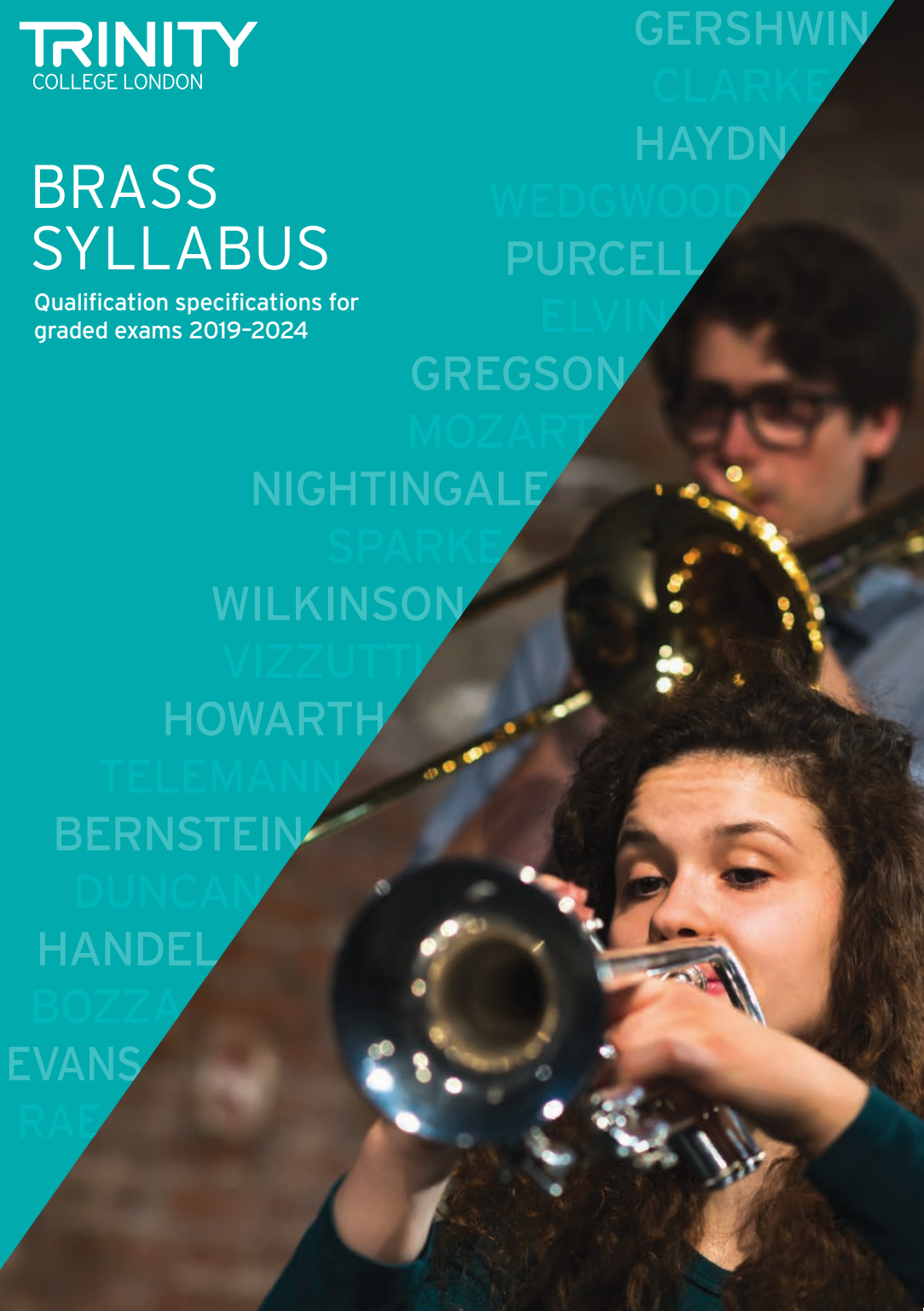


BRASS SYLLABUS

Qualification specifications for
graded exams 2019-2024



DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our classical, jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

KEEP UP TO DATE

Please check trinitycollege.com/brass to make sure you are using the latest version of the syllabus and for the latest information about our Brass exams.

BRASS SYLLABUS

Qualification specifications for
graded exams 2019-2024

Charity number England & Wales: 1014792

Charity number Scotland: SC049143

Patron: HRH The Duke of Kent KC

trinitycollege.com

Copyright © 2018 Trinity College London

Published by Trinity College London

Online edition, October 2023

Contents

3	/	Welcome
4	/	Introduction to Trinity's graded music exams
9	/	Learning outcomes and assessment criteria
11	/	About the exam
14	/	Exam guidance: Pieces
19	/	Exam guidance: Technical work
21	/	Exam guidance: Supporting tests
34	/	Exam guidance: Marking
42	/	French Horn: Grades 1-5
58	/	French Horn: Grades 6-8
68	/	E♭ Tenor Horn: Grades 1-5
84	/	E♭ Tenor Horn: Grades 6-8
94	/	Trumpet/Cornet/Flugelhorn: Initial to Grade 5
113	/	Trumpet/Cornet/Flugelhorn: Grades 6-8
126	/	E♭ Soprano Cornet: Grades 6-8
136	/	Euphonium/Baritone: Initial to Grade 5
156	/	Euphonium/Baritone: Grades 6-8
169	/	Trombone: Initial to Grade 5
188	/	Trombone: Grades 6-8
201	/	Bass Trombone: Grades 6-8
211	/	Tuba/E♭ Bass/B♭ Bass: Grades 1-5
230	/	Tuba/E♭ Bass/B♭ Bass: Grades 6-8
243	/	Tuba scale transpositions
245	/	Lip flexibility exercises
259	/	Policies
261	/	Publishers
263	/	Trinity publications
264	/	Brass resources

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 on our website and in reprints of the document.

Welcome

Welcome to Trinity College London's Brass syllabus, containing details of graded exams from Initial to Grade 8. This 2019-2024 syllabus has performance at its heart. It offers the choice and flexibility to allow brass players to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

Build authentic skills

Our performance-grounded technical work and supporting tests are specifically designed to develop the skills that are specific to your instrument. A combination of unique lip flexibility and performance-led exercises, along with orchestral and brass band extracts, develop essential and authentic brass skills and techniques progressively through the grades.

Explore diverse repertoire

Discover pieces across a variety of styles and genres, from orchestral to jazz to brass band, all of which showcase the wide range of styles available to brass players. Our repertoire has been refreshed at all levels, with a number of specially commissioned pieces and the addition of duets for selected instruments at lower grades.

Benefit from industry expertise

The syllabus and supporting books have been created in consultation with prominent brass players. Access videos and handouts produced in collaboration with leading musicians, and join us online and on social media for the full music experience and to find out when new resources are available.

For the first time, a series of graded trumpet, cornet & flugelhorn books is available to support this syllabus. The books feature a wide range of accompanied and unaccompanied pieces, including a number of new commissions. High-quality demo recordings and piano playalongs are available to download.

We hope you enjoy exploring the music on offer in this syllabus and we wish you every success in the exams and your wider music-making.

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading internationally recognised awarding organisation and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess music performance, technical ability and responses to set musical tests through face-to-face 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 where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 36-41.

The exam is marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 34-41 for further information about how the exam is marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

RECOGNITION AND UCAS POINTS

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales.

Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- diplomas in performing and teaching offered by Trinity or by other awarding organisations
- music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- employment opportunities in music and the creative arts.

HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/examvisit

TRINITY QUALIFICATIONS THAT COMPLEMENT THE BRASS QUALIFICATIONS

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

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find out more at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME

We also offer:

- graded, certificate and diploma qualifications in drama-related subjects
- English language qualifications
- teaching English qualifications
- Arts Award (only available in certain countries).

Specifications for all these qualifications can be downloaded from trinitycollege.com

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Solo Certificates[†]	Group Certificates[†]
7	7	FTCL				
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		
		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Learning outcomes and assessment criteria

INITIAL-GRADE 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

1.

Perform music in a variety of styles set for the grade

2.

Demonstrate technical ability on an instrument through responding to set technical demands

3.

Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Support their intentions in musical performance

1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance

1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context

3.2 Demonstrate aural and musical awareness

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

1.

Perform music in a variety of styles set for the grade

2.

Demonstrate technical ability on an instrument through responding to set technical demands

3.

Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance

1.2 Present secure and sustained performances that demonstrate some stylistic interpretation

1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command

2.2 Demonstrate technical control across the full compass of the instrument/voice within set tasks

3.1 Recognise and respond to musical features in a practical context

3.2 Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

PIECES

Choose three pieces (two accompanied and one unaccompanied), each worth 22 marks.

TECHNICAL WORK

A lip flexibility test, followed by *either* scales & arpeggios *or* exercises or orchestral/brass band extracts.

SUPPORTING TESTS

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on grade and candidate choice.

PIECES
66 MARKS



**TECHNICAL
WORK**
14 MARKS

**SUPPORTING
TESTS**
20 MARKS

EXAM STRUCTURE AND MARK SCHEME

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
PIECE 1	22	PIECE 1	22
PIECE 2	22	PIECE 2	22
PIECE 3	22	PIECE 3	22
TECHNICAL WORK*	14	TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 		<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or orchestral/brass band extracts 	
SUPPORTING TESTS	20	SUPPORTING TESTS	10
Any TWO of the following:		▶ Supporting test 1 – Sight reading	
▶ Sight reading			10
▶ Aural			
▶ Improvisation			
▶ Musical knowledge		Supporting test 2 – ONE of the following:	
		▶ Aural	
		▶ Improvisation	
TOTAL	100	TOTAL	100

ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on their appointment form. This should be given to examiners at the start of the exam. If no preference is indicated examiners will ask to hear pieces first, followed by technical work and supporting tests.

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all sections, and overall durations are as follows:



Initial
11 mins



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Exam guidance: Pieces



CHOOSING PIECES

Candidates play three pieces in their exam, chosen as follows:

- ▶ two accompanied pieces from group A
- ▶ one unaccompanied piece from group B.

Pieces by at least two composers must be played.

Candidates may perform an own composition in place of one of the listed pieces (see page 17). If the own composition is unaccompanied, it must replace the group B piece.

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas, unless stated otherwise in this syllabus.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's graded exam books is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ 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 if they wish. However, this is not compulsory and no additional marks are given for this.

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.

INSTRUMENTS

Trumpet/cornet/flugelhorn

- ▶ The trumpet/cornet/flugelhorn syllabus strands are designed for B \flat instruments.
- ▶ From Grade 3, trumpet, cornet and flugelhorn candidates may offer up to one piece on a related instrument. However, technical work and supporting tests must be performed on the instrument for which the entry was made.
- ▶ For trumpet exams Grade 6–8 technical work and transposed sight reading must be played on a B \flat trumpet.

Euphonium/baritone and trombone

- ▶ The euphonium/baritone and trombone syllabus strands are designed for players reading either treble or bass clef.
- ▶ Pieces may be read in treble or bass clef. Where the music is not published in the appropriate clef, a transposition may be used.
- ▶ Technical work may be presented in treble or bass clef.
- ▶ Candidates may request sight reading in either treble or bass clef.
- ▶ Alto trombone/pBone Mini is accepted for exam by prior approval and at Initial to Grade 2 only. The proposed clef and transposition must be stated.

Bass trombone

- ▶ The bass trombone syllabus is playable on a single trigger instrument at Grades 6 and 7, but at Grade 8 much of the repertoire and technical work includes low B naturals, where a double trigger instrument may be necessary.

Tuba/E \flat bass/B \flat bass

- ▶ This syllabus strand is designed for tuba players reading in bass clef, or for E \flat and B \flat bass players reading in treble clef.
- ▶ The repertoire up to Grade 5 has been chosen so that it is playable on a three valve E \flat tuba, four valve F tuba, three valve B \flat tuba or four valve C tuba.

- ▶ From Grade 6, it may be necessary to use a 4 (or more) valved instrument to facilitate the low range demands of the repertoire.
- ▶ Pieces may be read in treble or bass clef. Where the music is not published in the appropriate clef, a transposition may be used.
- ▶ Repertoire may be selected from the euphonium list where appropriate.
- ▶ Technical work may be presented in treble or bass clef.
- ▶ B \flat , F and C tuba players should refer to the scale transposition table on pages 243–244.
- ▶ Sight reading may be requested in treble or bass clef.

Plastic instruments

- ▶ Plastic instruments may be used at all grades. However, please note that examiners use Trinity's standard assessment criteria, and it is candidates' responsibility to ensure that their instrument is capable of achieving the full range of tonal colour and dynamics expected for the grade.

ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Pieces published with an accompaniment may not be performed unaccompanied.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment 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 their 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. From Grade 4 onwards the accompaniment must be performed live in the exam. Please note that although all of Trinity's graded trumpet repertoire books contain backing track CDs, these may only be used 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).
- ▶ Where recorded accompaniments are used, candidates are responsible for providing and operating their own playback equipment. 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 Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish selected pieces for trumpet, cornet & flugelhorn in our graded exam books. Recommended editions for other pieces are listed in this syllabus, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. Editions containing inauthentic performance directions are not acceptable. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at 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 MPA's *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed in the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity's repertoire books, they will need to provide a photocopy as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam. Our examiners will have a copy of the repertoire contained in Trinity's graded exam books.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

DUETS

- ▶ Trumpet, cornet, flugelhorn, euphonium, baritone and trombone candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part. The lower part must be performed in the exam by a teacher, another adult or student, and may not be pre-recorded.

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed in this syllabus can be ordered at trinitycollege.com/shop or your local music shop.
- ▶ Trinity publishes graded exam books for trumpet, as well as scales & arpeggios books, sight reading books and aural test books. See page 263 for more information.
- ▶ Details of the publishers listed in this syllabus can be found on pages 261-262.
- ▶ 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. Please contact the publishers directly for details.
- ▶ 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.

OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own composition pieces are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques that may be used at each level are listed in the following section, and candidates can use the sample openings available at trinitycollege.com/brass-resources
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they 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.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS

Initial



Duration:
0.5-1 minute(s)

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys listed for Initial technical work

Grade 1



Duration:
approx. 1 minute

- ▶ Dynamic contrast
- ▶ Simple syncopation or other rhythmic feature
- ▶ Use of keys listed for Grade 1 technical work

Grade 2



Duration:
1-1.5 minute(s)

- ▶ Use of different articulations
- ▶ Use of gradual dynamic changes
- ▶ Use of keys listed for Grade 2 technical work

Grade 3



Duration:
1.5-2 minutes

- ▶ Form showing clear sections, eg 'ABA'
- ▶ Melodic range of one octave or more
- ▶ Use of keys listed for Grade 3 technical work

Grade 4



Duration:
2-3 minutes

- ▶ Tempo changes
- ▶ Simple melodic ornamentation
- ▶ Use of keys listed for Grade 4 technical work

Grade 5



Duration:
3-4 minutes

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of keys listed for Grade 5 technical work

Grade 6



Duration:
4-5 minutes

- ▶ More advanced use of form (eg theme and variations)
- ▶ Extensive range
- ▶ More advanced melodic ornamentation or inflection
- ▶ Use of any key

Grade 7



Duration:
approx. 5 minutes

- ▶ Modulation
- ▶ Use of irregular time signatures
- ▶ Use of any key

Grade 8



Duration:
5-6 minutes

- ▶ Wide range of expressive techniques
- ▶ Creative use of form
- ▶ Extended techniques, wide range, chromaticism and rhythmic variation
- ▶ Use of any key

Exam guidance: Technical work



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

Initial

- ▶ Trumpet, cornet, flugelhorn, euphonium and baritone players perform a short exercise comprising a major scale (to the 5th), a triad and a lip slur.
- ▶ Trombonists perform two short exercises containing a triad, a lip slur and a chromatic scale.
- ▶ Initial exercises can be played from memory or using the music.

Grades 1-5

All candidates begin the technical work section by performing a lip flexibility exercise. They then choose one of the following options:

- ▶ Scales & arpeggios
- ▶ Exercises

Grades 6-8

All candidates begin the technical work section by performing a lip flexibility exercise and a chromatic scale. They then choose one of the following options:

- ▶ Scales & arpeggios
- ▶ Orchestral or brass band extracts

LIP FLEXIBILITY EXERCISES

All candidates at Grades 1-8 are required to perform a lip flexibility exercise. These exercises promote healthy warm-up technique, and are intended to encourage the development of systematic breathing, smooth and well-supported slurs, and a focused, even tone.

- ▶ Lip flexibility exercises must be played from memory.
- ▶ Lip flexibility exercises can be found on pages 245-258 of this syllabus.

SCALES & ARPEGGIOS

Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.

Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.

- ▶ All scales and arpeggios are to be performed ascending then descending. A breath may be taken at the top of the scale/arpeggio.
- ▶ All scales and arpeggios must be played from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.
- ▶ At Grades 1-5, candidates should play the scale followed immediately by the arpeggio. At Grades 6-8, candidates should play the major scale and major arpeggio in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- ▶ Trombone and bass trombone: while a *legato* tongue (smooth tongue) is accepted up to Grade 7, at Grade 8 the development of a specific 'slurred' tonguing style that mimics valve slurring is expected.

- ▶ Full details of scale patterns are given in the *Scales, Arpeggios & Exercises* books, although please note that minor changes have been made to the scales requirements in this syllabus.
- ▶ Articulation patterns for scales and arpeggios are available free from our website.

EXERCISES

Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique in performance, such as tonguing, breath control, finger/slide technique, mixed articulation, dynamics and wide leaps. Keys of the exercises match the scales & arpeggios requirements for the grade.

Candidates should prepare three exercises from the list for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in the *Scales, Arpeggios & Exercises books*.

ORCHESTRAL/BRASS BAND EXTRACTS

At Grades 6–8, candidates can demonstrate technique through performing extracts selected from a range of orchestral and brass band works.

Candidates should prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- ▶ Extracts may be played either from memory or using the music.
- ▶ Trumpet candidates must play all exercises on a B♭ trumpet, transposing as required. Parts written out in the transposed key are not allowed.
- ▶ Extracts must relate to the instrument entered (eg trumpet candidates must perform trumpet extracts rather than cornet extracts).

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

Exam guidance: Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge.

At Grades 6–8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

SIGHT READING

This test assesses candidates' ability to perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

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

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from trinitycollege.com/shop or from your local music shop.

Technical expectations for the tests are given in the tables on pages 22–23. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Transposed sight reading tests

At Grades 6–8, French horn and trumpet candidates are asked to transpose a previously unseen musical extract. This test simulates an orchestral or band situation.

French horn

The sight reading test will be in the key of C major.

F horn players will be expected to sight read as for horn in E \flat (ie down a tone). The first note will be played by the examiner.









Trumpet

The sight reading test will be in the key of C major.

B \flat trumpet players will be expected to sight read as for trumpet in C (ie up a tone). The first note will be played by the examiner.















Examples of transposed sight reading tests are available at trinitycollege.com/brass-resources

PARAMETERS FOR SIGHT READING TESTS

				Technical requirements	
	Time signatures*	Note and rest values*	Dynamics and tempi*	♩/♭: valved brass & French horn*	♩/♭: trombone & bass trombone*
Initial, Grade 1	$\frac{2}{4}$, $\frac{4}{4}$ (Grade 1 only)	♩, ♪ and ○	<i>mf</i> , <i>moderato</i>	tongued notes only three valves together not used	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 two-note slurs and ties	B♭-C (♭) introduced
Grade 3		♩, ♪ and ▮	<i>p</i> , <i>andante</i>	three valves together, slurred groups	
Grade 4		♩ and 7	<i>cresc.</i> , <i>delesc.</i>	<i>staccato</i> , accents	
Grade 5	$\frac{6}{8}$	♩ (groups of two and four) and 7	<i>mp</i> , <i>rall.</i> , <i>rit.</i> , <i>a tempo</i>		simple tenor clef (trombone)** 7th position
Grade 6	$\frac{3}{8}$	dotted quaver/semiquaver	<i>accel.</i> , <i>allegro</i>	transposition into E♭ for French horn and into C for trumpet (see page 21)	tenor clef (trombone)**
Grade 7	$\frac{9}{8}$	triplets		simple bass clef, new notation (French horn Grade 8)	
Grade 8	$\frac{2}{2}$, $\frac{3}{2}$ and changing time signatures	duplets		alto clef (trombone)** tenor clef (bass trombone)	

* Cumulative – tests may also include requirements from preceding grade(s)

** ♭: readers only

		Valved  brass*†	Valved  brass*	 trombone*	 trombone*	Range of test
Initial, 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	accidentals	accidentals	A, accidentals	G, 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: two octaves)
	minor	B, G	A, F			
Grade 7	major	A, A \flat	G, F \sharp	E	D	two octaves (French horn: two octaves and a semitone)
	minor	C, F \sharp	B \flat , E	F \sharp	E	
Grade 8	major	all	all	all	all	two octaves plus one note (French horn: two octaves and a minor 6th)
	minor	all	all	all	all	

* Cumulative – tests may also include requirements from preceding grade(s)

† Transposed sight reading for French horn and trumpet Grades 6-8 is written in the key of C major 23

AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring candidates to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from trinitycollege.com/shop or from your local music shop.

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Further guidance and example tests are available at trinitycollege.com/supporting-tests

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- ▶ Candidates are given a stimulus that 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.
- ▶ Examiners play 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.
- ▶ The test then follows. The examiner 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 style of the stimulus.

Motivic stimulus

This option requires candidates to improvise solo 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 then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ 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, they 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

This option requires candidates to improvise solo 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.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars
Times improvised section is played	1	2	2	2
Total to improvise	4 bars	8 bars	8 bars	8 bars
Time signatures*	$\frac{4}{4}$	/ / / / / / / /	/ / / / / / / /	$\frac{3}{4}$
Keys*	C major	F and G major	A minor	D and B \flat major, D and E minor
Number of chords per bar	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii \flat ⁵ , iv, V
Styles and speeds*	march, lullaby	fanfare, <i>moderato</i>	tango, <i>andante</i>	waltz, <i>allegretto</i>

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	2 bars	2 bars	2 bars
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
G and B minor	A and E \flat major	F \sharp and C minor	E and A \flat major	C \sharp and F minor
1	up to 2	up to 2	up to 2	up to 2
I, ii, IV, V i, ii \flat 5, iv, V	I, ii, IV, V, vi i, ii \flat 5, iv, V, VI	I, ii, IV, V, vi i, ii \flat 5, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii \flat 5, III, iv, V, VI 7ths	all chords, 7ths, 9ths, suspensions
<i>adagio</i> , <i>allegro</i>	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	gigue, <i>grave</i>	impressionistic, irregular dance

Motivic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of stimulus	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars
Time signatures*	$\frac{4}{4}$	/ / / / / / / / / / / / / /	/ / / / / / / / / / / / / /	$\frac{3}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties
Articulation*	/ / / / / / / / / / / / / /	/ / / / / / / / / / / / / /	<i>staccato</i>	/ / / / / / / / / / / / / /
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th
Keys*	C major	F and G major	A minor	D and B \flat major, D and E minor

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	1 bar	1 bar	1 bar
8-12 bars	8-12 bars	12-16 bars	12-16 bars	12-16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
syncopation	semiquavers			triplets, duplets
accents	slurs	acciaccaturas		<i>sfz</i>
minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
G and B minor	A and E \flat major	F \sharp and C minor	E and A \flat major	C \sharp and F minor

Harmonic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of chord sequence	4 bars	4 bars	4 bars	4 bars
Times chord sequence is played	1	2	2	2
Total to improvise	4 bars	8 bars	8 bars	8 bars
Number of chords per bar	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V
Keys	C major	C, F, G major		

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
1	1	1	1	1
i, iv, V	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all chords, 7ths, 9ths, suspensions
A, D, E, G, B minor		C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		

MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as their knowledge of notation and their instrument. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first.

Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations that might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

The following table gives example questions and responses.

	Parameters*	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	A treble clef
	Identify key/time signatures	What is this called?	A time signature
	Basic musical terms and signs	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	A 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	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 ♩ = 72	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	A 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?	A scale
	Transposition (for transposing instruments)	When you play this note, which note actually sounds?	D
	Warm up	How might you warm up in preparation for playing this piece?	Sustaining long breaths
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 how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

Exam guidance: Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the table on page 12. 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 attainment levels as follows:

Total mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE PIECES ARE MARKED

Each piece is awarded three separate marks corresponding to three specific 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:

Fluency & 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, covering the various technical demands of the music.

Communication & 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 components to form a maximum total mark for each piece as follows:

Max. mark for each piece	Component
7	FLUENCY & ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION & INTERPRETATION
22	TOTAL MARK FOR EACH PIECE

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark:

	7 MARKS	6 MARKS	5 MARKS
Fluency & accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	7 MARKS	6 MARKS	5 MARKS
Technical facility	<p>The various technical demands of the music fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	8 MARKS	7 MARKS	6 MARKS
Communication & interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details omitted.</p> <p>Communication and interpretation mostly effective.</p>

4 MARKS

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.

A reasonable degree of accuracy in notes despite a number of errors.

3 MARKS

Only a limited sense of fluency with a lack of basic control of pulse and rhythm.

Accuracy in notes sporadic, with errors becoming intrusive.

1-2 MARKS

Little or no sense of fluency – control of pulse and rhythm not established.

Accuracy in notes very limited with many errors of substance.

4 MARKS

The various technical demands of the music generally managed despite some inconsistencies.

A basic level of tone control despite some insecurity.

3 MARKS

The technical demands of the music often not managed.

The performance lacks a basic level of tone control.

1-2 MARKS

Many or all of the technical demands of the music not managed.

Significant flaws in tone control.

5 MARKS

A reasonable level of stylistic understanding though some performance details omitted.

Communication and interpretation basically reliable though with some lapses.

3-4 MARKS

Stylistic understanding generally lacking with limited realisation of performance details.

Communication and interpretation inconsistent.

1-2 MARKS

Stylistic understanding not apparent with little or no realisation of performance details.

Communication and interpretation ineffective.

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark:

	DISTINCTION 13-14 MARKS	MERIT 11-12 MARKS
Scales & arpeggios	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Exercises and orchestral/ brass band extracts	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

**PASS
9-10 MARKS**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

**BELOW PASS 1
6-8 MARKS**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2
1-5 MARKS**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark:

	DISTINCTION 9-10 MARKS	MERIT 8 MARKS
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

**PASS
6-7 MARKS**

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.

A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.

**BELOW PASS 1
4-5 MARKS**

Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.

Accuracy in notes sporadic with no attention to musical detail.

**BELOW PASS 2
1-3 MARKS**

Little or no sense of fluency – control of pulse, rhythm and tonality not established.

Accuracy in notes very limited with no attention to musical detail.

A generally reliable degree of aural perception in most aspects though with some imprecision.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited aural perception with some lack of precision in most aspects.

Hesitant or uncertain responses.

Unreliable aural perception in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable degree of musical knowledge in most aspects.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited degree of musical knowledge in most aspects.

Hesitant or uncertain responses.

Unreliable musical knowledge in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.

Some element of creativity and imagination in the response.

A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.

A lack of creativity and imagination in the response.

Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.

Little or no creativity or imagination in the response.

French Horn: Grades 1-5

EXAM DURATION

The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Grade 1-5 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

French Horn: Grade 1

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ALAN	Ancient Towers	1st Recital Series for F Horn*	Curnow CMP076102-400
2.	BERNSTEIN	One Hand, One Heart, p7	Easy Winners for Treble Brass*	Brass Wind 0124TC
3.	BOSWELL	Little Donkey, p5	Winners Galore for Treble Brass*	Brass Wind 0118TC
4.	DALY	Postman Pat, p5	Winners Galore for Treble Brass*	Brass Wind 0118TC
5.	DAVIS	Mordred's Castle	Hornets Nest	Brass Wind 0143
6.	GANGE	Folk Song or Melody	The Jaunty Horn	Piper HN001/F
7.	GERVAISE	Allemande	Bravo! Horn in F	Boosey M060110689
8.	GRAHAM	Moscow or Paris	Cityscapes for Horn in F	Gramercy
9.	GUNNING	Echoes or Sad Café	The Really Easy Horn Book	Faber 0571509967
10.	JENNINGS & HORNER	Titanic Theme, p12	Easy Winners for Treble Brass*	Brass Wind 0124TC
11.	JOHNSON	Evening Shadows	1st Recital Series for F Horn*	Curnow CMP076102-400
12.	OFFENBACH	Two Mighty Men-at-Arms	Ten Easy Tunes	Fentone F486
13.	PEARSON	Stepwise	The Really Easy Horn Book	Faber 0571509967
14.	PURCELL	Rigaudon	World Famous Classics*	Fentone F815
15.	RANDALL	Swings and Roundabouts		Broadbent 11706
16.	SUSATO	La mourisque	Winner Scores All for Treble Brass*	Brass Wind 0138TC
17.	TCHAIKOVSKY	Dance of the Mirlitons	Winner Scores All for Treble Brass*	Brass Wind 0138TC
18.	TRAD.	Russian Lullaby	Horn Solos book 1	Faber 0571512577
19.	TRAD. SCOTTISH	The Night Visiting Song	Bravo! Horn in F	Boosey M060110689
20.	TRAD. SPIRITUAL	All Night, All Day, p7	Easy Winners for Treble Brass*	Brass Wind 0124TC
21.	WEDGWOOD	Cheeky Cherry or Hot Chilli	Really Easy Jazzin' About (French Horn)	Faber 057152172X

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	DAVIS	Geared Up <i>or</i> Tiny Minuet	Polished Brass	Brass Wind 6022TC
2.	GREGSON	Hungarian Dance, no. 4 <i>or</i> Lullaby, no. 8	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
3.	MOZART	Theme from <i>A Musical Joke</i> , p3	Easy Winners for Treble Brass	Brass Wind 0124TC
4.	NIGHTINGALE	Coo's Blues, no. 3 <i>or</i> Ready, Aim, Fire!, no. 4	Easy Jazzy 'Tudes (Treble Clef)	Warwick TR042
5.	SPARKE	Modal Melody, no. 3 <i>or</i> Ticker Tape Parade, no. 5	Skilful Studies for Horn	Anglo AMP099-400
6.	TRAD.	Give Me Joy in My Heart, p6	Winners Galore for Treble Brass	Brass Wind 0118TC

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** *or* section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

► Grade 1 lip flexibility exercise (F horn *or* B \flat horn) (see page 245)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- C major
- A minor (candidates' choice of natural *or* harmonic *or* melodic minor)

one octave

min.
♩ = 46-60

mf

tongued

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a** *or* **1b**, **2a** *or* **2b**, and **3a** *or* **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the French horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs

French Horn: Grade 2

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ARBEAU	Pavane from <i>Orchésographie</i>	Horn Solos book 1	Faber 0571512577
2.	BART	Where Is Love?, p14	Easy Winners for Treble Brass*	Brass Wind 0124TC
3.	BISSILL	Promenade	Going Solo (Horn)	Faber 0571514286
4.	BULLARD	Circus Rock	Circus Skills for Horn and Piano	Clifton C153
5.	CAMPBELL	Hunting Song	Horn Solos book 1	Faber 0571512577
6.	COURT	March Majestic	1st Recital Series for F Horn*	Curnow CMP076102-400
7.	CURNOW	The Red Balloon	1st Recital Series for F Horn*	Curnow CMP076102-400
8.	DAVIS	Blow Me Down	Hornets Nest	Brass Wind 0143
9.	DI CAPUA	O sole mio	All Jazzed Up (F horn edition)	Brass Wind 1108F
10.	GANGE	A Jaunty Tune or Slow Dance	The Jaunty Horn	Piper HN001/F
11.	HAYDN	St Anthony Chorale	Horn Solos book 1	Faber 0571512577
12.	HOWARD & BLAIKLEY	Miss Marple Theme, p9	Winners Galore for Treble Brass*	Brass Wind 0118TC
13.	MENDELSSOHN	Nocturne from <i>A Midsummer Night's Dream</i> , p12	Winners Galore for Treble Brass*	Brass Wind 0118TC
14.	MOZART	Aria from <i>Don Giovanni</i>	Winner Scores All for Treble Brass*	Brass Wind 0138TC
15.	OSBORNE & MAY	Eastenders, p13	Easy Winners for Treble Brass*	Brass Wind 0124TC
16.	PEARSON	Girls and Boys	The Really Easy Horn Book	Faber 0571509967
17.	PINKARD, CASEY & BERNIE	Sweet Georgia Brown	All Jazzed Up (F horn edition)	Brass Wind 1108F
18.	PURCELL	Trumpet Tune	Winner Scores All for Treble Brass*	Brass Wind 0138TC
19.	RANDALL	Marching Tune		Broadbent 11707
20.	SHORE	In Dreams	Movie Instrumental Solos for Horn in F**	Alfred IFM0313CD
21.	TRAD.	Greensleeves	Skilful Solos for Horn in F	Anglo AMP192-400
22.	TRAD.	Men of Harlech	Winner Scores All for Treble Brass*	Brass Wind 0138TC
23.	TRAD. SPIRITUAL	Nobody Knows	Going Solo (Horn)	Faber 0571514286
24.	WEDGWOOD	Easy Tiger or Keep Truckin'	Really Easy Jazzin' About (French Horn)	Faber 057152172X

* Must be played with the piano accompaniment, which is available separately

** CD accompaniment only

Group B (unaccompanied)

1.	BLAKESON	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove (F horn edition)	Brass Wind 1141FTC
2.	DAVIS	Jumping Jack Rap or Rat Rag	Polished Brass	Brass Wind 6022TC
3.	GREGSON	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
4.	NIGHTINGALE	The Nuthatch, no. 6 or The Sleuth, no. 7	Easy Jazzy 'Tudes (Treble Clef)	Warwick TR042
5.	SPARKE	Cowboy Carol, no. 12 or Tom's Tune, no. 13	Skilful Studies for Horn	Anglo AMP099-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

► Grade 2 lip flexibility exercise (F horn or B \flat horn) (see page 245)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:				tongued or slurred as requested by the examiner
	► D and B \flat major	one octave	min. ♩ = 50-66	
► B minor (candidates' choice of natural or harmonic or melodic minor)				

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the French horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs ii) Identify the change as rhythm or pitch

French Horn: Grade 3

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BART	Food Glorious Food	Winner Scores All for Treble Brass*	Brass Wind 0138TC
2. BERNSTEIN	America	Winner Scores All for Treble Brass*	Brass Wind 0138TC
3. BISSILL	Sad Song	Going Solo (Horn)	Faber 0571514286
4. BRIGHTMORE	Any one of <i>Three Easy Solos for Horn & Piano</i>		Emerson E149
5. DAVIS	Taco Taco! or En Cor	Hornets Nest	Brass Wind 0143
6. FAURÉ	Pavane, p16	Easy Winners for Treble Brass*	Brass Wind 0124TC
7. GOODWIN	The Trap	Winning Matrix (F horn edition)*	Brass Wind 0146F
8. GOSSEC	Tambourin	World Famous Classics*	Fentone F815
9. HANDEL	Largo from <i>Xerxes</i>	World Famous Classics*	Fentone F815
10. HANMER	Prelude, no. 1 or Waltz, no. 2	Suite for Horn	Emerson E31
11. JOHN	Can You Feel the Love Tonight?	Undercover Hits for F Horn	Brass Wind 1145
12. JOHNSON	Excursion	1st Recital Series for F Horn*	Curnow CMP076102-400
13. LAWRENCE	Carillon or Homage	In Concert (F horn edition)	Brass Wind 1104F
14. LEDBURY	Three and Easy	Big Chillers for F Horn	Brass Wind 1154
15. LLOYD WEBBER	Close Every Door to Me	Winner Scores All for Treble Brass*	Brass Wind 0138TC
16. MANCINI	Pink Panther	All Jazzed Up (F horn edition)	Brass Wind 1108F
17. MOZART	Andante from <i>La ci darem la mano</i>	1st Recital Series for F Horn*	Curnow CMP076102-400
18. MOZART	Ave verum		Fentone F403
19. NORMAN	James Bond Theme, p19	Easy Winners for Treble Brass*	Brass Wind 0124TC
20. PETTY	Wheels	Let's Face the Music for F Horn	Brass Wind 2132
21. SACKMAN	Rumba, no. 2 or Scarborough Dreaming, no. 5	Folio IV	Warwick HN016
22. SCHÖNBERG	Castle on a Cloud	Winning Matrix (F horn edition)*	Brass Wind 0146F
23. SHORE	Evenstar	Lord of the Rings – Instrumental Solos (Horn in F)**	Warner IFM0409CD
24. TCHAIKOVSKY	Humoresque	Going Solo (Horn)	Faber 0571514286
25. WILLIAMS	Hedwig's Theme	Movie Instrumental Solos for Horn in F**	Alfred IFM0313CD
26. WOOLFENDEN	Space Patrol	Up Front Album for F Horn book 2	Brass Wind 0114

* Must be played with the piano accompaniment, which is available separately

** CD accompaniment only

Group B (unaccompanied)

1.	BLAKESON	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove (F horn edition)	Brass Wind 1141FCD
2.	DAVIS	Flamenco Flirt (in D minor) or Horn of Wonder	Polished Brass	Brass Wind 6022TC
3.	GALE	Spy P.I.	JAZZFX for Horn in F	Brass Wind 1164FCD
4.	GREGSON	Bulgarian Dance, no. 15 or Folk Song, no. 17	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
5.	LAWRANCE	Off Beat or Staccato Ritmico	Featuring Melody for Treble Brass	Brass Wind 6006
6.	NIGHTINGALE	Slinky, no. 13	Easy Jazzy 'Tudes (Treble Clef)	Warwick TRO42
7.	SPARKE	Contrasts, no. 30 or Shepherd's Song, no. 33	Skilful Studies for Horn	Anglo AMP099-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

► Grade 3 lip flexibility exercise (F horn or B \flat horn) (see page 246)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ► E\flat and G (lower octave) major ► C and D minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<p>one octave</p>	<p>min. ♩ = 54-72</p>	<p><i>mf</i></p>	<p>tongued or slurred as requested by the examiner</p>

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the French horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars	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)
Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	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 in which bar the change has occurred ii) Identify the change as rhythm or pitch

French Horn: Grade 4

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BERNSTEIN	Somewhere	Great Winners for Treble Brass*	Brass Wind 0132TC
2.	BIZET	Theme from <i>L'Arlésienne</i>	Going Solo (Horn)	Faber 0571514286
3.	BULLARD	Russian Galop	Circus Skills for Horn and Piano	Clifton C153
4.	CARR	Ghosts of Fountains Abbey	Top Line Album (F horn edition)	Brass Wind 113F
5.	DAVIS	Zarabanda	Hornets Nest	Brass Wind 0143
6.	GOODWIN	633 Squadron	Great Winners for Treble Brass*	Brass Wind 0132TC
7.	GRAHAM	New York	Cityscapes for Horn in F	Gramercy
8.	HANMER	Finale, no. 4	Suite for Horn	Emerson E31
9.	HOWARD	Fly Me to the Moon	Latino for Horn in F	Brass Wind 1143
10.	HUMPERDINCK	Hänsel and Gretel	Horn Talk	Brass Wind 1135
11.	IPPOLITOV-IVANOV	Cortège	Undercover Hits for F Horn	Brass Wind 1145
12.	KOSMA	Autumn Leaves	Big Chillers for F Horn	Brass Wind 1154
13.	MENDELSSOHN	Nocturne from <i>A Midsummer Night's Dream</i>	Horn Solos book 1	Faber 0571512577
14.	PUCCINI	Nessun dorma	Going Solo (Horn)	Faber 0571514286
15.	PUCCINI	O mio babbino caro	Cordially Yours	Brass Wind 2160
16.	ROGERS & HART	Blue Moon	Jazzed Up Too (F horn edition)	Brass Wind 1111F
17.	SCHÖNBERG	Bring Him Home	Winning Matrix (F horn edition)*	Brass Wind 0146F
18.	SCHUMANN	Curious Story	Winning Matrix (F horn edition)*	Brass Wind 0146F
19.	SCRIABIN	Romance		Henle HN576
20.	SONDHEIM	Send in the Clowns	A Little Light Music for F Horn	Brass Wind 2118
21.	STÖLZEL/J S BACH	Bist du bei mir	World Famous Classics*	Fentone F815
22.	TARTINI	Sarabande	Festive Baroque for F/E♭ Horn	De Haske DHP1043557-400
23.	TAYLOR & DALLAS	Film '87	Jazzed Up Too (F horn edition)	Brass Wind 1111F
24.	TCHAIKOVSKY	Theme from <i>Symphony no. 5</i>	Horn Solos book 1	Faber 0571512577
25.	WEILL	Mack the Knife	Big Chillers for F Horn	Brass Wind 1154

Group B (unaccompanied)

1.	BLAKESON	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove (F horn edition)	Brass Wind 1141FCD
2.	DAVIS	Irish Jig or Smart Card (in D major)	Polished Brass	Brass Wind 6022TC
3.	GALE	Future Bright	JAZZFX for Horn in F	Brass Wind 1164FCD
4.	LAWRANCE	Restless or Rondo	Featuring Melody for Treble Brass	Brass Wind 6006
5.	MILLER	Bothie Ballad	Progressive Brass Studies	Faber 0571513204
6.	NIGHTINGALE	Blues for Big Ears, no. 15	Easy Jazzy 'Tudes (Treble Clef)	Warwick TRO42
7.	SPARKE	Opera Buffa, no. 32 or Ursa Minor, no. 35 or Ursa Major, no. 37	Skilful Studies for Horn	Anglo AMPO99-400

TECHNICAL WORK

- ▶ Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).
- ▶ Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

- ▶ Grade 4 lip flexibility exercise (F horn or B \flat horn) (see page 246)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- ▶ F major
- ▶ F minor (candidates' choice of *either* harmonic or melodic minor)
- ▶ E major
- ▶ E minor (candidates' choice of *either* harmonic or melodic minor)

two octaves

one octave

min.
♩ = 60-104

mf

tongued
or slurred
as
requested
by the
examiner

Plus:

- ▶ Whole-tone scale starting on F
- ▶ Chromatic scale starting on C

two octaves

one octave

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the French horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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

French Horn: Grade 5

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	AHBEZ	Nature Boy	Latino for Horn in F	Brass Wind 1143
2.	ANDERSON	Blue Tango	Winning Matrix (F horn edition)*	Brass Wind 0146F
3.	BERNSTEIN	Maria	A Little Light Music for F Horn	Brass Wind 2118
4.	BONFA	Manha de Carnaval	Latino for Horn in F	Brass Wind 1143
5.	CHERUBINI	Sonata no. 1	Two Sonatas (Concert Etudes)	Schirmer GS33559
6.	DAMASE	Berceuse, op. 19		Leduc AL20897
7.	FAURÉ	Après un rêve	Cordially Yours	Brass Wind 2160
8.	GODFREY	Prelude, no. 1 or Gigue, no. 3	Three Impromptus	Brass Wind 2144
9.	GRAHAM	Buenos Aires	Cityscapes for Horn in F	Gramercy
10.	HANDEL	Mirth Admit Me of Thy Crew	Horn Solos book 2	Faber 0571512585
11.	HESS	Hetty Wainthrop Investigates	Winning Matrix (F horn edition)*	Brass Wind 0146F
12.	HUPFELD	As Time Goes By	Big Chillers for F Horn	Brass Wind 1154
13.	MOZART	Romance (2nd movt from <i>Concerto no. 3 in Eb, K. 447</i>)		Bärenreiter BA 5312-90
14.	PARKER	Blues Train	Top Line Album (F horn edition)	Brass Wind 1113F
15.	PARKER	Mapp and Lucia	The Music of Jim Parker for F Horn	Brass Wind 1133
16.	PARKER	The Midsomer Murders	The Music of Jim Parker for F Horn	Brass Wind 1133
17.	RAMSKILL	In the Fast Lane	Jazzed Up Too (F horn edition)	Brass Wind 1111F
18.	SAINT-SAËNS	Romance, op. 36	Solos for the Horn Player	Schirmer GS33005
19.	SAINT-SAËNS	The Swan		Fentone F202-401
20.	SHOSTAKOVICH	Romance from <i>The Gadfly</i>	Undercover Hits for F Horn	Brass Wind 1145
21.	TCHAIKOVSKY	Waltz	Cordially Yours	Brass Wind 2160
22.	WARREN & GORDON	Chattanooga Choo-Choo	Big Chillers for F Horn	Brass Wind 1154
23.	WILLIAMS	Raiders March	Great Winners for Treble Brass*	Brass Wind 0132TC
24.	WILSON	Bebop	Bebop to Rock (F/Eb Horn)	Clifton C169
25.	WOOLFENDEN	Moonlight Rumba or Shore Dance	Horn Dances	Brass Wind 1126

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	J S BACH	Bourée 1 from <i>Suite no. 3</i>	Six Suites for Cello (trans. Hoss)	Southern HL03770619
2.	DAVIS	Coromandel, no. 6 or Postillion, no. 12	Around the Horn	Emerson LD01
3.	FRANZ	Etude no. 7 or Etude no. 9	Etudes and Concert Etudes	Kalmus K04523
4.	GALE	Aye Carumba!	JAZZFX for Horn in F	Brass Wind 1164FCD
5.	LAWRANCE	Hornpipe or Romanza	Featuring Melody for Treble Brass	Brass Wind 6006
6.	LAWRANCE	Interlude for Horn in F	In Concert (F horn edition)	Brass Wind 1104F
7.	MAXIME- ALPHONSE	Study no. 7 or Study no. 12	200 Etudes nouvelles vol. 2	Leduc AL16720
8.	NIGHTINGALE	The Turkey, no. 22	Easy Jazzy *Tudes (Treble Clef)	Warwick TR042

