ▶ There are no age requirements or limitations for any Trinity grade exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

Exam centres

- ▶ Exams can be taken at one of Trinity's Public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's London office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
 - for late entries received up to 21 days before the exam date:
+ 50% of the entry fee
 - for late entries received between 20 and 14 days before the exam date:
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or

grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.

- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.
- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's London office.

Exam recordings

- ▶ Trinity audio records all grade exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.
- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the

Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.

- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject. A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.

- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

Syllabus infringements

- ▶ All syllabus infringements (eg choosing an incorrect piece or technical work item) will be referred directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

Results review and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to www.trinitycollege.com/resultsenquiry for full details of our results review and appeals process.

Policies

Equal opportunities

- ▶ Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the

Data Protection Officer at Trinity's London office for further information.

Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

Malpractice

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Music publishers

Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Alfred (*Alfred Publishing*):

www.alfred.com in UK: c/o Faber Music Ltd

Anglo Music (*Anglo Music Press*):

c/o De Haske Hal Leonard Ltd

Bärenreiter (*Bärenreiter Ltd*):

T +44 (0)1279 828 930; www.baerenreiter.com

Bärenreiter Praha (*Editio Bärenreiter Praha*):

c/o Bärenreiter Ltd

Bayley (*Bayley & Ferguson*):

c/o Paxman Musical Instruments Ltd

Belaieff (*M P Belaieff*): c/o Schott

Belwin (*Belwin Mills*): c/o Alfred Publishing

Billaudot (*Gerard Billaudot Editeur*):

T +33 (1) 47 70 14 46;

www.billaudot.com

Birdalone (*Birdalone Music*):

T +1 619 889 0293; www.birdalone.com

Boosey (*Boosey & Hawkes Music Publishers Ltd*):

Mail order: Boosey & Hawkes, c/o Music Exchange; T +44 (0)20 7054 7200 or (Freephone in UK only) 0800 731 4778; www.boosey.com

Boston (*Boston Music Company*):

c/o Music Sales Ltd

Brand (*G & M Brand*): c/o R Smith & Co Ltd;

T +44 (0)1296 682 220; www.rsmith.co.uk

Brass Wind (*Brass Wind Publications*):

T +44 (0)1572 737 409;

www.brasswindpublications.co.uk

Breitkopf (*Breitkopf & Härtel*):

T +49 (6128) 96630;

in UK T +44 (1303) 87 00 37; www.breitkopf.com

Broadbent & Dunn (*Broadbent & Dunn Ltd*):

T +44 (0)1304 825604; www.broadbent-dunn.com

Chappell (*Chappell*): c/o Faber Music Ltd

Chester (*Chester Music Ltd*): c/o Music Sales

Comus (*Comus Edition*):

T +44 (0)1282 864 985; www.comusedition.com

Con Moto (*Con Moto Publications UK*):

c/o Spartan Press

Curnow (*Curnow Music Press*):

T +1 800 7287 669; www.curnowmusicpress.com;

in UK: c/o De Haske Hal Leonard Ltd

De Haske (*De Haske Hal Leonard Ltd*):

T +44 (0)20 7395 0380; www.dehaske.com

Durand (*Durand et Cie (Paris)*):

T +33 (0)1 53 24 80 01;

www.durand-salabert-eschig.com

in UK: c/o De Haske Hal Leonard Ltd

Edition Musicus (*Edition Musicus*):

c/o Must

EMR (*Editions Marc Reiff*):

T +41 (0) 27 483 12 00;

www.reiff.ch; in UK: c/o Music Trading

Elkan-Vogel (*Elkan-Vogel*):

www.presser.com

Emerson (*Emerson Edition Ltd*):

T +44 (0)1439 788 324; www.juneemerson.co.uk

Ensemble (*Ensemble Publications*):

c/o Music Sales

Faber (*Faber Music Ltd*):