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

Grade 5 lip flexibility exercise (F horn or B \flat horn) (see page 247)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio: <ul style="list-style-type: none"> ▶ G major ▶ G and E\flat minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	min. ♩ = 66-112	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	
	<ul style="list-style-type: none"> ▶ A\flat major ▶ C\sharp minor (candidates' choice of <i>either</i> harmonic or melodic minor) 				one octave
	Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 				two octaves
	<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 				one octave

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the French horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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, then 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

French Horn: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
▶ Lip flexibility exercise <i>and</i> chromatic scale	
▶ <i>Either</i> scales & arpeggios or orchestral extracts	
SUPPORTING TEST 1	10
▶ Transposed sight reading	
SUPPORTING TEST 2	10
ONE of the following:	
▶ Aural	
▶ Improvisation	
TOTAL	100

French Horn: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ARLEN & HARBURG	(Somewhere) Over the Rainbow		Studio M0050045427
2.	BOYCE	1st movt from <i>Symphony no. 4</i>	O solo mio (F horn edition)	Brass Wind 2114F
3.	BOZZA	En Irlande		Leduc AL20930
4.	BRAHMS	Scherzo from <i>Serenade in D</i> , op. 11	Solos for the Horn Player	Schirmer GS33005
5.	DEBUSSY	The Girl with the Flaxen Hair	Cordially Yours	Brass Wind 2160
6.	DUNHILL	Allegro vivo <i>and</i> Poco adagio (2nd movt <i>and</i> 3rd movt from <i>Cornucopia</i> , op. 95)		Boosey MO60020025
7.	GERSHWIN	I Got Rhythm	A Little Light Music for F Horn	Brass Wind 2118
8.	GOUNOD	No. 3	6 Pièces mélodiques originales vol. 2	Billaudot GB3368
9.	HARBACH & KERN	Smoke Gets in Your Eyes	Let's Face the Music for F Horn	Brass Wind 2132
10.	HAYDN	2nd movt from <i>Concerto no. 2</i> (F/D ed.)		Boosey MO60111297
11.	HINDEMITH	Ruhig bewegt (2nd movt from <i>Horn Sonata 1939</i>)		Schott ED3642
12.	LARSSON	Lento cantabile (2nd movt from <i>Concertino</i> , op. 45 no. 5)		Gehrmans GEH005
13.	MANCINI	Moon River	Let's Face the Music for F Horn	Brass Wind 2132
14.	MOZART	Allegro (3rd movt from <i>Concerto no. 3 in Eb</i> , K. 447)		Bärenreiter BA 5312-90
15.	MOZART	Romance (2nd movt from <i>Concerto no. 4 in Eb</i> , K. 495)		Bärenreiter BA 5313-90
16.	PARKER	The House of Eliott	The Music of Jim Parker for F Horn	Brass Wind 1133
17.	PROKOFIEV	Montagues and Capulets	Cordially Yours	Brass Wind 2160
18.	RIDOUT	1st movt from <i>Concertino for Horn</i>		Emerson E71
19.	SCHÖNBERG	I Dreamed a Dream	A Little Light Music for F Horn	Brass Wind 2118
20.	F STRAUSS	Andante (2nd movt from <i>Concerto for Horn</i> , op. 8)		Schirmer GS33556
21.	WAGNER	Tannhäuser Overture	Horn Talk	Brass Wind 1135
22.	WOOLFENDEN	War Dance or Lotus Waltz	Horn Dances	Brass Wind 1126

Group B (unaccompanied)

1.	J S BACH	Suite no. 1, Gigue	Six Suites for Cello (trans. Hoss)	Southern HLO3770619
2.	CONCONE	Study no. 17	Concone Studies for Horn	Emerson E299a

3.	DAVIS	Sparkplug, no. 21 or Foolhardy, no. 23	Around the Horn	Emerson LD01
4.	FRANZ	Etude no. 15 or Etude no. 20	Etudes and Concert Etudes	Kalmus K04523
5.	KOPPRASCH	Study no. 17 or Study no. 25	60 Studies book 1	IMC 1732
6.	LAWRANCE	Jazz Suite, no. 5: Three on Five or La chase	Featuring Melody for Treble Brass	Brass Wind 6006
7.	MAXIME- ALPHONSE	Study no. 5 or Study no. 24	200 Etudes nouvelles vol. 2	Leduc AL16720
8.	MCKENZIE	Czardas or Hornpipe	Rhythms of Life	Con Moto CMT1007
9.	SHAW	No. 1	Just Desserts – Frippery Style	Hornists’ Nest HN81

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity’s book *French Horn Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise (F horn or Bb horn) (see page 247)
- ▶ Chromatic scale starting on Ab (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres: ▶ Ab major, G# minor ▶ D major, D minor	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL EXTRACTS (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. *Either* Beethoven: Sinfonie Nr. 6, 1. Satz & 3. Satz (pages 6-7, 1st horn in F; 1st movt: bars 37-53; 3rd movt: bars 133-161)
or Wagner: Siegfried-Idyll (page 83, entire extract)

2. *Either* Brahms: Sinfonie Nr. 1, 2. Satz (page 17, 1st horn in E: entire extract)
or Mendelssohn: Ein Sommernachtstraum, Nr. 7 Notturmo (page 39, beginning to bar 34)

3. Weber: Der Freischütz, Ouverture (page 84, 3rd horn in C only: entire extract)
(Extracts from *Orchester Probespiel* (Peters EP8663))

SUPPORTING TESTS

Candidates prepare:

- ▶ Transposed sight reading
- ▶ Aural or improvisation

Transposed sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract involving transposition. See pages 21-23 for sight reading parameters and transposition requirements.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

French Horn: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ABBOTT	Alla Caccia		Weinberger M570054206
2.	BEETHOVEN	Scherzo from <i>Septet</i> , op. 20	Solos for the Horn Player	Schirmer GS33005
3.	BLOOM	Give Me the Simple Life	O solo mio (F horn edition)	Brass Wind 2114F
4.	BRAHMS	3rd movt from <i>Symphony no. 3</i>	Horn Talk	Brass Wind 1135
5.	CARR	Idyll	A Day in the Country	Broadbent 12003
6.	CHABRIER	España	Horn Talk	Brass Wind 1135
7.	CHOPIN	Etude Tristesse	Cordially Yours	Brass Wind 2160
8.	CLEWS	Burlesca and Serenata	Partita for Horn & Piano	Paterson's PAT60705
9.	COOKE	Rondo in B♭		Schott ED10231
10.	DAMASE	Pavane variée		Lemoine HX23738
11.	DANZI	Larghetto (2nd movt from <i>Sonata</i> , op. 44) (E edition)		Birdalone DAN44
12.	GLAZUNOV	Reverie, op. 24		Belaieff BEL343
13.	GOUNOD	No. 4	6 Pièces mélodiques originales vol. 2	Billaudot GB3368
14.	HINDEMITH	Massig bewegt (1st movt from <i>Horn Sonata 1939</i>)		Schott ED3642
15.	KHACHATURIAN	Sabre Dance	Cordially Yours	Brass Wind 2160
16.	LARSSON	1st movt or 3rd movt from <i>Concertino</i> , op. 45 no. 5		Gehrmans GEH005
17.	MOZART	Allegro (1st movt from <i>Concerto no. 3 in E♭</i> , K. 447) (with cadenza)		Bärenreiter BA 5312-90
18.	MOZART	Rondo (3rd movt from <i>Concerto no. 4 in E♭</i> , K. 495)		Bärenreiter BA 5313-90
19.	RAVEL	Pavane pour une infante défunte	Solos for the Horn Player	Schirmer GS33005
20.	RIDOUT	2nd movt and 3rd movt from <i>Concertino for Horn</i>		Emerson E71
21.	F STRAUSS	Allegro moderato or Tempo I (1st movt or 3rd movt from <i>Concerto for French Horn</i> , op. 8)		Schirmer GS33556
22.	F STRAUSS	Nocturno, op. 7		Universal UE1368
23.	R STRAUSS	2nd movt from <i>Concerto no. 1</i> , op. 11		Universal UE34725
Group B (unaccompanied)				
1.	J S BACH	Bourée 1 from <i>Suite no. 4</i> or Sarabande from <i>Suite no. 5</i>	Six Suites for Cello (trans. Hoss)	Southern HL03770619

2.	BOURGEOIS	No. 2: Andante espressivo (in F only)	Fantasy Pieces for Horn	Brass Wind 3103
3.	DAVIS	Sweet Pea, no. 11 or Espresso Tango, no. 14	Hornabout	Emerson LD04
4.	FRANZ	Etude no. 18 or Etude no. 19	Etudes and Concert Etudes	Kalmus KO4523
5.	KOPPRASCH	Study no. 15 or Study no. 28	60 Studies book 1	IMC 1732
6.	MAXIME-ALPHONSE	Study no. 35 or Study no. 37 or Study no. 40	200 Etudes nouvelles vol. 3	Leduc AL16721
7.	MCKENZIE	Habanera	Rhythms of Life	Con Moto CMT1007
8.	SHAW	No. 3	Just Desserts – Frippery Style	Hornists' Nest HN81

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise (F horn or B \flat horn) (see page 247)
- ▶ Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres:

- ▶ B major, B minor*
- ▶ A major, A minor

Plus:

- ▶ 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*

two
octaves

min.
♩ = 80-126

f or *mf*
or *p*

tongued
or slurred
as
requested
by the
examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL EXTRACTS (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

* Candidates may choose either upper or lower octave

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)
(Extracts from *Orchester Probespiel* (Peters EP8663))

SUPPORTING TESTS

Candidates prepare:

- ▶ Transposed sight reading
- ▶ Aural or improvisation

Transposed sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract involving transposition. See pages 21-23 for sight reading parameters and transposition requirements.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

French Horn: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	J S BACH	Quoniam tu solus sanctus from <i>Mass in B minor</i>	Absolutely Horn	Brass Wind 2123
2.	BEETHOVEN	Allegro moderato (1st movt from <i>Horn Sonata in F</i> , op. 17)		Brass Wind 3129
3.	BISSILL	Valse Noir		Brass Wind 3130
4.	BRUCKNER	2nd movt from <i>Symphony no. 7</i>	Absolutely Horn	Brass Wind 2123
5.	CARR	The Happy Fox or To Home!	A Day in the Country	Broadbent 12003
6.	CHERUBINI	Sonata no. 2	Two Sonatas (Concert Etudes)	Schirmer GS33559
7.	DUKAS	Villanelle	Solos for the Horn Player	Schirmer GS33005
8.	GLIÈRE	2nd movt from <i>Concerto</i>		Pizka C55a
9.	HAYDN	1st movt or 3rd movt from <i>Concerto no. 1 in D</i>		Breitkopf EB3031
10.	HINDEMITH	Mäßig Schnell (Moderately fast) and Sehr Schnell (Very fast) (1st movt and 2nd movt from <i>Concerto for Horn</i>)		Schott ED 4024
11.	JACOB	Adagio molto (2nd movt from <i>Concerto for Horn and Strings</i>)		Stainer 2627
12.	MOZART	Allegro or Rondo (with cadenza) (1st movt or 3rd movt from <i>Concerto no. 2 in Eb</i> , K. 417)		Bärenreiter BA5311-90
13.	MOZART	Rondo (3rd movt from <i>Horn Quintet</i> , K. 407)		Brass Wind 3128
14.	SAINT-SAËNS	Morceau de concert, op. 94		Durand DF00460500
15.	R STRAUSS	1st movt from <i>Concerto no. 1</i> , op. 11		Universal UE34725
16.	TELEMANN	Vivace (1st movt from <i>Concerto in D for French Horn</i>)		Schirmer GS33554
17.	VAN HEUSEN	Here's that Rainy Day	O solo mio (F horn edition)	Brass Wind 2114F
18.	VINTER	Hunter's Moon		Boosey MO60028755
Group B (unaccompanied)				
1.	J S BACH	Allemande or Courante from <i>Suite no. 4</i>	Six Suites for Cello (trans. Hoss)	Southern HL03770619
2.	BOURGEOIS	Scherzando e grottesco, no. 3 or Allegro, no. 5	Fantasy Pieces for Horn	Brass Wind 3103
3.	DAVIS	Hazy Days, no. 10 or Call Out, no. 17 or All of a Flutter, no. 22	Hardcor Two	Emerson LD03
4.	DAVIS	Over the Eight, no. 9	Hornabout	Emerson LD04
5.	DE PRE	No. 8 or no. 11	20 Etudes pour le cor grave	Billaudot GB2127

6.	FRANZ	Etude no. 26 or Concert Etude no. 2	Etudes and Concert Etudes	Kalmus K04523
7.	KOPPRASCH	Study no. 31 or Study no. 33	60 Studies book 1	IMC 1732
8.	MAXIME-ALPHONSE	Study no. 13 or Study no. 18	200 Etudes nouvelles vol. 4	Leduc AL16392
9.	SHAW	No. 11	Just Desserts – Frippery Style	Hornists' Nest HN81

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *French Horn Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise (F horn or B \flat horn) (see page 248)
- ▶ Chromatic scale starting on F \sharp (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres:	three octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
▶ B \flat major, B \flat minor	two octaves			
▶ D \flat major, C \sharp minor	two octaves			
▶ F \sharp major, F \sharp minor	two octaves			
Plus:	three octaves			
▶ Whole-tone scale starting on B \flat	two octaves			
▶ Dominant 7th in the key of E \flat				
▶ Diminished 7th starting on B \flat				
▶ Crabwise scale from F (tongued or slurred in groups of eight notes)				
▶ Dominant 7th in the key of B	one octave			
▶ Diminished 7th starting on F \sharp				
▶ Augmented arpeggio starting on F \sharp and D \flat				
▶ C major hand-stopped scale*				

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL EXTRACTS (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Orchester Probespiel* (Peters EP8663))

SUPPORTING TESTS

Candidates prepare:

- ▶ Transposed sight reading
- ▶ Aural or improvisation

Transposed sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract involving transposition. See pages 21-23 for sight reading parameters and transposition requirements.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key	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
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

E♭ Tenor Horn: Grades 1-5

EXAM DURATION

The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Grade 1-5 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 	
SUPPORTING TESTS	20
Any TWO of the following: <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

E♭ Tenor Horn: Grade 1

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BERNSTEIN	One Hand, One Heart, p7	Easy Winners for Treble Brass*	Brass Wind 0124TC
2.	BOURGEOIS	Little Yellow Idol	Up Front Album for E♭ Horn book 1	Brass Wind 0108
3.	CROSSE	Lullaby	Up Front Album for E♭ Horn book 1	Brass Wind 0108
4.	DALY	Postman Pat, p5	Winners Galore for Treble Brass*	Brass Wind 0118TC
5.	GREGSON	Berceuse	Up Front Album for E♭ Horn book 1	Brass Wind 0108
6.	GRIEG	Morning from <i>Peer Gynt</i> , p10	Winners Galore for Treble Brass*	Brass Wind 0118TC
7.	HANDEL	Minuet in C	The Really Easy Tenor Horn Book	Faber 0571509975
8.	HAYDN	Minuet	Bravo! E♭ Tenor Horn	Boosey M060115028
9.	PARKER	Bouncing Back or Peas and Rice	A Special Case	Brass Wind 1158
10.	PEARSON	Moto Perpetuo	The Really Easy Tenor Horn Book	Faber 0571509975
11.	PREMRU	Chelsea Chase	Up Front Album for E♭ Horn book 1	Brass Wind 0108
12.	SCHUBERT	German Dance	Bravo! E♭ Tenor Horn	Boosey M060115028
13.	SUSATO	La mourisque	Winner Scores All for Treble Brass*	Brass Wind 0138TC
14.	TCHAIKOVSKY	Dance of the Mirlitons	Winner Scores All for Treble Brass*	Brass Wind 0138TC
15.	TRAD. CORNISH	Cornish Floral Dance, p7	Winners Galore for Treble Brass*	Brass Wind 0118TC
16.	TRAD. RUSSIAN	The Birch Tree	Beginners Please! (E♭/F edition)	Winwood 0087
17.	TRAD. SPIRITUAL	All Night, All Day, p7	Easy Winners for Treble Brass*	Brass Wind 0124TC
18.	TRAD. SPIRITUAL	Steal Away	Beginners Please! (E♭/F edition)	Winwood 0087
Group B (unaccompanied)				
1.	DAVIS	Geared Up or Tiny Minuet	Polished Brass	Brass Wind 6022TC
2.	GREGSON	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
3.	MILLER	Pond Life, no. 9 or Supersonic Samurai, no. 14	Simple Studies for Beginner Brass	Faber 0571509347
4.	MOZART	Theme from <i>A Musical Joke</i> , p3	Easy Winners for Treble Brass	Brass Wind 0124TC
5.	NIGHTINGALE	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Easy Jazzy 'Tudes	Warwick TR042
6.	SPARKE	Modal Melody or Ticker Tape Parade	Skilful Studies	Anglo AMP099
7.	TRAD.	Give Me Joy in My Heart, p6	Winners Galore for Treble Brass	Brass Wind 0118TC

* Must be played with the piano accompaniment, which is available separately

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 1 lip flexibility exercise (see page 248)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- ▶ C major
- ▶ A minor (candidates' choice of natural or harmonic or melodic minor)

one octave	min. ♩ = 46-60	<i>mf</i>	tongued
------------	-------------------	-----------	---------

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

- | | | | |
|-----------------------------|----|-------------------------------|------------------------------|
| 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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the Eb tenor horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs

E♭ Tenor Horn: Grade 2

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BARRATT	Out-of-Step March	Bravo! E♭ Tenor Horn	Boosey M060115028
2.	BART	Where Is Love?, p14	Easy Winners for Treble Brass*	Brass Wind 0124TC
3.	CLARKE	The Duke of Gloucester's March	Bravo! E♭ Tenor Horn	Boosey M060115028
4.	COUPERIN	Le petit-rien	The Really Easy Tenor Horn Book	Faber 0571509975
5.	GALE	Spy P.I. or Blues for Sam	JAZZFX**	Brass Wind 1164CD
6.	GOODALL	Blackadder Theme, p16	Winners Galore for Treble Brass*	Brass Wind 0118TC
7.	GRIEG	Gavotte from <i>Holberg Suite</i>	World Famous Classics*	Fentone F815
8.	HANDEL	Hallelujah Chorus, p6	Winners Galore for Treble Brass*	Brass Wind 0118TC
9.	HENRY VIII	Pastime with Good Company	Beginners Please! (E♭/F edition)	Winwood 0087
10.	MOZART	Aria	Winner Scores All for Treble Brass*	Brass Wind 0138TC
11.	OFFENBACH	Two Mighty Men-at-Arms from <i>La Belle Hélène</i>	World Famous Classics*	Fentone F815
12.	OSBORNE & MAY	Eastenders, p13	Easy Winners for Treble Brass*	Brass Wind 0124TC
13.	PARKER	Cha Cha Cha! or Foyle's War	A Special Case	Brass Wind 1158
14.	PEARSON	Leap-frog or Seven-up	The Really Easy Tenor Horn Book	Faber 0571509975
15.	PURCELL	Trumpet Tune	Winner Scores All for Treble Brass*	Brass Wind 0138TC
16.	TRAD.	Land of the Silver Birch	Beginners Please! (E♭/F edition)	Winwood 0087
17.	TRAD.	Men of Harlech	Winner Scores All for Treble Brass*	Brass Wind 0138TC
18.	WALLACE	The Grinnermarch	Going Solo Tenor Horn	Faber 057151426X
19.	WARLOCK	Basse-Dance	The Boosey Brass Method: E♭ Brass Band Instruments, Repertoire Book B	Boosey M060114939
20.	WIGGINS	Lucy's Lullaby	Beginners Please! (E♭/F edition)	Winwood 0087
21.	WILSON-SMITH	Out n' About or Something Else or Waltzing with Jazz	All Jazzed Up (E♭ horn edition)	Brass Wind 1108E

* Must be played with the piano accompaniment, which is available separately

** CD accompaniment only

Group B (unaccompanied)

1.	BLAKESON	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Horn in E♭	Brass Wind 1141ECD
2.	DAVIS	Jumping Jack Rap or Rat Rag	Polished Brass	Brass Wind 6022TC
3.	GREGSON	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
4.	MILLER	Tip-toe Toccata, no. 13 or Sabre Dance, no. 16	Simple Studies for Beginner Brass	Faber 0571509347
5.	NIGHTINGALE	The Nuthatch, no. 6 or The Sleuth, no. 7	Easy Jazzy 'Tudes	Warwick TR042
6.	SPARKE	Cowboy Carol or Tom's Tune	Skilful Studies	Anglo AMP099

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 2 lip flexibility exercise (see page 248)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- ▶ D and B♭ major
- ▶ D minor (candidates' choice of natural or harmonic or melodic minor)

one
octave

min.
♩ = 50-66

mf

tongued
or slurred
as
requested
by the
examiner

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the E♭ tenor horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs ii) Identify the change as rhythm or pitch