T +44 (0)1279 828 989; www.fabermusic.com

Fentone (*Fentone Music Ltd*):

c/o De Haske Hal Leonard Ltd

Fischer (*Carl Fischer LLC*):

T +1 212 777 0900; in UK: c/o Schott Music Ltd

Foxy Dots (*Foxy Dots Music*):

T +44 (0) 1932 840213; www.foxydotsmusic.co.uk

Gehrmans (*Carl Gehrman Musikförlag*):

T +46 8 610 06 00; www.gehrmans.se

Goodmusic (*Carl Gehrman Musikförlag*):

T +44 (0) 1684 773883;

www.goodmusicpublishing.co.uk

Gramercy (*Gramercy Music (UK)*):

T + 44 (0)161 486 1959; www.gramercymusic.com; in USA: c/o Southern Music

Guildhall (*Guildhall*):

c/o Trinity College London Ltd

Hallamshire (*Hallamshire Music*):

T +44 (0)1507 358 141;
www.hallamshiremusic.co.uk

Hinrichsen (*Hinrichsen Edition*):

c/o Peters Edition Ltd

Hofmeister (*Friedrich Hofmeister Musikverlag*):

T +49 341 9 60 07 50;
www.friedrich-hofmeister.de;
in UK: c/o Music Sales Ltd

Hornist's (*The Hornist's Nest*):

T +1 716 626 9534; www.thehornistsnest.net

IMC (*International Music Company*):

T +1 212 391 4200; www.internationalmusicco.com; in UK: c/o Schott Music Ltd

IMP (*International Music Publishers*):

c/o Faber Music Ltd

Kalmus (*Edwin F Kalmus & Co. Inc.*):

T +1 800 434 6340; in UK: c/o Music Sales Ltd

Robert King (*Robert King Music Sales Inc.*):

F +1 508 238 2571; www.rkingmusic.com;
in UK: c/o United Music Publishers Ltd

Kirklees (*Kirklees Music*):

T +44 (0) 1484 722 855; www.kirkleesmusic.co.uk

Leduc (*Editions Alphonse Leduc*):

T +33 (0)1 42 96 89 11; www.alphonseleduc.com;
in UK: c/o Music Sales Ltd

Lemoine (*Editions Henry Lemoine*):

www.editions-lemoine.fr;
in UK: c/o Faber Music Ltd

Maecenas (*Maecenas Music Ltd*):

T +44 (0)20 8660 3914;
www.maecenasmusic.co.uk

Margun (*Margun Music*): c/o Music Sales Ltd**Moeck** (*Moeck Verlag*):

T +49-5141 8853 0; www.moeck.com;
in UK: c/o The Early Music Shop;
T +44 (0) 1274 288 100;
www.earlymusicshop.com

Mowhawk (*Mowhawk*): c/o Emerson Edition**MfB** (*Music for Brass Ltd*):

T +44 (0)1924 261154

Musica Rara (*Musica Rara*):

c/o Breitkopf & Härtel

Music Sales Ltd (*Music Sales*):

T +44 (0)1284 702600; www.musicroom.com

MusT (*Music Trading*): T +44 (0)20 8341 4088;

www.music-trading.co.uk/www.tutti.co.uk

Musikk-Husets (*Musikk-Husets Forlag*):

T +47 22 82 59 00; www.musikk-huset.no

Neuschel (*Neuschel Music*):

c/o Studio Music Company

Norsk (*Norsk Musikforlag*):

T +47 23 00 20 10; www.norskmusikkforlag.no

Novello (*Novello & Co. Ltd.*): c/o Music Sales Ltd**OUP** (*Oxford University Press*):

T +44 (0)1865 355 067; www.oup.com
in Australia: c/o Alfred Australia
T +61 2 9524 0033; promo@alfredpub.com.au
in USA: Oxford University Press Inc.