E♭ Tenor Horn: Grade 3

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ALDER & ROSS	Hernando's Hideaway	Latino for E♭ Horn	Brass Wind 1147
2.	ANON.	The Lark in the Clear Air	The Young Soloist vol. 1 (E♭ edition)	Studio M050036432
3.	BART	Food Glorious Food	Winner Scores All for Treble Brass*	Brass Wind 0138TC
4.	BERNSTEIN	America	Winner Scores All for Treble Brass*	Brass Wind 0138TC
5.	BRATTON & KENNEDY	Teddy Bears' Picnic, p19	Winners Galore for Treble Brass*	Brass Wind 0118TC
6.	BULLARD	Sentimental Serenade or Tightrope Walker	Circus Skills for Horn & Piano	Clifton C153
7.	COBEN	Piano Roll Blues	Winner Scores All for Treble Brass*	Brass Wind 0138TC
8.	GLUCK	Che farò	Great Winners for Treble Brass*	Brass Wind 0132TC
9.	HANDEL	Largo from Xerxes	World Famous Classics*	Fentone F815
10.	HARBURG & ARLEN	We're off to See the Wizard, p22	Easy Winners for Treble Brass*	Brass Wind 0124TC
11.	JOHN	A Whole New World	Great Winners for Treble Brass*	Brass Wind 0132TC
12.	JOHN & RICE	Can You Feel the Love Tonight	Undercover Hits for E♭ Horn	Brass Wind 1148
13.	LAWRANCE	Carillon	In Concert (E♭ edition)	Brass Wind 1104E
14.	LLOYD WEBBER	Close Every Door to Me	Winner Scores All for Treble Brass*	Brass Wind 0138TC
15.	MANCINI	Pink Panther	All Jazzed Up (E♭ horn edition)	Brass Wind 1108E
16.	MENDELSSOHN	O, for the Wings of a Dove	World Famous Classics*	Fentone F815
17.	MENDELSSOHN	On Wings of Song	A Classical Album of Solos for E♭ Instruments vol. 1	Studio M050036531
18.	NORMAN	James Bond Theme, p19	Easy Winners for Treble Brass*	Brass Wind 0124TC
19.	PARKER	Beaky or Who's Counting?	A Special Case	Brass Wind 1158
20.	PINKARD, CARSEY & BERNIE	Sweet Georgia Brown	All Jazzed Up (E♭ horn edition)	Brass Wind 1108E
21.	SCHUBERT	The Trout	Going Solo Tenor Horn	Faber 057151426X
22.	TCHAIKOVSKY	Reverie	Winner Scores All for Treble Brass*	Brass Wind 0138TC
23.	TRAD.	British Grenadiers	Going Solo Tenor Horn	Faber 057151426X
24.	TRAD.	Danny Boy, p17	Winners Galore for Treble Brass*	Brass Wind 0118TC
25.	TRAD.	Greensleeves	The Young Soloist vol. 1 (E♭ edition)	Studio M050036432
26.	WIGGINS	A Little Peace and Quiet, no. 2 or Davy Jones' Hornpipe, no. 3	The Tenor Horn Player's Debut	Studio M050012054
27.	WILSON-SMITH	Odd Job	All Jazzed Up (E♭ horn edition)	Brass Wind 1108E

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	BLAKESON	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Horn in E♭	Brass Wind 1141ECD
2.	DAVIS	Flamenco Flirt (in D minor) or Horn of Wonder	Polished Brass	Brass Wind 6022TC
3.	GREGSON	Bulgarian Dance, no. 15 or Folk Song, no. 17	20 Supplementary Tunes for Beginner Brass	Brass Wind 6002TC
4.	HERING	Study no. 12	40 Progressive Etudes for Trumpet	Fischer 3309
5.	MCKENZIE	Highlife or Waltz	Music Makes the World Go Round	Con Moto CMT1004
6.	NIGHTINGALE	Slinky, no. 13	Easy Jazzy 'Tudes	Warwick TR042
7.	SPARKE	Contrasts or Tyrolean Tune	Skilful Studies	Anglo AMP099

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 3 lip flexibility exercise (see page 249)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio: ▶ E and E♭ major ▶ C and C# minor (candidates' choice of <i>either</i> harmonic or melodic minor)	one octave	min. ♩ = 54-72	<i>mf</i>	tongued or slurred as requested by the examiner

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the Eb tenor horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 in which bar the change has occurred ii) Identify the change as rhythm or pitch

E♭ Tenor Horn: Grade 4

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ADAM	O Holy Night	Music from the Minster	Warwick HNO23
2.	BEETHOVEN	Für Elise	A Classical Album of Solos for E♭ Instruments vol. 1	Studio M050036531
3.	BERNSTEIN	Somewhere	Great Winners for Treble Brass*	Brass Wind 0132TC
4.	BILK	Stranger on the Shore	Stranger on the A Train	Brass Wind 2149
5.	BOURGEOIS	A Drowsy Moment or Three-Legged Horn	A Horn-ting We Will Go	Brass Wind 1125
6.	BULLARD	Dancing Dolls or Russian Galop	Circus Skills for Horn & Piano	Clifton C153
7.	GOODWIN	633 Squadron	Great Winners for Treble Brass*	Brass Wind 0132TC
8.	GUNNING	Theme from <i>Poirtot</i>	More on the Light Side for Horn in E♭	Brass Wind 1138
9.	LAWRANCE	Reflections	In Concert (E♭ edition)	Brass Wind 1104E
10.	MACDOWELL	To a Wild Rose	A Classical Album of Solos for E♭ Instruments vol. 1	Studio M050036531
11.	PARKER	Dark Town Strutter's Ball or Joggler Jack or The Unquiet Grave	A Special Case	Brass Wind 1158
12.	PEARSON	Pastoral Echoes or Sunset Strip	Going Solo Tenor Horn	Faber 057151426X
13.	RAMIN	Music to Watch Girls By	Jazzed Up Too (E♭ edition)	Brass Wind 1111E
14.	RAMSKILL	Hot Pursuit	Jazzed Up Too (E♭ edition)	Brass Wind 1111E
15.	RODGERS & HART	Blue Moon	Jazzed Up Too (E♭ edition)	Brass Wind 1111E
16.	RUSSELL & BORROSO	Brazil	Latino for E♭ Horn	Brass Wind 1147
17.	SONDHEIM	Send in the Clowns	A Little Light Music for Horn in E♭	Brass Wind 2124
18.	STÖLZEL/J S BACH	Bist du bei mir	World Famous Classics*	Fentone F815
19.	WALTON	Touch Her Soft Lips and Part	Classic Saxhorn	Brass Wind 1136
20.	WIGGINS	Court Herald, no. 6 or Song from the High Hills, no. 7	The Tenor Horn Player's Debut	Studio M050012054

Group B (unaccompanied)

1.	BLAKESON	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Horn in E♭	Brass Wind 1141ECD
2.	BOURGEOIS	Study no. 1 or Study no. 2	Ace of Trumpets	Brass Wind 6024
3.	DAVIS	Irish Jig or Serpent Smoothie (in C major)	Polished Brass	Brass Wind 6022TC
4.	GALE	Future Bright or Silver Lining	JAZZFX	Brass Wind 1164CD
5.	HERING	Study no. 10 or Study no. 11	40 Progressive Etudes for Trumpet	Fischer 3309
6.	MCKENZIE	Mambo or Tango	Music Makes the World Go Round	Con Moto CMT1004
7.	NIGHTINGALE	Blues for Big-Ears, no. 15	Easy Jazzy 'Tudes	Warwick TRO42
8.	SPARKE	Hungarian Dance or Opera Buffa	Skilful Studies	Anglo AMP099

TECHNICAL WORK

Candidates prepare section 1. and either section 2. or section 3. (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

► Grade 4 lip flexibility exercise (see page 249)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- F and A major
- F and F# minor (candidates' choice of either harmonic or melodic minor)

Plus:

- 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

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the E♭ tenor horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	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
Harmonised		
4 bars	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
Major or minor key		
$\frac{4}{4}$ or $\frac{6}{8}$	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

E♭ Tenor Horn: Grade 5

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BARRY	Goldfinger	More on the Light Side for Horn in E♭	Brass Wind 1138
2.	BISSILL	Calling All Cars	Hornscape (E♭ edition)	Brass Wind 2150E
3.	BIZET	Chanson bohème	Great Winners for Treble Brass*	Brass Wind 0132TC
4.	BOURGEOIS	Tropical Sunset	A Horn-ting We Will Go	Brass Wind 1125
5.	BRIGHTMORE	Lullaby	Four Peaceful Pieces	Emerson E253
6.	FAURÉ	Pavane, op. 50	World Famous Classics*	Fentone F815
7.	GERSHWIN	Summertime	A Little Light Music for Horn in E♭	Brass Wind 2124
8.	GORDON & WARREN	Chattanooga Choo-Choo	Big Chillers for E♭ Horn	Brass Wind 1146
9.	GRIEG	Last Spring	A Classical Album of Solos for E♭ Instruments vol. 1	Studio M050036531
10.	GRIEG	Solveig's Song	Great Winners for Treble Brass*	Brass Wind 0132TC
11.	HUPFELD	As Time Goes By	Big Chillers for E♭ Horn	Brass Wind 1146
12.	IPPOLITOV-IVANOV	Cortège from <i>Caucasian Sketches</i>	Undercover Hits for E♭ Horn	Brass Wind 1148
13.	LAWRANCE	Fanfare and Response	In Concert (E♭ edition)	Brass Wind 1104E
14.	LEDBURY	Bagatelle	Cornucopia (E♭ horn edition)	Brass Wind 2105E
15.	MACK & JOHNSON	Charleston	Let's Face the Music for E♭ Horn	Brass Wind 2133
16.	MARIA & BONFA	Manha de Carnaval	Latino for E♭ Horn	Brass Wind 1147
17.	MOZART	Romance (2nd movt from <i>Concerto no. 3 in E♭, K. 447</i>)		Bärenreiter BA 5312-90
18.	PARKER	Mapp and Lucia	The Music of Jim Parker for Horn in E♭	Brass Wind 1137E
19.	PEARSON	Tenor-Hornpipe or Valivid	Going Solo Tenor Horn	Faber 057151426X
20.	PORTER	Let's Do It	A Little Light Music for Horn in E♭	Brass Wind 2124
21.	RAMSKILL	Back Chat or In the Fast Lane	Jazzed Up Too (E♭ edition)	Brass Wind 1111E
22.	RAWLE	Cha-Cha or Foxtrot (from <i>Jazz Dances</i>)	Nice 'n' Easy and Jazz Dances	Forton FM408
23.	SCHÖNBERG	I Dreamed a Dream	A Little Light Music for Horn in E♭	Brass Wind 2124
24.	SCHÖNBERG	On My Own	More on the Light Side for Horn in E♭	Brass Wind 1138
25.	WIGGINS	Gordon's Gigue, no. 8	The Tenor Horn Player's Debut	Studio M050012054
26.	WILLIAMS	Raiders March	Great Winners for Treble Brass*	Brass Wind 0132TC

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	BOURGEOIS	Study no. 7 or Study no. 10	Ace of Trumpets	Brass Wind 6024
2.	DAVIS	Heads or Tails or Hornpipe	Polished Brass	Brass Wind 6022TC
3.	HERING	Study no. 30 or Study no. 33	40 Progressive Etudes for Trumpet	Fischer 3309
4.	MCKENZIE	Cerga or Krivo Horo	Music Makes the World Go Round	Con Moto CMT1004
5.	MILLER	Prairie Song, no. 5 or March, no. 6	Progressive Brass Studies	Faber 0571513204
6.	NIGHTINGALE	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Easy Jazzy 'Tudes	Warwick TRO42
7.	SPARKE	Party Piece	Skilful Studies	Anglo AMP099
8.	VIZZUTTI	Ballad	20 Dances for Trumpet	De Haske DHP 0991786-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

Grade 5 lip flexibility exercise (see page 249)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:				
<ul style="list-style-type: none"> ▶ G major ▶ G minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	min. ♩ = 66-112	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner
<ul style="list-style-type: none"> ▶ A♭ major ▶ B and E minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave			
Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 	two octaves			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 	one octave			

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the Eb tenor horn. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars	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
Major or minor key	Study a copy of the piece, then 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

E♭ Tenor Horn: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or brass band extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

E♭ Tenor Horn: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ARLEN & HARBURG	(Somewhere) Over the Rainbow (candidates must use this edition)		Studio M0050045427
2.	BALL	Mountain Melody		Brand 70033
3.	BOURGEOIS	Bubble in the Tube or Fugal Mood or On Holiday	A Horn-ting We Will Go	Brass Wind 1125
4.	BRIGHTMORE	Barcarolle or Pastorale	Four Peaceful Pieces	Emerson E253
5.	CARMICHAEL	Stardust	A Little Light Music for Horn in E♭	Brass Wind 2124
6.	COSMA	Only Love		MfB
7.	FAURÉ	Pie Jesu	Music from the Minster	Warwick HN023
8.	GERSHWIN	I Got Rhythm	A Little Light Music for Horn in E♭	Brass Wind 2124
9.	GOTTSCHALK	Tournament Galop	Undercover Hits for E♭ Horn	Brass Wind 1148
10.	HEATH	Air and Rondo (complete)		Brand 70001
11.	HINDEMITH	Ruhig bewegt (1st movt from <i>Sonata for Alto Horn in E♭ (1943)</i>)		Schott ED4635
12.	KELLY	Scherzo (4th movt from <i>Concert Suite</i>)		Brand 70013
13.	LAWRANCE	Carnival or Elegy	In Concert (E♭ edition)	Brass Wind 1104E
14.	LEDBURY	Cantilena or Ragtime	Cornucopia (E♭ horn edition)	Brass Wind 2105E
15.	MANCINI	Moon River	Let's Face the Music for E♭ Horn	Brass Wind 2133
16.	MORRICONE	Gabriel's Oboe	Hornscape (E♭ edition)	Brass Wind 2150E
17.	MOZART	Allegro (3rd movt from <i>Concerto no. 3 in E♭, K. 447</i>)		Bärenreiter BA 5312-90
18.	MOZART	Romance (2nd movt from <i>Concerto no. 4 in E♭, K. 495</i>)		Bärenreiter BA 5313-90
19.	PARKER	House of Cards or The House of Elliott	The Music of Jim Parker for Horn in E♭	Brass Wind 1137E
20.	ROSETTI	Romance (2nd movt from <i>Concerto in E♭ major</i>)		IMC 1977
21.	SPARKE	Chicago Blues	Super Solos for F/E♭ Horn	Anglo AMP265-400
22.	WALLER	Ain't Misbehavin'	More on the Light Side for Horn in E♭	Brass Wind 1138

Group B (unaccompanied)

1.	BOURGEOIS	Study no. 8	Ace of Trumpets	Brass Wind 6024
2.	ENDRESEN	Study no. 32, Largo	Supplementary Studies for Trumpet	Rubank 04470630
3.	GREEN	Study no. 5, p29	Tenor Horn Eurhythmics	Warwick HN019
4.	HERING	Study no. 34 or Study no. 35 or Study no. 37	40 Progressive Etudes for Trumpet	Fischer 3309
5.	LAWRANCE	Aria for Horn in E♭	In Concert (E♭ edition)	Brass Wind 1104E
6.	MCKENZIE	Czardas or Jota	Rhythms of Life	Con Moto M220510076
7.	MILLER	Rubber Lips, no. 12 or Morning, no. 13	Progressive Brass Studies	Faber 0571513204
8.	SPARKE	Baroque Melody, no. 4	Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn	Anglo AMP114-401
9.	VIZZUTTI	Flamenco or Tango	20 Dances for Trumpet	De Haske DHP 0991786-400
10.	VIZZUTTI	Intermediate Etude no. 9, p11	Trumpet Method book 3: Melodic Studies	Alfred 3393

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise (see page 249)
- ▶ Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners 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 or slurred as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**3. BRASS BAND EXTRACTS** (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners 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)
(Extracts from *Our Heritage vol. 3* (Con Moto CMT2003))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

E♭ Tenor Horn: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ALBINONI	Adagio	O solo mio (E♭ edition)	Brass Wind 2114E
2.	BLOOM	Give Me the Simple Life	O solo mio (E♭ edition)	Brass Wind 2114E
3.	BOURGEOIS	Allegro moderato <i>or</i> Andante (1st movt <i>or</i> 2nd movt from <i>Sonata for Tenor Horn, op. 304</i>)		Brass Wind 2148
4.	GRAHAM	A Time for Peace	Gramercy Solo Album E♭	Gramercy
5.	HARBACH & KERN	Smoke Gets in Your Eyes	Let's Face the Music for E♭ Horn	Brass Wind 2133
6.	JARRE	Lara's Theme	Hornscape (E♭ edition)	Brass Wind 2150E
7.	KODÁLY	Háry János	It's a Classic for E♭ Horn	Brass Wind 2125
8.	MARCELLO	Largo <i>and</i> Allegro (1st movt <i>and</i> 2nd movt) <i>or</i> Largo <i>and</i> Allegro (3rd movt <i>and</i> 4th movt) from <i>Sonata no. 1 in F</i>		EMR 2043M
9.	MOZART	Andante (2nd movt from <i>Horn Quintet, K. 407</i>)		Brass Wind 3128
10.	NEWSOME	The Carousel		Studio M050034193
11.	NEWSOME	Sylvia		Studio M050034544
12.	SPARKE	Capriccio		Brand 70009
13.	THORNE	1st movt from <i>Sonata for Tenor Horn and Piano</i>		Warwick HN052
14.	WALTON	Black Ice, no. 5	Alpine Adventures	Sound the Trumpets
15.	WIGGINS	Adagietto e tranquillo <i>or</i> Presto e giocoso (2nd movt <i>or</i> 3rd movt from <i>Cornucopia – A Concerto for Tenor Horn</i>)		Kirklees
Group B (unaccompanied)				
1.	ARBAN	Study no. 10	14 Studies for Cornet	Boosey M060010378
2.	BALAY	Study no. 3 <i>or</i> Study no. 4	15 Etudes	Leduc AL14960
3.	BOURGEOIS	Presto, no. 3	Fantasy Pieces for Trumpet	Brass Wind 3102
4.	BRANDT	Study no. 2 <i>or</i> Study no. 17	34 Studies for Trumpet	IMC 1391
5.	GREEN	Study no. 6, p30	Tenor Horn Eurhythmics	Warwick HN019
6.	HERING	Study no. 38 <i>or</i> Study no. 39	40 Progressive Etudes for Trumpet	Fischer 3309
7.	MCKENZIE	Malaguena <i>or</i> Samba	Rhythms of Life	Con Moto M220510076
8.	MILLER	Seventh Heaven, no. 21 <i>or</i> Vienna, no. 24	Progressive Brass Studies	Faber 0571513204

9.	SPARKE	Georgia's Gigue, no. 18	Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn	Anglo AMP114-401
10.	VIZZUTTI	Funk	20 Dances for Trumpet	De Haske DHP 0991786-400
11.	VIZZUTTI	Advanced Etude no. 2, p61 or Rhythmic Etude no. 3, p23	Trumpet Method book 3: Melodic Studies	Alfred 3393

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise (see page 250)
- ▶ Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners 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>	tongued or slurred as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners 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)
(Extracts from *Our Heritage vol. 3* (Con Moto CMT2003))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

E♭ Tenor Horn: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BALL	September Fantasy		Wright & Round F1422/PA
2.	BELLINI	Concerto for Horn in E♭		Studio M050034476
3.	BELLSTEDT	Capriccio Brillante		Wright & Round W2000/PA
4.	BOURGEOIS	Allegro giocoso (3rd movt from <i>Sonata for Tenor Horn, op. 304</i>)		Brass Wind 2148
5.	BROADBENT	Skelter		Wright & Round W0225/PA
6.	FARNON	Conversation and Games (complete)		Warwick HN006
7.	GRAHAM	Episode		Winwood 0123P
8.	GRAHAM	Whirlwind	Gramercy Solo Album E♭	Gramercy
9.	HANDEL	Handel's Hornpipe		Studio M050034483
10.	HAYDN	Gypsy Rondo	It's a Classic for E♭ Horn	Brass Wind 2125
11.	KNEALE	Variations on a Welsh Theme		Brand 70052
12.	MONTI	Czardas	It's a Classic for E♭ Horn	Brass Wind 2125
13.	MOZART	Allegro or Rondo (with cadenza) (1st movt or 3rd movt from <i>Concerto no. 2 in E♭, K. 417</i>)		Bärenreiter BA 5311-90
14.	MOZART	Rondo – Allegro (3rd movt from <i>Horn Quintet, K. 407</i>)		Brass Wind 3128
15.	POULENC	Elegie for E♭ Horn (1957)		Chester CH59741
16.	RICHARDS	Higgijig		Studio M050034490
17.	ROSSINI	Cavatine	It's a Classic for E♭ Horn	Brass Wind 2125
18.	WIGGINS	Allegro molto e vigoroso (1st movt from <i>Cornucopia – A Concerto for Tenor Horn</i>)		Kirklees
19.	WIGGINS	Rhapsody for Tenor Horn		Kirklees
20.	WOOD	Concertino for Tenor Horn (shortened version)		Brand 70015
Group B (unaccompanied)				
1.	ARBAN	Study no. 6 or Study no. 9	14 Studies for Cornet	Boosey M060010378
2.	BALAY	Study no. 7 or Study no. 11	15 Etudes	Leduc AL14960
3.	BOURGEOIS	No. 8, Allegro	Fantasy Pieces for Trumpet	Brass Wind 3102
4.	BRANDT	Study no. 4 or Study no. 15	34 Studies for Trumpet	IMC 1391
5.	GREEN	Study no. 12, p36	Tenor Horn Eurhythmics	Warwick HN019

6.	MILLER	Perpetuum Mobile, no. 29	Progressive Brass Studies	Faber 0571513204
7.	SPARKE	Threes, Fives and Sevens, no. 26	Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn	Anglo AMP114-401
8.	VIZZUTTI	Polka	20 Dances for Trumpet	De Haske DHP 0991786-400
9.	VIZZUTTI	Advanced Etude no. 5, p64 or Advanced Etude no. 7, p66	Trumpet Method book 3: Melodic Studies	Alfred 3393

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise (see page 250)
- ▶ Chromatic scale starting on C# (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ C major, C minor ▶ F# major, F# minor <p>Plus:</p> <ul style="list-style-type: none"> ▶ Crabwise scale from G (tongued or slurred in groups of eight 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# 	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
--	----------------	--------------------	--------------------------------------	--

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners 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 & Brioso sections)
-
3. Bourgeois: Blitz (no. 3, passages 3 & 5)
- (Extracts from *Our Heritage vol. 3* (Con Moto CMT2003))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Trumpet/Cornet/Flugelhorn: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK*	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

Trumpet/Cornet/Flugelhorn: Initial

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher	
Group A (accompanied)				
1. BUTTERWORTH	Brazzilo	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	TR
2. CLARKE	Polish Sea Shanty	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	TR
3. COOMBES	Trumpet Out West	Keynotes Album for Trumpet	Brass Wind 0102	
4. LYONS	Lullaby	The Really Easy Trumpet Book	Faber 0571509983	
5. RAMSKILL	Elegy	Keynotes Album for Trumpet	Brass Wind 0102	
6. RAMSKILL	Music Hall Song	Keynotes Album for Trumpet	Brass Wind 0102	
7. SPARKE	Purple Patch, no. 17 (duet) or In the Country, no. 20 (duet) or In the Air, no. 21 (duet)	Starter Duets	Anglo AMP219-401	
8. TRAD.	Carnival of Venice	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	TR
9. TRAD.	Kum ba yah, p20	Trumpet Basics*	Faber 0571519989	
10. TRAD.	London Bridge (duet)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	TR
11. TRAD.	O When the Saints (duet or piano accomp)	Trumpet Basics*	Faber 0571519989	
12. TRAD.	Old Macdonald's Echo	Trumpet Basics*	Faber 0571519989	
13. TRAD.	What Shall We Do?, no. 35 (duet)	Abacadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)	
14. WEDGWOOD	Wrap It Up	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	TR

* Must be played with the piano accompaniment, which is available separately

TR = Pieces in Trinity's graded exam books

Group B (unaccompanied)

1.	BARNARD	Freewheeling Three-wheeler	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	
2.	BEETHOVEN	Theme from <i>Ninth Symphony</i>	Winners Galore for Treble Brass	Brass Wind 0118TC	
3.	CALLAND	March Past	Top Brass	Stainer H371	
4.	FOSTER	Oh Susanna, no. 40	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)	
5.	MCLELLAN/ PACULABO/ RYCROFT	Light Up the Fire	Easy Winners for Treble Brass	Brass Wind 0124TC	
6.	MILLER	Keep It Simple or March	Simple Studies for Beginner Brass	Faber 0571509347	
7.	TRAD.	Love Me Tender, no. 41	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)	
8.	TRAD.	Russian Dance	Winners Galore for Treble Brass	Brass Wind 0118TC	
9.	TRAD.	This Old Man, no. 24	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)	
10.	WILKINSON	Moonwalk (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial	Trinity TCL018182	

TECHNICAL WORK

Candidates perform the following technical exercise, either from memory or using the music (see pages 19-20).



SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.






Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key	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>
$\frac{2}{4}$	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

Trumpet/Cornet/Flugelhorn: Grade 1

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BATEMAN	Put 2 and 2 Together	Tunes for Trumpet	Warwick TR076
2. BENNETT	Serene Dream	Jazz Club: Trumpet	Faber 0571569552
3. BERNSTEIN	One Hand, One Heart, p7	Easy Winners for Treble Brass*	Brass Wind 0124TC
4. CLARKE	Trumpet Minuet	Trumpet All Sorts	Trinity TCL011572
5. DALY	Postman Pat	Winners Galore for Treble Brass*	Brass Wind 0118TC
6. DIABELLI	Allegretto (with first repeat)	Trumpet Fancies	Boston BM11049
7. EVANS	The Ancient Wand	The Sorcerer	Warwick TR102
8. HAYDN	Minuet	Bravo! Trumpet	Boosey M060104893
9. RAE	Rumba	Play it Cool	Universal UE21265
10. RAE	The Guv'nor	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 
11. ROTA	Theme from <i>The Godfather</i>	Trumpet Basics*	Faber 0571519989
12. SPARKE	Simple Serenade, no. 39 (duet) or All's Well, no. 50 (duet)	Starter Duets	Anglo AMP219-401
13. STRAUSS II	The Blue Danube (duet)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 
14. SUSATO	La mourisque	Winner Scores All*	Brass Wind 0138TC
15. TCHAIKOVSKY	Dance of the Mirlitons (from <i>The Nutcracker</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 
16. TRAD. SPIRITUAL	All Night, All Day, p7	Easy Winners for Treble Brass*	Brass Wind 0124TC
17. VOGEL	Waltz	15 Easy Classical Solos	Anglo AMP302-400
18. WALTON	One-off (from <i>Numerical Knock-outs</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 
19. WATTS	Fabberoonie	Razzamajazz Trumpet	Mayhew 3611736
20. WEDGWOOD	Apple Pie Waltz or I Believe	Up-Grade! Trumpet Grades 1-2	Faber 0571521312
21. WEDGWOOD	Cheeky Cherry or Simply the Rest!	Really Easy Jazzin' About for Trumpet	Faber 0571521983
22. WILKINSON	The Unicorn (from <i>Constellations Set II</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 
Group B (unaccompanied)			
1. BOSWELL	Little Donkey	Winners Galore for Treble Brass	Brass Wind 0118TC
2. COATES	The Dam Busters March, p2	Scaley Winners	Brass Wind 6025
3. DAVIS	Geared Up or Tiny Minuet	Polished Brass	Brass Wind 6022TC

* Must be played with the piano accompaniment, which is available separately

4.	MAYFIELD	Hit the Road Jack, p3	Scaley Winners	Brass Wind 6025
5.	MOZART	Theme from <i>A Musical Joke</i> , p3	Easy Winners for Treble Brass	Brass Wind 0124TC
6.	NIGHTINGALE	Coo's Blues, no. 3	Easy Jazzy 'Tudes	Warwick TRO42
7.	NIGHTINGALE	Ready, Aim, Fire!	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 
8.	OFFENBACH	The Marines Hymn, no. 36	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)
9.	SPARKE	Modal Melody or Tickertape Parade	Skilful Studies	Anglo AMP098-401
10.	TCHAIKOVSKY	March Slav	Winners Galore for Treble Brass	Brass Wind 0118TC
11.	TRAD.	Cornish Floral Dance	Winners Galore for Treble Brass	Brass Wind 0118TC
12.	TRAD.	Give Me Joy in My Heart	Winners Galore for Treble Brass	Brass Wind 0118TC
13.	TRAD.	On Top of Old Smokey, no. 37	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)
14.	TRAD. AMERICAN	Shaker Melody, p51	The Boosey Brass Method: Trumpet book 1 or Grade by Grade: Trumpet Grade 1	Boosey M060113093 or M060124846
15.	WILKINSON	Rendezvous in Orbit (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 1	Trinity TCL018199 

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

► Grade 1 lip flexibility exercise (see page 248)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- C major
- A minor (candidates' choice of natural or harmonic or melodic minor)

one
octave

min.
♩ = 46-60

mf

tongued

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.






Aural questions

Parameters	Task	Requirement
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 occurs

Trumpet/Cornet/Flugelhorn: Grade 2

PIECES



Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BART	Where Is Love?, p14	Easy Winners for Treble Brass*	Brass Wind 0124TC
2. BULLARD	Acrobats	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 
3. BULLARD	Circus Rock	Circus Skills	Clifton C154
4. CLARKE	The Duke of Gloucester's March	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 
5. GILKYSON	The Bare Necessities	Winner Scores All*	Brass Wind 0138TC
6. HANDEL	Hallelujah Chorus	Winners Galore for Treble Brass*	Brass Wind 0118TC
7. HANDEL	Joy to the World (duet or piano accomp)	Trumpet Basics*	Faber 0571519989
8. HANDEL	March	Trumpet All Sorts	Trinity TCL011572
9. MOZART	Aria from <i>Don Giovanni</i>	Winner Scores All*	Brass Wind 0138TC
10. NIGHTINGALE	One, Two, Three, Push!, no. 1 or The Witch's Cauldron, no. 4	Lucky Dip	Warwick TR058
11. NORTON	Football Game	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 
12. PURCELL	Minuet, Z649	15 Easy Classical Solos	Anglo AMP302-400
13. RAE	Blowin' Cool	Play it Cool	Universal UE21265
14. SPARKE	Scottish Air, no. 42 (duet) or Going Home Again, no. 54 (duet) or Men of Harlech, no. 58 (duet)	Starter Duets	Anglo AMP219-401
15. THORNE	Choppy	Sailing Trip	Warwick TR093
16. TRAD.	Men of Harlech (duet)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 
17. WALTON	Three-dimensional	Numerical Knock-outs	Sound the Trumpets STT4078
18. WEDGWOOD	Dragonfly or Blow-away Blues	Really Easy Jazzin' About for Trumpet	Faber 0571521983
19. WRIGHT	Going Crazy	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 

* Must be played with the piano accompaniment, which is available separately

 = Pieces in Trinity's graded exam books

Group B (unaccompanied)

1.	BLAKESON	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Treble Brass	Brass Wind 1141TCD
2.	DAVIS	Jumping Jack Rap or Rat Rag	Polished Brass	Brass Wind 6022TC
3.	NIGHTINGALE	The Nuthatch, no. 6 or The Sleuth, no. 7	Easy Jazzy 'Tudes	Warwick TR042
4.	TRAD.	All Through the Night, no. 70	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)
5.	TRAD.	Drunken Sailor	Winners Galore for Treble Brass	Brass Wind 0118TC
6.	TRAD.	My Bonny Lies over the Ocean, no. 57	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)
7.	TRAD.	O, My Little Augustin	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 
8.	TRAD.	Portsmouth	Winners Galore for Treble Brass	Brass Wind 0118TC
9.	TRAD. WELSH	The Ash Grove	Winners Galore for Treble Brass	Brass Wind 0118TC
10.	WILKINSON	Cosmic Ray (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 2	Trinity TCL018205 

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

Grade 2 lip flexibility exercise (see page 248)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio: <ul style="list-style-type: none"> ▶ D and B\flat major ▶ D minor (candidates' choice of natural or harmonic or melodic minor) 	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.






Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Trumpet/Cornet/Flugelhorn: Grade 3



PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BART	Food Glorious Food	Winner Scores All*	Brass Wind 0138TC
2.	BIZET	Entr'acte from <i>Carmen</i>	Trumpet All Sorts	Trinity TCL011572
3.	BLAKE	Walking in the Air	Winner Scores All*	Brass Wind 0138TC
4.	BRATTON & KENNEDY	Teddy Bears Picnic, p19	Winners Galore for Treble Brass*	Brass Wind 0118TC
5.	CLARKE	The Prince of Denmark's March	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 
6.	DERRICK	At the Flick of a Switch	Jazz in Time	Warwick TR080
7.	EVANS	The Magician (from <i>The Sorcerer</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 
8.	FIRTH	Tut-tut-too in Tim-buk-too	Grade by Grade: Trumpet Grade 3	Boosey MO60128868
9.	GLUCK	Che farò	Great Winners for Treble Brass*	Brass Wind 0132
10.	HARBURG & ARLEN	We're off to See the Wizard, p22	Easy Winners for Treble Brass*	Brass Wind 0124TC
11.	JOHN & RICE	A Whole New World	Great Winners for Treble Brass*	Brass Wind 0132TC
12.	JOHN & RICE	Can You Feel the Love Tonight	Undercover Hits for Trumpet	Brass Wind 1144
13.	JOPLIN	Peacherine Rag	Trumpet All Sorts	Trinity TCL011572
14.	LLOYD WEBBER	Close Every Door to Me	Winner Scores All*	Brass Wind 0138TC
15.	MANCINI	Pink Panther	All Jazzed Up for Trumpet	Brass Wind 1107
16.	NORMAN	James Bond Theme, p19	Easy Winners for Treble Brass*	Brass Wind 0124TC
17.	PURCELL	March	Trumpet Fancies	Boston BM11049
18.	SPARKE	Music Box Waltz, no. 56 (duet)	Starter Duets	Anglo AMP219-401
19.	SPARKE	Trumpet Tune (duet)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 
20.	THORNE	Easy Going	Friends of Mine	Warwick TR092
21.	TRAD.	Danny Boy, p17	Winners Galore for Treble Brass*	Brass Wind 0118TC
22.	WEDGWOOD	Last Stop!	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 
23.	WILSON	An American Dream	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	BLAKESON	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Treble Brass	Brass Wind 1141TCD
2.	DAVIS	Flamenco Flirt (in D minor) or Horn of Wonder	Polished Brass	Brass Wind 6022TC
3.	ELGAR	Pomp and Circumstance, p8	Scaley Winners	Brass Wind 6025
4.	JAMES	Welsh Melody, p7	Scaley Winners	Brass Wind 6025
5.	MCKENZIE	Highlife	Music Makes the World Go Round	Con Moto CMT1004
6.	MCKENZIE	Waltz	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 
7.	NIGHTINGALE	Slinky, no. 13	Easy Jazzy 'Tudes	Warwick TR042
8.	SPARKE	Contrasts or Tyrolean Tune	Skilful Studies	Anglo AMPO98-401
9.	TRAD.	The Mallow Fling, p8	Scaley Winners	Brass Wind 6025
10.	WILKINSON	Martian Invasion! (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 3	Trinity TCL018212 

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

Grade 3 lip flexibility exercise (see page 249)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- Grade 3 lip flexibility exercise (see page 249)
- Grade 3 lip flexibility exercise (see page 249)

Plus:

- Grade 3 lip flexibility exercise (see page 249)

one
octave

min.
♩ = 54-72

mf

tongued
or slurred
as
requested
by the
examiner

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars	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
Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	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 in which bar the change has occurred ii) Identify the change as rhythm or pitch

Trumpet/Cornet/Flugelhorn: Grade 4

PIECES



Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher	
Group A (accompanied)					
1.	ARBAN	Vois-tu la neige qui brille?	Second Book of Trumpet Solos	Faber 057150857X	
2.	BATEMAN	Dizzy Izzy	Tunes for Trumpet	Warwick TR076	
3.	BENJAMIN	Jamaican Rumba	Grade by Grade: Trumpet Grade 4	Boosey M060128875	
4.	BERNSTEIN	Cool	Great Winners for Treble Brass*	Brass Wind 0132	
5.	BULLARD	Russian Galop	Circus Skills	Clifton C154	
6.	BURGON	Lullaby and Aubade		Stainer H150	
7.	CALLAND	Bugler's Rag	The Light Touch book 1	Stainer H457	
8.	DERRICK	Carnival	Jazz in Time	Warwick TR080	
9.	DOMINGUEZ	Frenesi	Great Winners for Treble Brass*	Brass Wind 0132TC	
10.	FAURÉ	Après un rêve		Schott ED09968	
11.	FAURÉ	Rêve d'amour	Fauré Song Album	Dohr 88611	
12.	FELLOWS	Siciliano	Two Italian Dances	Warwick TR052	
13.	GLYN	Stomp	Star Turn	Spartan SP351 (out of print)	
14.	GODFREY	Last Dance (from <i>Offbeat Suite</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 4	Trinity TCL018229	TR
15.	GOODWIN	633 Squadron	Great Winners for Treble Brass*	Brass Wind 0132TC	
16.	HANDEL	March from <i>The Occasional Oratorio</i> or March from <i>Scipio</i>	Old English Trumpet Tunes book 1	OUP 9780193575424	
17.	HAWKINS	Samba-Cha	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 4	Trinity TCL018229	TR
18.	HOWARD	Fly Me to the Moon	Latino	Brass Wind 1142	
19.	PIAZZOLLA	Sentimental	El Viaje	Boosey M060120718	
20.	PURCELL	Air	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 4	Trinity TCL018229	TR
21.	PURCELL	Fairest Isle	Going Solo: Trumpet	Faber 0571514251	
22.	SHERWIN	A Nightingale Sang in Berkeley Square	Big Chillers	Brass Wind 1140	
23.	THORNE	Sunshine and Storm Clouds	Friends of Mine	Warwick TR092	
24.	WEILL	Mack the Knife	Big Chillers	Brass Wind 1140	
25.	WILKINSON	Cassiopeia, Queen of the Stars (from <i>Constellations Set II</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 4	Trinity TCL018229	TR

* Must be played with the piano accompaniment, which is available separately

TR = Pieces in Trinity's graded exam books

Group B (unaccompanied)

1. BLAKESON	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Treble Brass	Brass Wind 1141TCD
2. BOURGEOIS	Study no. 1 or Study no. 2	Ace of Trumpets	Brass Wind 6024
3. DAVIS	Irish Jig	Polished Brass	Brass Wind 6022TC
4. FUČÍK	Entry of the Gladiators, p12	Scaley Winners	Brass Wind 6025
5. MCKENZIE	Mambo or Tango	Music Makes the World Go Round	Con Moto 0571510396
6. MILLER	Bothie Ballad	Progressive Brass Studies	Faber 0571513204
7. NIGHTINGALE	Blues for Big-Ears	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 4	Trinity TCL018229 
8. SPARKE	Hungarian Dance or Opera Buffa	Skilful Studies	Anglo AMP098-401
9. TRAD.	American Patrol, no. 108	Abracadabra Trumpet	A&C Black 9781408194423/ 9780713660463 (with CD)
10. WILKINSON	Asteroid Belt (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 4	Trinity TCL018229 

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 4 lip flexibility exercise (see page 249)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- ▶ F and A major
- ▶ F and F# minor (candidates' choice of *either* harmonic or melodic minor)

Plus:

- ▶ 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

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.





Aural questions

Parameters	Task	Requirement
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

Trumpet/Cornet/Flugelhorn: Grade 5



PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. ALBÉNIZ	Tango from <i>España</i> , op. 165 no. 2		Winwood WM0283
2. ARBAN	Andante con spirito	Grade by Grade: Trumpet Grade 5	Boosey M060128882
3. BERNSTEIN	I Feel Pretty	Leonard Bernstein for Trumpet	Boosey M051010776
4. CLIFF	Lazy Waltz	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 5	Trinity TCL018236 
5. DEFOSSEZ	Les gammes en vacances		Leduc AL21760
6. GODFREY	Fast Lane	Offbeat Suite	Emerson E697
7. GORDON & WARREN	Chattanooga Choo Choo	Big Chillers	Brass Wind 1140
8. GRAHAM	Doyle's Lament	Gramercy Lyric Album	Gramercy M570170555
9. GRIEG	In the Hall of the Mountain King	Winning Matrix*	Brass Wind 0144TC
10. GRIEG	Solveig's Song	Great Winners for Treble Brass*	Brass Wind 0132TC
11. HASSE	Bourrée	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 5	Trinity TCL018236 
12. KELLY	Ezekiel's Rag (from <i>A Little Jazz Suite</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 5	Trinity TCL018236 
13. KELLY	Zac's Blue Morning	A Little Jazz Suite	Forton FM401
14. MOZART	Queen of the Night	On the Darkside	Brass Wind 2153
15. NIGHTINGALE	The Googlie Boogie, no. 9 or Bruiser Joe, no. 10	Lucky Dip	Warwick TR058
16. PIAZZOLLA	Tango final	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 5	Trinity TCL018236 
17. PROUST	Chambord		De Haske DHP1155656-401
18. RAWLE	Chilled Out (from <i>Nice 'n' Easy</i>)	Nice 'n' Easy and Jazz Dances	Forton FM405
19. RICHARDS	One Day (cornet/trumpet)		Studio M050013044
20. TELEMANN	Air	The Baroque Trumpet	Faber 0571517048
21. TELEMANN	Die Würde	Festive Baroque	De Haske DHP 1033419-400
22. VERDI	Triumphal March	Onstage Brass	Stainer H430
23. WEDGWOOD	Come Dance with Me	After Hours	Faber 0571522688
24. WEDGWOOD	Ragamuffin or Tequila Sunrise	Jazzin' About for Trumpet	Faber 0571510396
25. WILLIAMS	Raiders March	Great Winners for Treble Brass*	Brass Wind 0132TC
26. WILSON	Bebop	Bebop to Rock	Clifton C167
27. WILSON-DICKSON	Gentian Violet	Swatch	Brass Wind 2159
28. WONDER	Sir Duke	I Feel Good	Brass Wind 1159

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	BOURGEOIS	Study no. 7 or Study no. 10	Ace of Trumpets	Brass Wind 6024
2.	DAVIS	Heads or Tails or Hornpipe	Polished Brass	Brass Wind 6022TC
3.	HOWARTH	No. 1	The Elgar Howarth Way	Brass Wind 6031
4.	HUDSON	Sixths, no. 16	25 More Modern Studies	Universal UE 21622
5.	NIGHTINGALE	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Easy Jazzy 'Tudes	Warwick TR042
6.	SPARKE	Party Piece	Skilful Studies	Anglo AMPO98-401
7.	VIZZUTTI	Ballad	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 5	Trinity TCL018236 
8.	VIZZUTTI	Vocalise Study no. 13, p16	Trumpet Method book 3: Melodic Studies	Alfred 3393
9.	WILKINSON	Into the Outer (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 5	Trinity TCL018236 

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

- Grade 5 lip flexibility exercise (see page 249)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should play the scale followed immediately by the arpeggio:

- G major
- G minor (candidates' choice of *either* harmonic *or* melodic minor)
- A \flat major
- B and E minor (candidates' choice of *either* harmonic *or* melodic minor)

Plus:

- Whole-tone scale starting on G
- Chromatic scale starting on G
- Dominant 7th in the key of G

two octaves	min. ♩ = 66-112	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner
one octave			
two octaves			
one octave			

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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, then 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

Trumpet/Cornet/Flugelhorn: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE




The Grade 6-8 exams contain the following:


	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or orchestral/brass band extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn) 	
SUPPORTING TEST 2	10
ONE of the following: <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

Trumpet/Cornet/Flugelhorn: Grade 6



PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher	
Group A (accompanied)					
1.	BANCHIERI	Canzona 5	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 6	Trinity TCL018922	
2.	BERLIN	Let's Face the Music and Dance	Let's Face the Music	Brass Wind 2128	
3.	BERLIOZ	Un bal from <i>Symphonie Fantastique</i>	Absolutely Trumpet	Brass Wind 1127	
4.	BERNSTEIN	Lucky to Be Me (from <i>On the Town</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 6	Trinity TCL018922	
5.	BIZET	Overture	Carmen Suite	Stainer H454	
6.	DVOŘÁK	Rusalka's Song to the Moon	Shepherd's Song	Winwood 0084	
7.	GERSHWIN	Walking the Dog (including repeat)	Transatlantic Trumpet	Goodmusic GM092	
8.	GORB	Tango Argentino	A Tango to Bali	Brass Wind 1124	
9.	HAYDN	Andante (2nd movt from <i>Trumpet Concerto</i>)		Boosey M060032097	
10.	JENKINS	Salm o Dewi Sant	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 6	Trinity TCL018922	
11.	KELLY	Takin' It in My Stride	A Little Jazz Suite	Forton FM401	
12.	KELLY	The Chase	Whodunnit	Stainer H442	
13.	KNIGHT	Moorland March		Tim Knight TKM814	
14.	LARSSON	Allegro moderato or Allegro risoluto (1st movt or 3rd movt from <i>Concertino for Trumpet & Strings</i> , op. 45 no. 6)		Gehrmans CG5138	
15.	MANCINI	Moon River	Let's Face the Music	Brass Wind 2128	
16.	MORGAN	Legend, op. 35		Stainer H490	
17.	MOSZKOWSKI	Danza Animada	Fiesta Española for Trumpet	Brass Wind 2116	
18.	PIAZZOLLA	Pedro y Pedro	El Viaje	Boosey M060120718	
19.	SANDERS	Square-Dance		Stainer 2692	
20.	SATIE	Gymnopédie no. 1		Schott ED09954	
21.	SHARMA	Proclaiming Joy		Forton FM342	
22.	SPARKE	Soliloquy for B♭ Cornet & Piano		Studio M050000020	
23.	STREET	Rondino		Boosey M060050541	
24.	TCHAIKOVSKY	Chanson Napolitaine, op. 39 no. 18	Second Book of Trumpet Solos	Faber 057150857X	

25.	TELEMANN	Die Tapferkeit	Festive Baroque	De Haske DHP 1033419-400
26.	VIZZUTTI	The Enchanted Trumpet	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 6	Trinity TCL018922 
27.	WEDGWOOD	Survivor	After Hours	Faber 0571522688
28.	WILSON	Summer Samba	Bebop to Rock	Clifton C167

Group B (unaccompanied)

1.	BARNARD	Slurs (no. 6 from <i>Trumpet Hanon</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 6	Trinity TCL018922 
2.	BOURGEOIS	Study no. 8	Ace of Trumpets	Brass Wind 6024
3.	HERING	Study no. 37	40 Progressive Etudes for Trumpet	Fischer 3309
4.	HOWARTH	No. 4	The Elgar Howarth Way	Brass Wind 6031
5.	HUDSON	Pinehurst Rag	25 More Modern Studies	Universal UE21622
6.	KOPPRASCH	Study no. 45	60 Studies for Trumpet vol. 2	IMC 2105
7.	MCKENZIE	Czardas or Jota	Rhythms of Life	Con Moto CMT1007
8.	MILLER	Rubber Lips, no. 12 or Morning, no. 13	Progressive Brass Studies	Faber 0571513204
9.	NIGHTINGALE	Monette	Strictly Trumpety Tudes	Warwick TR071
10.	REINHARDT	Study no. 12	Selection of Concone Studies	Elkan-Vogel UNI8642
11.	SIEBER	No. 13	Vocalises	De Haske DHP1125058-400
12.	VIZZUTTI	Flamenco or Tango	20 Dances for Trumpet	De Haske DHP 0991786-400
13.	VIZZUTTI	Intermediate Etude no. 9, p11	Trumpet Method book 3: Melodic Studies	Alfred 3393
14.	WILKINSON	Clusters and Nebulae (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 6	Trinity TCL018922 

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise (see page 249)
- ▶ Chromatic scale starting on A (two octaves) (tempo, dynamics and articulation as for scales below)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ A major, A minor ▶ A\flat major, G\sharp minor 	two octaves	min. ♩ = 72-120	<i>f or p</i>	tongued or slurred as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**3. ORCHESTRAL OR BRASS BAND EXTRACTS** (music may be used) – Candidates prepare all extracts for trumpet, cornet or flugelhorn.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Trumpet extracts must be played on a B \flat trumpet. Candidates must perform from the publication rather than a transposed version.