Paterson's (*Paterson's Publications*):

c/o Music Sales Ltd

Peters (*Peters Edition Ltd*):

T +44 (0)20 7553 4000; www.editionpeters.com

Piccolo (*Piccolo Press*):

T +44 (0)1962 864 755; www.piccolopress.info

Piper (*Piper Publications*):

T +44 (0)1465 821 377;
www.piperpublications.co.uk

Pizka (*Hans Pizka*):

T +49 0899039548; www.pizka.de

Prima Vista Musikk (*Prima Vista Musikk*):

T +44 (0)1933 441807;
www.primavistamusikk.com

Ravencar (*Ravencar Music*):

T +44 (0)1246 434657; or c/o R Smith & Co Ltd;
T +44 (0)1296 682 220; www.rsmith.co.uk

Ricordi (*G. Ricordi & Co.*):

in UK: c/o De Haske Hal Leonard Ltd

Rubank (*Rubank*): c/o De Haske Hal Leonard Ltd

Salvationist (*Salvationist Publishing & Supplies*):

T +44 (0)20 7387 7814; www.sps-shop.com

Edition Samfundet (*Samfundet til Udgivelse af Dansk Musik*):

T +45 33 13 54 45; www.samfundet.dk

Schirmer (*G. Schirmer Inc.*): c/o Music Sales Ltd

Schott (*Schott Music Ltd*):

T +44 (0)20 743 712 46/0800 525 566:
www.schott-music.com

Skandinavisk (*Skandinavisk Musikforlag*):

T +45 33 11 78 88

Sound The Trumpets (*Sound The Trumpets*):

c/o Con Moto

Southern (*Southern Music Company*):

T +1 210 226 8167; in UK: c/o De Haske
Hal Leonard Ltd;

Spartan (*Spartan Press Music Publishers Ltd*):

T +44 (0)1528 544 770; www.spartanpress.co.uk

Stainer (*Stainer & Bell*):

T +44 (0)20 8343 3303; www.stainer.co.uk

Studio Music (*Studio Music Company*):

T +44 (0)1582 432 139 or Freephone (UK only)
0800 389 2484; www.studio-music.co.uk

Trinity Faber (*Trinity Faber*):

www.trinitycollege.com;
(trade only) c/o www.mds-partner.com

Universal Edition (*Universal Edition (London) Ltd*): T +44 (0)20 7437 1246/

+44 (0)20 7534 0710; www.universaledition.com

Warner Bros. (*Warner Bros. Publications*):

c/o Faber Music Ltd

Warwick (*Warwick Music Ltd*):

T +44 (0)24 7671 2081; www.warwickmusic.com

Winwood (*Winwood Music*):

T +44 (0)1296 655777; www.winwoodmusic.com

Wright & Round (*Wright & Round Ltd*):

T +44 (0)1452 523 438

Zimmermann (*Musikverlag Zimmermann*):

c/o MusT

UK Specialist Suppliers

In case of any difficulty in obtaining music, the following specialist suppliers may be helpful.

All Brass Instruments

June Emerson

T +44 (0)1439 788 324; www.juneemerson.co.uk

Phil Parker Ltd

T +44 (0)20 7486 8206; www.philparker.co.uk

Horn

Paxman Musical Instruments Ltd

T +44 (0)20 7620 2077; www.paxman.co.uk

Trinity publications

All available from your local music retailer or Trinity's
online shop www.trinitycollege.com/shop

NEW Scales & Exercises from 2015

Treble Clef Scales & Exercises Grades 1-8 from 2015	TCL 013354
Bass Clef Scales & Exercises Grades 1-8 from 2015.....	TCL 013361
French Horn Scales & Exercises Grades 1-8 from 2015.....	TCL 013378
Trombone Scales & Exercises Grades 1-8 from 2015.....	TCL 013385

Sound at Sight

Sound at Sight Trumpet Grades 1-8.....	TCL 011565
Sound at Sight Bass Clef Brass Grades 1-8	TG 006998
Sound at Sight French Horn Grades 1-8.....	TG 008527

All Sorts

Trumpet All Sorts Grades 1-3	TCL 011572
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Notes