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)

(Extracts from *Orchester Probespiel* (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)

(Extracts from *Our Heritage vol. 1* (Con Moto CMT2001))

Flugelhorn

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)

(Extracts from *Our Heritage vol. 5* (Con Moto CMT2005))

SUPPORTING TESTS

Candidates prepare:

- ▶ Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)
- ▶ Aural or improvisation

Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Sight reading for trumpet candidates involves transposition. See pages 21-23 for sight reading parameters and transposition requirements.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.





Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

Trumpet/Cornet/Flugelhorn: Grade 7



PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BALAY	Andante et Allegro (complete)		Leduc AL22802
2.	BERNSTEIN	Rondo for Lifye		Boosey M060071379
3.	BOZZA	Badinage	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 7	Trinity TCL018939 
4.	BURGON	Toccata		Stainer H154
5.	BUTTERWORTH	Fanfare and Berceuse	Contemporary Music for Trumpet	Boosey M060065385
6.	CAFOLLA	Caffelatte		Forton FM404
7.	ELLERBY	Experiments	Mercurial Dances	Brass Wind 2113
8.	FANTINI	Sonata detta del Niccolini	The Baroque Trumpet	Faber 0571517048
9.	FIALA	Allegro (2nd movt from <i>Divertimento in D</i>)		Faber 0571510442
10.	GORB	Chikona	A Tango to Bali	Brass Wind 1124
11.	GRAHAM	A Time for Peace	Gramercy Solo Album Bb	Gramercy GM59007
12.	HIMES	Rondo Burlesca (1st movt from <i>Concertino for Flugel Horn & Brass Band</i>)		Studio M050012139
13.	HODDINOTT	Arietta	Little Suite	Brass Wind 2104
14.	HUBEAU	Intermède (2nd movt from <i>Sonate</i>) (flutter tonguing optional)		Durand DF01320900
15.	JESSEL	Parade of the Tin Soldiers	Transatlantic Trumpet	Goodmusic GM092
16.	KELLY	Intrada, no. 1 and March, no. 2	Divertimento	Novello NOV120580
17.	MORRISON	Buster Strikes Back		MfB 117779D
18.	MOSZKOWSKI	Danza alegre	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 7	Trinity TCL018939 
19.	NERUDA	Largo (2nd movt from <i>Concerto for Trumpet & Strings</i>)		Musica Rara MR1817
20.	RIDOUT	Energico (2nd movt from <i>Concertino for Flugelhorn and Strings</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 7	Trinity TCL018939 
21.	STOKER	Prelude and Scherzo	Festival Suite	Chappell M050034261
22.	WARREN	Scherzo		Emerson E585
23.	WILKINSON	Taurus, the Bull (from <i>Constellations Set II</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 7	Trinity TCL018939 

24.	WILSON	Blues Boulevard	Bebop to Rock	Clifton C167
25.	WILSON-DICKSON	Absinth <i>or</i> Festival Orange	Swatch	Brass Wind 2159
26.	ZUBIAURRE	Audition Piece		Brass Wind 4107

Group B (unaccompanied)

1.	ARBAN	Study no. 10	14 Studies for Cornet	Boosey M060010378
2.	BALAY	Study no. 3 <i>or</i> Study no. 4	15 Etudes	Leduc AL14960
3.	BARNARD	Minor Scales, Arpeggios and Diminished Sevenths (no. 40 from <i>Trumpet Hanon</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 7	Trinity TCL018939 
4.	BOURGEOIS	No. 3, Presto	Fantasy Pieces for Trumpet	Brass Wind 3102
5.	BRANDT	Study no. 2 <i>or</i> Study no. 17	34 Studies for Trumpet	IMC 1391
6.	HOWARTH	No. 8	The Elgar Howarth Way	Brass Wind 6031
7.	KOPPRASCH	Study no. 35 <i>or</i> no. 38	60 Studies for Trumpet vol. 2	IMC 2105
8.	MCKENZIE	Klezmer	Rhythms of Life	Con Moto CMT1007
9.	MCKENZIE	Malaguena	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 7	Trinity TCL018939 
10.	NIGHTINGALE	Guacamole	Strictly Trumpety Tudes	Warwick TR071
11.	SIEBER	No. 17	Vocalises	De Haske DHP1125058-400
12.	VIZZUTTI	Funk	20 Dances for Trumpet	De Haske DHP 0991786-400
13.	VIZZUTTI	Advanced Etude no. 2, p61 <i>or</i> Rhythmic Etude no. 3, p23	Trumpet Method book 3: Melodic Studies	Alfred 3393

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** *or* section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise (see page 250)
- ▶ Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ B major, B minor ▶ B\flat major, B\flat minor 	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**3. ORCHESTRAL OR BRASS BAND EXTRACTS** (music may be used) – Candidates prepare all extracts for trumpet, cornet or flugelhorn.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Trumpet extracts must be played on a B \flat trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet

1. Brahms: Sinfonie Nr. 2, 1. Satz (page 14, trumpet in D: bars 282-298)
2. Strauss: Ein Heldenleben (page 48, trumpet in E \flat : from seven bars before Fig. 50 to six bars after Fig. 54)
3. Tschaikowsky: Pique Dame (page 68, offstage trumpet in B \flat : bars 13-18)

(Extracts from *Orchester Probespiel* (Peters EP8664))

B \flat 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)

(Extracts from *Our Heritage vol. 1* (Con Moto CMT2001))

Flugelhorn

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)

(Extracts from *Our Heritage vol. 5* (Con Moto CMT2005))

SUPPORTING TESTS

Candidates prepare:

- ▶ Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)
- ▶ Aural or improvisation

Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Sight reading for trumpet candidates involves transposition. See page 21-23 for sight reading parameters and transposition requirements.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.





Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

Trumpet/Cornet/Flugelhorn: Grade 8



PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ABREU	Tico Tico (incl. cadenza)		Brass Wind 4110
2.	ALBINONI	Allegro <i>and</i> Allegro (2nd movt <i>and</i> 4th movt from <i>Concerto in G minor</i>)		EMR 626
3.	BAKER	Satchmo		MfB
4.	BARAT	Fantasie in Eb		Leduc AL21923
5.	BELLSTEDT	Napoli	Shepherd's Song	Winwood 0084
6.	BERNSTEIN	Red, White and Blues	Contemporary Music for Trumpet	Boosey M060065385
7.	BOURGEOIS	Allegro vivace (3rd movt from <i>Sonata for Trumpet & Piano</i> , op. 193)		Brass Wind 3117
8.	BUSSER	Andante and Scherzo (complete)		Leduc AL21327
9.	CODE	Zelda		Boosey M060016141
10.	COPLAND	Quiet City	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 8	Trinity TCL018946 
11.	DONATO	Prelude and Allegro (complete)		Leduc AL21878
12.	ECCLES	Sonata in D Major (must be played on D trumpet or piccolo trumpet) (no repeats)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 8	Trinity TCL018946 
13.	ELLERBY	Still Waters <i>and</i> The Defence of Poesy	Mercurial Dances	Brass Wind 2113
14.	EVANS	Caprice	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 8	Trinity TCL018946 
15.	GLAZUNOV	Albumblatt		Belaieff BEL508
16.	GOEDICKE	Konzert-Etude, op. 49		EMR 6032
17.	GRAHAM	Whirlwind	Gramercy Solo Album Bb	Gramercy GM59007
18.	HAYDN	Allegro (1st movt from <i>Trumpet Concerto</i>) (with cadenza)		Boosey M060032097
19.	HUMMEL	Allegro con spirito (1st movt from <i>Trumpet Concerto</i>)		Boosey M060033612
20.	W LLOYD WEBBER	1st & 2nd movts <i>or</i> 3rd & 4th movts from <i>Suite in F major</i>		Stainer H394
21.	NERUDA	Allegro (1st movt from <i>Concerto for Trumpet & Strings</i>) (with cadenza)		Musica Rara MR1817
22.	NEWSOME	Concorde	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 8	Trinity TCL018946 

23.	PEETERS	Allegro or Toccata (1st movt or 3rd movt from <i>Sonata for Trumpet & Piano</i> , op. 51)		Peters EP 6240
24.	PIAZZOLLA	Street Tango	Vuelvo al sur	Boosey 9790060119682
25.	PURCELL	Sonata in D (Roger Voisin concert version) (complete; must be played in D)		IMC 2089
26.	RIDOUT	Concertino for Trumpet (complete)		Emerson E88
27.	ROSA & CHILD	Livin' La Vida Loca	Let's Face the Music	Brass Wind 2128
28.	SPARKE	Song and Dance		R Smith 70045
29.	TCHAIKOVSKY	Ballet Suite	Russian Roulette	Brass Wind 3110
30.	THOMÉ	Fantaisie		Leduc AL22754

Group B (unaccompanied)

1.	ARBAN	Study no. 6 or Study no. 9	14 Studies for Cornet	Boosey M060010378
2.	BALAY	Study no. 7 or Study no. 11	15 Etudes	Leduc AL14960
3.	BARNARD	Intervals (no. 58 from <i>Trumpet Hanon</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 8	Trinity TCL018946 
4.	BOURGEOIS	No. 8, Allegro	Fantasy Pieces for Trumpet	Brass Wind 3102
5.	BULLA	Etude Fantasy	Advanced Concert Studies for Trumpet	Curnow 9789043126496
6.	HOWARTH	No. 11	The Elgar Howarth Way	Brass Wind 6031
7.	LAWRENCE	No. 61 and no. 63	Graded Exercises and Studies for Trumpet	Faber 0571537278
8.	SIEBER	No. 18	Vocalises	De Haske DHP1125058-400
9.	VIZZUTTI	Polka	20 Dances for Trumpet	De Haske DHP 0991786-400
10.	VIZZUTTI	Advanced Etude no. 5	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Grade 8	Trinity TCL018946 
11.	VIZZUTTI	Advanced Etude no. 7, p66	Trumpet Method book 3: Melodic Studies	Alfred 3393

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19–20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise (see page 250)
- ▶ Chromatic scale starting on C# (two octaves) (tempo, dynamics and articulation as for scales below)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners 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>	tongued or slurred as requested by the examiner
Plus: ▶ Crabwise scale from G (tongued or slurred in groups of eight 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#				

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**3. ORCHESTRAL OR BRASS BAND EXTRACTS** (music may be used) – Candidates prepare all extracts for trumpet, cornet or flugelhorn.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Trumpet extracts must be played on a B \flat trumpet. Candidates must perform from the publication rather than a transposed version.

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)
- (Extracts from *Orchester Probespiel* (Peters EP8664))

B \flat cornet

1. Ireland: Downland Suite (no. 15, passages 2 & 4)
 2. Bailey, arr. Wright: Diadem of Gold (no. 12, passages 2 & 5)
 3. Howarth: Fireworks (no. 19, passage 3)
- (Extracts from *Our Heritage vol. 1* (Con Moto CMT2001))

Flugelhorn

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)
- (Extracts from *Our Heritage vol. 5* (Con Moto CMT2005))

SUPPORTING TESTS

Candidates prepare:

- ▶ Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)
- ▶ Aural or improvisation

Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Sight reading for trumpet candidates involves transposition. See page 21-23 for sight reading parameters and transposition requirements.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key	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
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

E♭ Soprano Cornet: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or brass band extracts 	
SUPPORTING TEST 1	10
▶ Sight reading	
SUPPORTING TEST 2	10
ONE of the following:	
▶ Aural	
▶ Improvisation	
TOTAL	100

E♭ Soprano Cornet: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Candidates may also choose pieces from the Grade 6 E♭ tenor horn lists. An own composition may be played instead of one listed piece. See pages 14–18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. COSMA	Only Love		MfB
2. ELGAR	Chanson de matin	E♭ Solo Book	Warwick TR030
3. HAYDN	Andante (2nd movt from <i>Trumpet Concerto</i>)		Universal HM223
4. JANÁČEK	Theme from <i>Sinfonietta</i>	It's a Classic for E♭ Horn	Brass Wind 2125
5. PARKER	Ground Force	The Music of Jim Parker for Horn in E♭	Brass Wind 1137
6. PUCCINI	Nessun dorma		MfB
7. SCHERWIN & MASCHWITZ	A Nightingale Sang in Berkeley Square	A Little Light Music for Horn in E♭	Brass Wind 2124
8. WALLER	Ain't Misbehavin'	More on the Light Side for E♭ Horn	Brass Wind 1138
9. WALTON	Blue Grotto or Red Run	Alpine Adventures	Sound the Trumpets
Group B (unaccompanied)			
1. ENDRESEN	Study no. 21	Supplementary Studies for Trumpet	Rubank 04470630
2. LAWRENCE	Triple Digit, no. 35 or Short & Sharp, no. 40b	Graded Exercises and Studies for Trumpet	Faber 0571537278
3. VIZZUTTI	Bossa Nova or Bulgarian Dance or Cowboy Dance	20 Dances for Trumpet	De Haske DHP 0991786-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises scales and arpeggios can be downloaded from trinitycollege.com/brass-resources

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise
- ▶ Chromatic scale starting on F# (one octave) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres:

- ▶ F major, F minor
- ▶ F# major, F# minor

Plus:

- ▶ Whole-tone scale starting on F#
- ▶ Dominant 7th in the key of B
- ▶ Diminished 7th starting on F#
- ▶ Augmented arpeggio starting on F#

one
octave

min.
♩ = 72-120

f or *p*

tongued
or slurred
as
requested
by the
examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare all extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Our Heritage vol. 6* (Con Moto CMT2006))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		
Major key	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$		Answers may alternatively be given as key names
	Study a copy of the piece, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

E♭ Soprano Cornet: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Candidates may also choose pieces from the Grade 7 E♭ tenor horn lists. An own composition may be played instead of one listed piece. See pages 14–18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BALL	Mountain Melody		Brand 70033
2.	CARMICHAEL	Stardust	A Little Light Music for Horn in E♭	Brass Wind 2124
3.	DONIZETTI	Solo per Oboe	E♭ Solo Book	Warwick TRO30
4.	ELGAR	The Serious Doll	E♭ Solo Book	Warwick TRO30
5.	GRAHAM	A Time for Peace or Swedish Hymn	Gramercy Solo Album E♭	Gramercy
6.	HANDEL	Bourée		MfB
7.	KODÁLY	Háry János	It's a Classic for E♭ Horn	Brass Wind 2125
8.	PARKER	Soldier, Soldier	The Music of Jim Parker for Horn in E♭	Brass Wind 1137
9.	WALTON	Black Ice, no. 5	Alpine Adventures	Sound the Trumpets
10.	WALTON	Ranoon Spectre		Sound the Trumpets
Group B (unaccompanied)				
1.	J S BACH	Study no. 11 in F	The Well-Tempered Player	Winwood 0015
2.	MCKENZIE	Klezmer	Rhythms of Life	Con Moto CMT1007
3.	VIZZUTTI	Advanced Etude no. 11	Trumpet Method book 3: Melodic Studies	Alfred 3393

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise
- ▶ Chromatic scale starting on G (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres:

- ▶ G major, G minor
- ▶ A♭ major, A♭ minor

Plus:

- ▶ 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♭

two
octaves

min.
♩ = 80-126

f or *mf*
or *p*

tongued
or slurred
as
requested
by the
examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare all extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Our Heritage vol. 6* (Con Moto CMT2006))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

E♭ Soprano Cornet: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Candidates may also choose pieces from the Grade 8 E♭ tenor horn lists. An own composition may be played instead of one listed piece. See pages 14–18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BOYCE	1st movt from <i>Symphony no. 4</i>	O solo mio (E♭ edition)	Brass Wind 2114E
2. EAVES	Rhapsody for E♭ Soprano Cornet		Brand 70040
3. GRAHAM	Glorious Ventures or Whirlwind	Gramercy Solo Album E♭	Gramercy
4. HAYDN	Gypsy Rondo	It's a Classic for E♭ Horn	Brass Wind 2125
5. HUMMEL	Allegro con spirito (1st movt from <i>Trumpet Concerto</i>)		Boosey M060033612
6. KNEALE	Variations on a Welsh Theme		Brand 70052
7. MONTI	Czardas	It's a Classic for E♭ Horn	Brass Wind 2125
8. MOZART	The Queen of the Night's Aria		Kirklees
9. NERUDA	1st movt from <i>Concerto for Trumpet & Strings</i> (with cadenza)		Musica Rara MR1817a
10. RIMMER	Silver Threads among the Gold		Wright & Round W0224
11. ROSSINI	Cavatine	It's a Classic for E♭ Horn	Brass Wind 2125
12. SPARKE	Capriccio		Brand 70009
Group B (unaccompanied)			
1. BRANDT	Study no. 31	34 Studies for Trumpet	IMC 1391
2. LAWRENCE	No. 61 and no. 63	Graded Exercises and Studies for Trumpet	Faber 0571537278
3. MCKENZIE	Syrto	Rhythms of Life	Con Moto CMT1007
4. MILLER	Rhythmic Rondo or Computer Failure	Progressive Brass Studies	Faber 0571513204

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise
- ▶ Chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Candidates should prepare scales and arpeggios from the following tonal centres:

- ▶ A major, A minor
- ▶ B♭ major, B♭ minor

Plus:

- ▶ Crabwise scale from A (tongued *or* slurred in groups of eight 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♭

two
octaves

min.
♩ = 88-132

f or *mf*
or *p*

tongued
or slurred
as
requested
by the
examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare all extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Our Heritage vol. 6* (Con Moto CMT2006))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
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, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Euphonium/Baritone: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE







The Initial to Grade 5 exams contain the following:


	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK*	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

Euphonium/Baritone: Initial

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BUTTERWORTH	Brazzilo	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 
2. CLARKE	Polish Sea Shanty	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 
3. COOMBES	Trumpet Out West	Keynotes Album for Trumpet	Brass Wind 0102
4. LYONS	Lullaby	The Really Easy Trumpet Book	Faber 0571509983
5. RAMSKILL	Elegy	Keynotes Album for Trumpet	Brass Wind 0102
6. RAMSKILL	Music Hall Song	Keynotes Album for Trumpet	Brass Wind 0102
7. SPARKE	Purple Patch, no. 17 (duet) or In the Country, no. 20 (duet) or In the Air, no. 21 (duet)	Starter Duets (♩)	Anglo AMP219-401
8. TRAD.	Carnival of Venice	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 
9. TRAD.	Kum ba yah, p20	Trumpet Basics* (♩)	Faber 0571519989
10. TRAD.	London Bridge (duet)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 
11. TRAD.	O When the Saints (duet or piano accomp)	Trumpet Basics* (♩)	Faber 0571519989
12. TRAD.	Old Macdonald's Echo	Trumpet Basics* (♩)	Faber 0571519989
13. TRAD.	What Shall We Do?, no. 35 (duet)	Abracadabra Trumpet (♩)	A&C Black 9781408194423/ 9780713660463 (with CD)
14. WEDGWOOD	Wrap It Up	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 
Group B (unaccompanied)			
1. BARNARD	Freewheeling Three-wheeler	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 
2. BEETHOVEN	Theme from <i>Ninth Symphony</i>	Winners Galore (♩ or ♮)	Brass Wind 0118TC/0121BC
3. CALLAND	March Past	Top Brass (♩)	Stainer H371
4. FOSTER	Oh Susanna, no. 40	Abracadabra Trumpet (♩)	A&C Black 9781408194423/ 9780713660463 (with CD)
5. MCCLELLAN/ PACULABO/ RYCROFT	Light Up the Fire	Easy Winners* (♩ or ♮)	Brass Wind 0124TC/0125BC

6.	MILLER	Keep It Simple or March	Simple Studies for Beginner Brass (♩)	Faber 0571509347
7.	TRAD.	Love Me Tender, no. 41	Abracadabra Trumpet (♩)	A&C Black 9781408194423/ 9780713660463 (with CD)
8.	TRAD.	Russian Dance	Winners Galore (♩ or ♮)	Brass Wind 0118TC/0121BC
9.	TRAD.	This Old Man, no. 24	Abracadabra Trumpet (♩)	A&C Black 9781408194423/ 9780713660463 (with CD)
10.	WILKINSON	Moonwalk (from <i>Astronotes</i>)	Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024: Initial (♩)	Trinity TCL018182 

TECHNICAL WORK

Candidates perform the following technical exercise, either from memory or using the music (see pages 19-20).

Treble clef:



Bass clef:



SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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

Euphonium/Baritone: Grade 1

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. J S BACH	Chorale from the <i>St Matthew Passion</i>	Amazing Solos for Trumpet (♩)	Boosey MO60087844
2. BARRATT	Euph-oria! or Hopak	Bravo! Euphonium (♩/♭)	Boosey MO60115936
3. BERNSTEIN	One Hand, One Heart	Easy Winners* (♩ or ♭)	Brass Wind 0124TC/0125BC
4. CLARKE	Trumpet Minuet	Trumpet All Sorts (♩)	Trinity TCL011572
5. CROSSE	Intrada	Up Front Album for Trumpet book 1 (♩)	Brass Wind 0107
6. DALY	Postman Pat	Winners Galore* (♩ or ♭)	Brass Wind 0118TC/0121BC
7. DIABELLI	The Joker	The Magic Trombone (♩/♭)	Boosey MO60090929
8. GRIEG	Åse's Death	The Really Easy Trombone Book (♩/♭)	Faber 0571509991
9. RAE	Rumba or The Guv'nor	Play it Cool for Trumpet (♩)	Universal UE21265
10. RUNSWICK	Offshore	Up Front Album for Trumpet book 1 (♩)	Brass Wind 0107
11. SPARKE	Simple Serenade, no. 39 (duet) or All's Well, no. 50 (duet)	Starter Duets (♩)	Anglo AMP219-401
12. SUSATO	La mourisque	Winner Scores All* (♩ or ♭)	Brass Wind 0138TC/0141BC
13. TCHAIKOVSKY	Dance of the Mirlitons (from <i>The Nutcracker</i>)	Winner Scores All* (♩ or ♭)	Brass Wind 0138TC/0141BC
14. TRAD.	Song of the Volga Boatmen	The Magic Trombone (♩/♭)	Boosey MO60090929
15. TRAD. SPIRITUAL	All Night, All Day	Easy Winners* (♩ or ♭)	Brass Wind 0124TC/0125BC
16. VOGEL	Waltz	15 Easy Classical Solos (♩/♭)	Anglo AMP305-400
17. WEDGWOOD	Apple Pie Waltz or I Believe	Up-Grade! Trumpet Grades 1-2 (♩)	Faber 0571521312
18. WEDGWOOD	Cheeky Cherry or Simply the Rest!	Really Easy Jazzin' About for Trumpet (♩)	Faber 0571521983
Group B (unaccompanied)			
1. DAVIS	Geared Up or Tiny Minuet	Polished Brass (♩)	Brass Wind 6022TC
2. GREGSON	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Beginner Brass (♩)	Brass Wind 6002TC
3. GREGSON	Thoughtful Prelude, no. 1	20 Supplementary Tunes for Beginner Brass (♭)	Brass Wind 6002BC

4.	MCKENZIE	Rumba, no. 5	Dance to the Beat of the World (♩ or ♩)	Con Moto CMT1001/ CMT1002
5.	MILLER	Pond Life, no. 9 or Supersonic Samurai, no. 14	Simple Studies for Beginner Brass (♩)	Faber 0571509347
6.	NIGHTINGALE	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Easy Jazzy 'Tudes (♩ or ♩)	Warwick TR042/ EU011
7.	SPARKE	Modal Melody or Tickertape Parade	Skilful Studies for Baritone or Euphonium (♩ / ♩)	Anglo AMP101-401
8.	TRAD.	Give Me Joy in My Heart	Winners Galore (♩ or ♩)	Brass Wind 0118TC/0121BC

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19–20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 1 lip flexibility exercise (see page 248 [treble clef] or 250 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: ▶ C major ▶ A minor (candidates' choice of natural or harmonic or melodic minor)	Bass clef Candidates should play the scale followed immediately by the arpeggio: ▶ B \flat major ▶ G minor (candidates' choice of natural or harmonic or melodic minor)	one octave	min. $\text{♩} = 46-60$	<i>mf</i>	tongued
---	---	------------	----------------------------	-----------	---------

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs

Euphonium/Baritone: Grade 2

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BART	Where Is Love?	Easy Winners* (♩ or ♪)	Brass Wind 0124TC/0125BC
2. BULLARD	Acrobats or Circus Rock	Circus Skills (♩ or ♪)	Clifton C154/C155
3. GOODALL	Blackadder Theme	Winners Galore* (♩ or ♪)	Brass Wind 0118TC/0121BC
4. HANDEL	March	Trumpet All Sorts (♩)	Trinity TCl011572
5. MOZART	Aria from <i>Don Giovanni</i>	Winner Scores All* (♩ or ♪)	Brass Wind 0138TC/0141BC
6. NIGHTINGALE	One, Two, Three, Push!, no. 1 or The Witch's Cauldron, no. 4	Lucky Dip (♩/♪)	Warwick EU009
7. PRAETORIUS	Tanz des Burgermeisters	Amazing Solos for Trumpet (♩)	Boosey M060087844
8. PURCELL	Minuet Z649	15 Easy Classical Solos (♩/♪)	Anglo AMP305-400
9. PURCELL	Trumpet Tune	Winner Scores All* (♩ or ♪)	Brass Wind 0138TC/0141BC
10. SPARKE	Scottish Air, no. 42 (duet) or Going Home Again, no. 54 (duet) or Men of Harlech, no. 58 (duet)	Starter Duets (♩)	Anglo AMP219-401
11. SULLIVAN	I'm Called Little Buttercup (from <i>HMS Pinafore</i>)	15 Easy Classical Solos (♩/♪)	Anglo AMP305-400
12. TRAD.	Harvest Time or St James' Infirmary	Bravo! Euphonium (♩/♪)	Boosey M060115936
13. TRAD.	Men of Harlech	Winner Scores All* (♩ or ♪)	Brass Wind 0138TC/0141BC
14. TRAD.	Over the Sea to Skye	Up-Grade! Trumpet Grades 1-2 (♩)	Faber 0571521312
15. WEDGWOOD	Dragonfly or Easy Tiger	Really Easy Jazzin' About for Trumpet (♩)	Faber 0571521983
16. WILSON- SMITH	Out n' About or Something Else or Waltzing with Jazz	All Jazzed Up for Trumpet (♩)	Brass Wind 1107
Group B (unaccompanied)			
1. DAVIS	Jumping Jack Rap or Rat Rag	Polished Brass (♩)	Brass Wind 6022TC
2. ENDRESEN	Study no. 3, Allegro	Supplementary Studies for Trombone (♩)	Rubank HL04470640
3. GREGSON	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Beginner Brass (♩)	Brass Wind 6002TC

4.	MCKENZIE	Calypso, no. 11 or Fasil, no. 12	Dance to the Beat of the World (♩ or ♪)	Con Moto CMT1001/ CMT1002
5.	NIGHTINGALE	The Nuthatch, no. 6 or The Sleuth, no. 7	Easy Jazzy 'Tudes (♩ or ♪)	Warwick TR042/ EU011
6.	SPARKE	Cowboy Carol or Tom's Tune	Skilful Studies for Baritone or Euphonium (♩/♪)	Anglo AMP101-401

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 2 lip flexibility exercise (see page 248 [treble clef] or 251 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: ▶ D and B♭ major ▶ D minor (candidates' choice of natural or harmonic or melodic minor)	Bass clef Candidates should play the scale followed immediately by the arpeggio: ▶ C and A♭ major ▶ C minor (candidates' choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
--	--	------------	-------------------	-----------	---

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Euphonium/Baritone: Grade 3

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	BART	Food Glorious Food (from <i>Oliver!</i>)	Winner Scores All* (♩ or ♪)	Brass Wind 0138TC/0141BC
2.	BIZET	Entr'acte from <i>Carmen</i>	Trumpet All Sorts (♩)	Trinity TCL011572
3.	BLAKE	Walking in the Air (from <i>The Snowman</i>)	Winner Scores All* (♩ or ♪)	Brass Wind 0138TC/0141BC
4.	BULLARD	Sad Clown or Sentimental Serenade	Circus Skills (♩ or ♪)	Clifton C154/C155
5.	CLARKE	The Prince of Denmark's March	15 Easy Classical Solos (♩/♪)	Anglo AMP305-400
6.	FAURÉ	Pavane	Easy Winners* (♩ or ♪)	Brass Wind 0124TC/0125BC
7.	GLUCK	Che farò	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0136BC
8.	GRIEG	Watchman's Song (from <i>Lyric Pieces</i>)	15 Easy Classical Solos (♩/♪)	Anglo AMP305-400
9.	HARBURG & ARLEN	We're off to See the Wizard	Easy Winners* (♩ or ♪)	Brass Wind 0124TC/0125BC
10.	JOHN & RICE	Can You Feel the Love Tonight	Undercover Hits for Trumpet (♩)	Brass Wind 1144
11.	MANCINI	Pink Panther	All Jazzed Up for Trumpet (♩)	Brass Wind 1107
12.	NORMAN	James Bond Theme	Easy Winners* (♩ or ♪)	Brass Wind 0124TC/0125BC
13.	PINKARD, CASEY & BERNIE	Sweet Georgia Brown	All Jazzed Up for Trumpet (♩)	Brass Wind 1107
14.	PURCELL	Trumpet Air from <i>The Indian Queen</i> (with repeats)	Old English Trumpet Tunes book 1 (♩)	OUP 9780193575424
15.	SAINT-SAËNS	Royal March of the Lion from <i>Carnival of the Animals</i>	The Magic Trombone (♩/♪)	Boosey M060090929
16.	SPARKE	Promenade, no. 7	Skilful Solos for Baritone or Euphonium (♩/♪)	Anglo AMP194-400
17.	SPARKE	Trumpet Tune, no. 55 (duet) or Music Box Waltz, no. 56 (duet)	Starter Duets (♩)	Anglo AMP219-401
18.	TRAD.	British Grenadiers	Going Solo Trumpet (♩)	Faber 0571514251
19.	TRAD.	Danny Boy	Winners Galore* (♩ or ♪)	Brass Wind 0118TC/0121BC
20.	VERDI	La donna è mobile	Onstage Brass for Trumpet & Piano (♩)	Stainer H430

Group B (unaccompanied)

1.	DAVIS	Flamenco Flirt (in D minor) or Horn of Wonder	Polished Brass (♩)	Brass Wind 6022TC
2.	ENDRESEN	Study no. 8, Moderato	Supplementary Studies for Trombone (♩)	Rubank HLO4470640
3.	GALE	Rico Town	JAZZFX (♩)	Brass Wind 1164CD
4.	GREGSON	Bulgarian Dance, no. 15	20 Supplementary Tunes for Beginner Brass (♩)	Brass Wind 6002TC
5.	MCKENZIE	Tarantella, no. 32 or Bossa Nova, no. 33	Dance to the Beat of the World (♩ or ♩)	Con Moto CMT1001/ CMT1002
6.	MCKENZIE	Waltz or High Life	Music Makes the World Go Round (♩ or ♩)	Con Moto CMT1004/ CMT1005
7.	NIGHTINGALE	Slinky, no. 13	Easy Jazzy 'Tudes (♩ or ♩)	Warwick TR042/ EU011
8.	SPARKE	Contrasts or Tyrolean Tune	Skillful Studies for Baritone or Euphonium (♩/♩)	Anglo AMP101-401

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE (from memory)

Grade 3 lip flexibility exercise (see page 249 [treble clef] or 251 [bass clef])

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: <ul style="list-style-type: none"> ▶ E and E\flat major ▶ C and C\sharp minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	Bass clef Candidates should play the scale followed immediately by the arpeggio: <ul style="list-style-type: none"> ▶ D and D\flat major ▶ B and B\flat minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave	min. ♩ = 54-72	<i>mf</i>	tongued or slurred as requested by the examiner
Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on C 	Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on B\flat 				

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 in which bar the change has occurred ii) Identify the change as rhythm or pitch

Euphonium/Baritone: Grade 4

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BERNSTEIN	America or Maria from <i>West Side Story</i>	Amazing Solos for Trumpet (♩)	Boosey M060087844
2. BILK	Stranger on the Shore	Stranger on the A Train for Trombone/Euphonium (♩ or ♪)	Brass Wind 2146TC/BC
3. BULLARD	Russian Galop	Circus Skills (♩ or ♪)	Clifton C154/C155
4. FELLOWS	Siciliano	Two Italian Dances (♩/♪)	Warwick EU010
5. GOODWIN	633 Squadron	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0136BC
6. HANDEL	March from <i>The Occasional Oratorio</i> or March from <i>Scipio</i>	Old English Trumpet Tunes book 1 (♩)	OUP 9780193575424
7. HARNICK & BOCK	If I Were a Rich Man	A Little Light Music for Trombone/Euphonium (♩ or ♪)	Brass Wind 2115TC/BC
8. HOWARD	Fly Me to the Moon	Latino for Trumpet (♩)	Brass Wind 1142
9. JOBIM	One Note Samba	Big Chillers for Trumpet & Piano (♩)	Brass Wind 1140
10. LLOYD WEBBER	All I Ask of You	Stranger on the A Train for Trombone/Euphonium (♩ or ♪)	Brass Wind 2146TC/BC
11. MUSSORGSKY	The Old Castle	Going Solo Trombone (♩/♪)	Faber 0571514278
12. NIGHTINGALE	I Woke Up This Mornin'... no. 6	Lucky Dip (♩/♪)	Warwick EU009
13. PEARSON	Tongue in Cheek	Going Solo Trumpet (♩)	Faber 0571514251
14. PIAZZOLLA	Sentimental	El Viaje for Trumpet (♩)	Boosey M060120718
15. PURCELL	Air	Festive Baroque for Trombone (♩/♪)	De Haske DHP1043580-4
16. SPARKE	Thinking of You, no. 17	Skilful Solos for Baritone or Euphonium (♩/♪)	Anglo AMP194-400
17. TRAD. SPIRITUAL	Nobody Knows	A Little Light Music for Trombone/Euphonium (♩ or ♪)	Brass Wind 2115TC/BC
18. WARLOCK	Basse Dance	Slide Show for Trombone/Euphonium (♩ or ♪)	Brass Wind 0122TC/BC
19. WEILL	Mack the Knife	Big Chillers for Trombone/Euphonium (♩ or ♪)	Brass Wind 1155TC/BC
Group B (unaccompanied)			
1. BOURGEOIS	Study no. 5	Bone of Contention (♩ or ♪)	Brass Wind 6008TC/BC
2. DAVIS	Irish Jig or Serpent Smoothie (in C major)	Polished Brass (♩)	Brass Wind 6022TC

* Must be played with the piano accompaniment, which is available separately

3.	ENDRESEN	Study no. 11, Andante con moto	Supplementary Studies for Trombone (♯)	Rubank HLO4470640
4.	MCKENZIE	Mambo or Rumba or Tango	Music Makes the World Go Round (♩ or ♯)	Con Moto CMT1004/CMT1005
5.	NIGHTINGALE	Blues for Big-Ears, no. 15	Easy Jazzy 'Tudes (♩ or ♯)	Warwick TR042/EU011
6.	SPARKE	Hungarian Dance or Opera Buffa or Shepherd's Song	Skilful Studies for Baritone or Euphonium (♩/♯)	Anglo AMP101-401

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 4 lip flexibility exercise (see page 249 [treble clef] or 251 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Treble clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ F and A major ▶ F and F# minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<p>Bass clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ E♭ and G major ▶ E♭ and E minor (candidates' 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
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Whole-tone scale starting on F ▶ Chromatic scale starting on C 	<p>Plus:</p> <ul style="list-style-type: none"> ▶ Whole-tone scale starting on E♭ ▶ Chromatic scale starting on B♭ 				

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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

Euphonium/Baritone: Grade 5

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	J S BACH	March or Polonaise	Bach for Trombone (♩ or ♪)	Brass Wind 2107TC/BC
2.	BERNIE & PINKARD	Sweet Georgia Brown	Stranger on the A Train for Trombone/Euphonium (♩ or ♪)	Brass Wind 2146TC/BC
3.	BIZET	Chanson Boheme	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0136BC
4.	CHARPENTIER	Prelude to Te Deum	Savoir Faire for Trombone/Euphonium (♩ or ♪)	Brass Wind 2147TC/BC
5.	ELLINGTON & BIGARD	Mood Indigo	Stranger on the A Train for Trombone/Euphonium (♩ or ♪)	Brass Wind 2146TC/BC
6.	FAURÉ	Après un rêve (♩/♪)		Studio M050005759
7.	GERSHWIN	Let's Call the Whole Thing Off	Slide Show for Trombone (♩ or ♪)	Brass Wind 0122TC/BC
8.	GERSHWIN	Summertime or I Got Rhythm	A Little Light Music for Trombone/Euphonium (♩ or ♪)	Brass Wind 2115TC/BC
9.	GRIEG	Solveig's Song	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0136BC
10.	HASSE	Bourrée	Festive Baroque for Trombone (♩/♪)	De Haske DHP1043580-4
11.	LOESSER	Luck Be a Lady Tonight	Centre Stage for Trombone (♩ or ♪)	Brass Wind 2117TC/BC
12.	MERCER/ ELLINGTON/ STRAYHORN	Satin Doll	Paper Moon (♩ or ♪)	Brass Wind 2152TC/BC
13.	MORRICONE	The Good, the Bad and the Ugly	Winning Matrix* (♩)	Brass Wind 0144TC
14.	NEWTON	Gollum and Bilbo Baggins	Five Portraits from Middle Earth (♩/♪)	Prima Vista
15.	NIGHTINGALE	The Viennese Dwarf, no. 8 or The Googlie Boogie, no. 9 or Bruiser Joe, no. 10	Lucky Dip (♩/♪)	Warwick EU009
16.	PARKER	Mapp and Lucia or Soldier, Soldier	The Music of Jim Parker for Trumpet (♩)	Brass Wind 1129
17.	PIAZZOLLA	Tango Final	El Viaje for Trumpet (♩)	Boosey M060120718
18.	RIMSKY-KORSAKOV	Song of India (♩/♪)		Winwood WM0317
19.	SAINT-SAËNS	L'Eléphant	Savoir Faire for Trombone/Euphonium (♩ or ♪)	Brass Wind 2147TC/BC
20.	SPARKE	Song of Farewell, no. 7	Super Solos for Baritone or Euphonium (♩ or ♪)	Anglo AMP267-400
21.	TELEMANN	Die Würde	Festive Baroque for Trombone (♩/♪)	De Haske DHP1043580-400

22. TRAD.	Over the Stone (Tros y Garreg), arr. Small (short version) (♩/♭)		Prima Vista
23. WEDGWOOD	Ragamuffin or Tequila Sunrise	Jazzin' About for Trumpet (♩)	Faber 0571510396
24. WILLIAMS	Raiders March	Great Winners* (♩ or ♭)	Brass Wind 0132TC/0136BC

Group B (unaccompanied)

1. BOURGEOIS	Study no. 3	Bone of Contention (♩ or ♭)	Brass Wind 6008TC/ BC
2. DAVIS	Heads or Tails or Hornpipe	Polished Brass (♩)	Brass Wind 6022TC
3. ENDRESEN	Study no. 34, Allegretto	Supplementary Studies for Trombone (♭)	Rubank HLO4470640
4. GALE	Silver Lining	JAZZFX (♩)	Brass Wind 1164CD
5. MCKENZIE	Cerga or Krivo Horo	Music Makes the World Go Round (♩ or ♭)	Con Moto CMT1004/ CMT1005
6. NIGHTINGALE	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Easy Jazzy 'Tudes (♩ or ♭)	Warwick TR042/EU011
7. SPARKE	Party Piece	Skilful Studies for Baritone or Euphonium (♩/♭)	Anglo AMP101-401
8. VIZZUTTI	Easy Etude	New Concert Studies for Euphonium vol. 2 (♩ or ♭)	De Haske DHP1033404-400/ DHP1033405-400
9. VIZZUTTI	Ballad	20 Dances for Euphonium (♩ or ♭)	De Haske DHP1002381-400/ DHP1002382-400

TECHNICAL WORK

Candidates prepare section 1. and *either* section 2. or section 3. (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE (from memory)

Grade 5 lip flexibility exercise (see page 249 [treble clef] or 251 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef	Bass clef				
Candidates should play the scale followed immediately by the arpeggio:	Candidates should play the scale followed immediately by the arpeggio:				
<ul style="list-style-type: none"> ▶ G major ▶ G minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> ▶ F major ▶ F minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	min. ♩ = 66-112	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner

<ul style="list-style-type: none"> ▶ A♭ major ▶ B and E minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> ▶ G♭ major ▶ A and D minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave	min. = 66-112	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner
Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 	Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on F ▶ Chromatic scale starting on F 	two octaves			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 	<ul style="list-style-type: none"> ▶ Dominant 7th in the key of F 	one octave			

Or
3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised	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
8 bars	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
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$		i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
	Study a copy of the piece, then listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	

Euphonium/Baritone: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or brass band extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

















Euphonium/Baritone: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. J S BACH	Prelude in A \flat major	Bach for Trombone (♩ or ♪)	Brass Wind 2107TC/BC
2. BERLIN	Let's Face the Music and Dance	Let's Face the Music for Trombone/Euphonium (♩ or ♪)	Brass Wind 2131TC/BC
3. BIZET	Chanson du Toréador	Savoir Faire for Trombone/Euphonium (♩ or ♪)	Brass Wind 2147TC/BC
4. GOSSEC	Tambourin	Childs' Choice (♩/♪)	Winwood 0129
5. HEATH	Andante and Scherzo (complete) (♩/♪)		Brand 70003
6. MCGRATH & PHILLIPS	Strictly Come Dancing	Stranger on the A Train for Trombone/Euphonium (♩ or ♪)	Brass Wind 2146TC/BC
7. MEECHAN	Absolute Reality (♩/♪)		Prima Vista
8. MENDELSSOHN	Hear My Prayer (♩/♪)		Prima Vista
9. MOWAT	Bone Idyll	Slide Show for Trombone/Euphonium (♩ or ♪)	Brass Wind 0122TC/BC
10. MOZART	Allegro or Allegro (1st movt or 2nd movt from <i>Concerto in Two Movements</i> , K. 412) (♩/♪)		Brand 70018
11. NIGHTINGALE	From Ragtime to Riches, no. 13	Lucky Dip (♩/♪)	Warwick EU009
12. PORTER	Begin the Beguine	Let's Face the Music for Trombone/Euphonium (♩ or ♪)	Brass Wind 2131TC/BC
13. PURCELL	I Attempt from Love's Sickness to Fly	Just Brass Trombone Solos vol. 1 (♩/♪)	Chester CH55320
14. SHERWIN & MASCHWITZ	A Nightingale Sang in Berkeley Square	The Sunny Side of the Street (♩ or ♪)	Brass Wind 2119TC/BC
15. SPARKE	Little Overture, no. 1	Super Solos for Baritone or Euphonium (♩ or ♪)	Anglo AMP267-400
16. STRAYHORN	Take the A Train	Stranger on the A Train for Trombone/Euphonium (♩ or ♪)	Brass Wind 2146TC/BC
17. TELEMANN	Die Tapferkeit	Festive Baroque for Trombone (♩/♪)	De Haske DHP1043580-400
18. TRAD.	Londonderry Air or Variations on The Ash Grove	Just Brass Trombone Solos vol. 1 (♩/♪)	Chester CH55320
19. WAGNER	Walter's Prize Song (from <i>The Mastersingers</i>)	Three Operatic Arias (♩)	Brand 70046
20. WALLER	Ain't Misbehavin'	Big Chillers for Trombone/Euphonium (♩ or ♪)	Brass Wind 1155TC/BC
21. YOUNG	Intermezzo (2nd movt from <i>Euphonium Sonata</i>) (♩/♪)		Brand 70022

Group B (unaccompanied)

1.	J S BACH	Study no. 20 in A minor	The Well Tempered Player ()	Winwood 0015
2.	BOURGEOIS	Study no. 4 or Study no. 9	Bone of Contention ( or )	Brass Wind 6008TC/BC
3.	CURNOW	The Harmonious Tunessmith	New Concert Studies for Euphonium vol. 2 ( or )	De Haske DHP1033404-400/ DHP1033405-400
4.	GRAHAM	A Bach Invention	New Concert Studies for Euphonium vol. 2 ( or )	De Haske DHP1033404-400/ DHP1033405-400
5.	MCKENZIE	Jig or Jota	Rhythms of Life ( or )	Con Moto CMT1007/ CMT1008
6.	MILLER	Rubber Lips, no. 12 or Morning, no. 13	Progressive Brass Studies ()	Faber 0571513204
7.	NIGHTINGALE	Joot Hoot, no. 24 or Five Brew, no. 28	Easy Jazzy 'Tudes ( or )	Warwick TR042/EU011
8.	VIZZUTTI	Flamenco or Tango	20 Dances for Euphonium ( or )	De Haske DHP1002381- 400/DHP1002382-400
9.	WAGNEIN	Comme dans une tarantelle	New Concert Studies for Euphonium vol. 2 ( or )	De Haske DHP1033404-400/ DHP1033405-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise (see page 249 [treble clef] or 252 [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)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners 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	two octaves	min. $\text{♩} = 72-120$	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner
---	---	-------------	-----------------------------	----------------------	---

<p>Plus:</p> <ul style="list-style-type: none"> ▶ 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 	<p>Plus:</p> <ul style="list-style-type: none"> ▶ 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 slurred as requested by the examiner
--	--	-------------	--------------------	----------------------	---

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare all euphonium extracts or all baritone extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Our Heritage vol. 2* (Con Moto CMT2002))

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)

(Extracts from *Our Heritage vol. 8* (Con Moto CMT2008))

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

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
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, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

Euphonium/Baritone: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BERLIOZ	Un bal	Savoir Faire for Trombone/ Euphonium (♩ or ♪)	Brass Wind 2147TC/ BC
2. CAPUZZI	<i>Andante or Rondo from Andante and Rondo (from Concerto for Double Bass)</i> (♩/♪)		Hinrichsen H1474
3. CURNOW	Rhapsody for Euphonium (♩/♪)		Winwood 0055
4. DEBUSSY	Le Cake-Walk	Savoir Faire for Trombone/ Euphonium (♩ or ♪)	Brass Wind 2147TC/ BC
5. ELGAR	Idylle, op. 4 no. 1 (♩/♪)		Winwood 0118
6. GOLLAND	Peace (♩/♪)		Hallamshire 119P
7. GRAHAM	A Time for Peace	Gramercy Solo Album B♭ (♩/♪)	Gramercy GM59007
8. HARBACH & KERN	Smoke Gets in Your Eyes	Let's Face the Music for Trombone/Euphonium (♩ or ♪)	Brass Wind 2131TC/BC
9. MARCELLO	Largo and Allegro (1st movt and 2nd movt from <i>Sonata in F major</i>) (♩/♪)		Studio M050006183
10. MEALOR	Cantilena (2nd movt from <i>Sonatina for Euphonium</i>) (♩/♪)		Con Moto CMT0202 (or separately: CMT0218)
11. MEECHAN	Funk Theory (♩/♪)		Prima Vista
12. MOZART	Adagio from <i>Adagio and Rondo</i> (♩/♪)		Winwood 0208
13. NEWTON	The Riders of Rohan	Childs' Choice (♩/♪)	Winwood 0129
14. PURCELL	Rondeau (1st movt from <i>Suite</i>) (♩/♪)		EMR 303M
15. RICHARDS	Caprice (♩)		Studio M050060451
16. RICHARDS	Midnight Euphonium (♩/♪)		Studio M050005773
17. SAINT-SAËNS	The Swan (♩/♪)		Studio M050012924
18. SENAILLÉ	Introduction and Allegro Spiritoso (complete) (♩/♪)		Hinrichsen H853
19. SPARKE	Aubade (♩/♪)		Studio M050010647
20. SPARKE	Scherzo Finale, no. 10	Super Solos for Baritone or Euphonium (♩ or ♪)	Anglo AMP267-400
21. VAUGHAN WILLIAMS	2nd movt from <i>Concerto for Bass Tuba</i> (♩) (separate ♩ Euphonium part available)		OUP 9780193386761

Group B (unaccompanied)

1.	ARBAN	Study no. 10	14 Studies for Cornet (♩)	Boosey M060010378
2.	J S BACH	Study no. 2 in C minor or Study no. 17 in A♭	The Well Tempered Player (♩)	Winwood 0015
3.	BOURGEOIS	Presto, no. 3	Fantasy Pieces for Euphonium (♩ or ♪)	Brass Wind 3126TC/ BC
4.	BOURGEOIS	Study no. 14	Bone of Contention (♩ or ♪)	Brass Wind 6008TC/ BC
5.	COURT	The Chase	New Concert Studies for Euphonium vol. 2 (♩ or ♪)	De Haske DHP1033404-400/ DHP1033405-400
6.	MASHIMA	A Spring Morning	New Concert Studies for Euphonium vol. 1 (♩ or ♪)	De Haske DHP0991437-400/ DHP0991670-400
7.	MCKENZIE	Klezmer or Malaguena or Salsa	Rhythms of Life (♩ or ♪)	Con Moto CMT1007/ CMT1008
8.	MILLER	Seventh Heaven, no. 21 or Vienna, no. 24	Progressive Brass Studies (♩)	Faber 0571513204
9.	NIGHTINGALE	Barking Mad, no. 8	Tipping the Scales (♩ or ♪)	Warwick TB268/TB170
10.	VIZZUTTI	Funk	20 Dances for Euphonium (♩ or ♪)	De Haske DHP1002381-400/ DHP1002382-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19–20).

Lip flexibility exercises, scales and arpeggios are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise (see page 250 [treble clef] or 252 [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)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners 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	two octaves	min. ♩ = 80–126	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
--	--	----------------	--------------------	--------------------------------------	--

Plus: ▶ 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: ▶ 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	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
---	---	-------------	--------------------	--------------------------------------	---

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare all euphonium extracts or all baritone extracts.

Candidates choose one extract to play first. Examiners 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)
- (Extracts from *Our Heritage vol. 2* (Con Moto CMT2002))

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)
- (Extracts from *Our Heritage vol. 8* (Con Moto CMT2008))

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

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

Euphonium/Baritone: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BARRY	Scherzando (3rd movt from <i>Concerto for Baritone</i>) (♩/♩)		Studio M050079347
2. BELLSTEDT	Napoli	Shepherd's Song (♩)	Winwood 0084
3. BUTTERWORTH	Sarabande and Scherzo (3rd movt and 5th movt from <i>Partita</i> , op. 89) (♩/♩)		Comus 010
4. GRAHAM	Whirlwind	Gramercy Solo Album B♭ (♩/♩)	Gramercy GM59007
5. GREEN	Euphoria (including cadenza) (♩/♩)		Brass Wind 3127
6. HOROVITZ	Moderato or Lento or Con moto (1st movt or 2nd movt or 3rd movt from <i>Euphonium Concerto</i>) (♩/♩)		Novello NOV120387
7. HUMMEL	Fantasy (beginning at bar 93, Allegro non troppo) (♩/♩)		Winwood 0206
8. JENKINS	Romanza (2nd movt from <i>Euphonium Concerto</i>) (♩/♩)		Boosey M060123153
9. MARSHALL	Ransomed, no. 7	The Salvation Army Instrumental Album no. 21 (♩)	Salvationist SPS99991
10. MEALOR	1st movt from <i>Baritone Concerto</i>		Con Moto CMT0204
11. MEALOR	Scherzo (3rd movt from <i>Sonatina for Euphonium</i>) (♩/♩)		Con Moto CMT0202
12. MONTI	Czardas	Monti's Czardas (♩/♩)	Winwood 0078
13. MOZART	Rondo from <i>Adagio and Rondo</i> (♩/♩)		Winwood 0208
14. NEWTON	Sonata Brevis (♩/♩)		Prima Vista
15. PRICE	Divertimento (♩/♩)		Prima Vista
16. RACHMANINOV	Vocalise (♩/♩)		Studio M050005742
17. ROPER	1st movt from <i>Sonata for Euphonium</i> (♩/♩)		Studio M050003908
18. SPARKE	Moderato e energico (1st movt from <i>Euphonium Concerto</i>) (♩/♩)		Studio M050031192
19. SPARKE	Fantasy for Euphonium & Brass Band (♩/♩)		Brand 70024
20. SPARKE	Rhapsody for B♭ Baritone (♩)		Studio M050034759
21. TRAD.	Over the Stone (Tros y Garreg), arr. Small (extended version) (♩/♩)		Prima Vista
22. WILBY	Concert Galop (♩)		Winwood 0184

Group B (unaccompanied)

1.	ARBAN	Study no. 6 or Study no. 9	14 Studies for Cornet (♩)	Boosey M060010378
2.	J S BACH	Study no. 6 in D minor or Study no. 7 in E♭	The Well Tempered Player (♩)	Winwood 0015
3.	BOURGEOIS	No. 8, Allegro energico	Fantasy Pieces for Euphonium (♩ or ♪)	Brass Wind 3126TC/BC
4.	HADERMANN	Escapade	New Concert Studies for Euphonium vol. 2 (♩ or ♪)	De Haske DHP1033404-400/ DHP1033405-400
5.	MCKENZIE	Rock or Krivo Horo	Rhythms of Life (♩ or ♪)	Con Moto CMT1007/ CMT1008
6.	MEECHAN	Parallel Realities (♩/♪)		Prima Vista
7.	VIZZUTTI	Polka	20 Dances for Euphonium (♩ or ♪)	De Haske DHP1002381-400/ DHP1002382-400
8.	WIGGINS	Soliloquy IX (♩)		Neuschel M050006152

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

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

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise (see page 250 [treble clef] or 252 [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)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners 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: ▶ B♭ major, B♭ minor ▶ E major, E minor	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
--	--	-------------	--------------------	--------------------------------------	---

<p>Plus:</p> <ul style="list-style-type: none"> ▶ Crabwise scale from G (tongued or slurred in groups of eight 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# 	<p>Plus:</p> <ul style="list-style-type: none"> ▶ Crabwise scale from F (tongued or slurred in groups of eight notes) ▶ Whole-tone scale starting on B\flat and E ▶ Dominant 7th in the keys of E\flat and A ▶ Diminished 7th starting on B\flat and E ▶ Augmented arpeggio starting on B\flat and E 	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
---	--	-------------	--------------------	--------------------------------------	---

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. BRASS BAND EXTRACTS (music may be used) – Candidates prepare all euphonium extracts or all baritone extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Our Heritage vol. 2* (Con Moto CMT2002))

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)

(Extracts from *Our Heritage vol. 8* (Con Moto CMT2008))

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

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Trombone: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK*	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

Trombone: Initial

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Only one duet may be chosen. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BATES	Dutch View	Keynotes Album for Trombone (♩ or ♪)	Brass Wind 0103TC/BC
2. COOMBES	Trotting Trombone	Keynotes Album for Trombone (♩ or ♪)	Brass Wind 0103TC/BC
3. RAMSKILL	Homeward Trail	Keynotes Album for Trombone (♩ or ♪)	Brass Wind 0103TC/BC
4. SPARKE	A Little Fanfare, no. 13 (duet) or Another Little Fanfare, no. 14 (duet) or Step by Step, no. 16 (duet)	Starter Duets (♩ or ♪)	Anglo AMP222-401/ AMP221-401
5. SPARKE	Missing You, no. 5 or On a Carousel, no. 7 or Rush Hour, no. 8 or Ballad, no. 11	Starter Solos (♩/♪)	Anglo AMP156-400
6. TRAD.	London Bridge, no. 24 (duet)	Abracadabra Brass (♩ or ♪)	A&C Black 9780713642469/ 9780713671841
7. TRAD.	Russian Dance	Winners Galore for Trombone* (♩ or ♪)	Brass Wind 0118TC/0121BC
Group B (unaccompanied)			
1. POULTON	Aura Lee (Love Me Tender)	Easy Winners for Trombone (♩ or ♪)	Brass Wind 0124TC/0125BC
2. SPARKE	Folk Dance, no. 9 or Willow Waltz, no. 12 or A Tune with No Name, no. 15	Starter Studies (♩/♪)	Anglo AMP084-401
3. TRAD.	Branle des sabots	Easy Winners for Trombone (♩ or ♪)	Brass Wind 0124TC/0125BC
4. TRAD.	Little John, no. 12	Abracadabra Brass (♩ or ♪)	A&C Black 9780713642469/ 9780713671841
5. TRAD.	Shepherds Hey	Easy Winners for Trombone (♩ or ♪)	Brass Wind 0124TC/0125BC
6. TRAD.	This Old Man, no. 15	Abracadabra Brass (♩ or ♪)	A&C Black 9780713642469/ 9780713671841
7. TRAD.	Twinkle, Twinkle Little Star, no. 13	Abracadabra Brass (♩ or ♪)	A&C Black 9780713642469/ 9780713671841

TECHNICAL WORK

Candidates perform technical exercises a) and b), either from memory or using the music (see pages 19–20).

Treble clef:

a) $\text{♩} = 60-70$

b)

Bass clef:

a) $\text{♩} = 60-70$

b)

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22–23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 24–31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the trombone. Questions are based on candidates' chosen pieces. See pages 32–33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Trombone: Grade 1

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BARRATT	Ballyhoo! or Curtain Raiser	Bravo! Trombone (♩/♪)	Boosey M060104909
2. BATES	Quito	Keynotes Album for Trombone (♩ or ♪)	Brass Wind 0103TC/BC
3. DALY	Postman Pat	Winners Galore for Trombone* (♩ or ♪)	Brass Wind 0118TC/0121BC
4. DIABELLI	The Joker	The Magic Trombone (♩/♪)	Boosey M060090929
5. GELDARD	Square Dance	Beginners Please! Trombone (♩/♪)	Winwood 0088
6. GRIEG	Åse's Death	The Really Easy Trombone Book (♩/♪)	Faber 0571509991
7. HOROVITZ	Merlin's Tower	Up Front Album for Trombone book 1 (♩ or ♪)	Brass Wind 0110TC/BC
8. HUMPERDINCK	Evening Prayer	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
9. NIGHTINGALE	Monkey Business	Creature Comforts (♩ or ♪)	Warwick TB920/ TB242
10. NIGHTINGALE	One, Two, Three, Push!	Lucky Dip (♩/♪)	Warwick TB733
11. RAMSKILL	Playful Serenade	Keynotes Album for Trombone (♩ or ♪)	Brass Wind 0103TC/BC
12. ROUGERON	Le chorège		Billaudot GB5474
13. SPARKE	The Traveller, no. 22 (duet) or Westminster Waltz, no. 24 (duet) or Spanish Scherzo, no. 33 (duet)	Starter Duets (♩ or ♪)	Anglo AMP222-401/ AMP221-401
14. SUSATO	La mourisque	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
15. TCHAIKOVSKY	Dance of the Mirlitons	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
16. TRAD. SPANISH	Spanish Air	Bravo! Trombone (♩/♪)	Boosey M060104909
17. WEDGWOOD	Wrap It Up	Really Easy Jazzin' About for Trombone (♩/♪)	Faber 0571521398
18. WOOLFENDEN	The Dragon Throne	Up Front Album for Trombone book 1 (♩ or ♪)	Brass Wind 0110TC/BC
19. ZIMMER	I've Got My Eye on You	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC

Group B (unaccompanied)

1. COATES	The Dambusters March, p2	Easy Winners for the Lower Grade Scales (♩)	Brass Wind 6026
2. DAVIS	Geared Up or Tiny Minuet	Polished Brass (♩)	Brass Wind 6022TC
3. ENDRESEN	Study no. 1, Moderato	Supplementary Studies for Trombone (♩)	Rubank HL04470640
4. GREGSON	Thoughtful Prelude, no. 1	20 Supplementary Tunes for Beginner Brass (♩)	Brass Wind 6002BC
5. LAWRANCE	Wooden Heart, p2	Easy Winners for the Lower Grade Scales (♩)	Brass Wind 6026
6. NIGHTINGALE	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Eazy Jazzy 'Tudes (♩ or ♪)	Warwick TB289/TB166
7. SPARKE	Modal Melody, no. 3 or Ticker Tape Parade, no. 5	Skilful Studies for Trombone (♩/♪)	Anglo AMPI00-401
8. TRAD.	Give Me Joy in My Heart	Winners Galore for Trombone (♩ or ♪)	Brass Wind 0118TC/0121BC

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 1 lip flexibility exercise (see page 254 [treble clef] or 256 [bass clef])

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Treble clef	Bass clef				
Candidates should play the scale followed immediately by the arpeggio:	Candidates should play the scale followed immediately by the arpeggio:	one octave	min. ♩ = 46-60	<i>mf</i>	tongued
▶ C major	▶ B♭ major				
▶ A minor (candidates' choice of natural or harmonic or melodic minor)	▶ G minor (candidates' choice of natural or harmonic or melodic minor)				

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the trombone. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars	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>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs

Trombone: Grade 2

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. Only one duet may be chosen. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. W F BACH	Air	Bravo! Trombone (♩/♪)	Boosey M060104909
2. BARRATT	Hampton 'Swing' or Parasaurorlophus	Bravo! Trombone (♩/♪)	Boosey M060104909
3. BART	As Long as He Needs Me or Where Is Love?	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
4. BROWN & FREED	Singin' in the Rain	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
5. GALE	The Ending's Well (duet or CD backing)	JAZZFX for Trombone (♩ or ♪)	Brass Wind 1163TC/BC
6. GELDARD	Polka	Beginners Please! Trombone (♩/♪)	Winwood 0088
7. GILKYSON	The Bare Necessities	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
8. GOODALL	Blackadder Theme	Winners Galore for Trombone* (♩ or ♪)	Brass Wind 0118TC/0121BC
9. GOUT	Circus Clowns	Going Solo Trombone (♩/♪)	Faber 0571514278
10. GREGSON	Processional	Up Front Album for Trombone book 2 (♩ or ♪)	Brass Wind 0115TC/BC
11. GRIEG	Ballad	Going Solo Trombone (♩/♪)	Faber 0571514278
12. HERMAN	Hello Dolly	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
13. JONES	We'll Keep a Welcome	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
14. KANDER & EBB	Wilkommen	Undercover Hits for Trombone (♩ or ♪)	Brass Wind 1150TC/BC
15. LLOYD WEBBER	The Music of the Night	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
16. MOZART	Aria from <i>Don Giovanni</i>	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
17. NIGHTINGALE	The Witch's Cauldron	Lucky Dip (♩/♪)	Warwick TB733
18. OSBORNE & MAY	Eastenders	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
19. PERRY & TAVERNER	Dad's Army	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
20. PURCELL	Trumpet Tune	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
21. SPARKE	Willow Waltz, no. 45 (duet) or Ragtime, no. 57 (duet) or Men of Harlech, no. 58 (duet)	Starter Duets (♩ or ♪)	Anglo AMP222-401/ AMP221-401

* Must be played with the piano accompaniment, which is available separately

22.	TCHAIKOVSKY	Reverie	Winner Scores All for Trombone* (C or B)	Brass Wind 0138TC/0141BC
23.	TRAD.	Cockles and Mussels	All Jazzed Up for Trombone (C or B)	Brass Wind 1109TC/BC
24.	TRAD.	Men of Harlech	Winner Scores All for Trombone* (C or B)	Brass Wind 0138TC/0141BC
25.	WEDGWOOD	Dragonfly or Easy Tiger	Really Easy Jazzin' About for Trombone (C/B)	Faber 0571521398

Group B (unaccompanied)

1.	ARNE	Rule Britannia	Easy Winners for Trombone (C or B)	Brass Wind 0124TC/0125BC
2.	BLAKESON	City Slicker	Smooth Groove for Trombone (C or B)	Brass Wind 1170TC/BC
3.	DAVIS	Jumping Jack Rap or Rat Rag	Polished Brass (C)	Brass Wind 6022TC
4.	ENDRESEN	Study no. 3, Allegro	Supplementary Studies for Trombone (B)	Rubank HL04470640
5.	NIGHTINGALE	The Nuthatch, no. 6 or The Stinger, no. 9	Eazy Jazzy 'Tudes (C or B)	Warwick TB289/ TB166
6.	RUIZ	Sway, p3	Easy Winners for the Lower Grade Scales (B)	Brass Wind 6026
7.	SPARKE	Cowboy Carol, no. 12 or Shalom!, no. 14	Skilful Studies for Trombone (C/B)	Anglo AMP100-401
8.	TRAD.	Drunken Sailor	Winners Galore for Trombone (C or B)	Brass Wind 0118TC/0121BC
9.	TRAD.	Scotland the Brave, p4	Easy Winners for the Lower Grade Scales (B)	Brass Wind 6026

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 2 lip flexibility exercise (see page 255 [treble clef] or 257 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Treble clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ D and B\flat major ▶ D minor (candidates' choice of natural or harmonic or melodic minor) 	<p>Bass clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ C and A\flat major ▶ C minor (candidates' choice of natural or harmonic or melodic minor) 	one octave	min. $\text{♩} = 50-66$	<i>mf</i>	tongued
--	--	------------	----------------------------	-----------	---------

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the trombone. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Trombone: Grade 3

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Only one duet may be chosen. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BARRATT	Round 'Square Dance'	Bravo! Trombone (♩/♪)	Boosey M060104909
2. BART	Food Glorious Food	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
3. R R BENNETT	Murder on the Orient Express	Undercover Hits for Trombone (♩ or ♪)	Brass Wind 1150TC/BC
4. BIZET	The Toreador's Song	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
5. BLAKE	Walking in the Air	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
6. DELIUS	Brigg Fair	The Green and Pleasant Trombone Book (♩ or ♪)	Brass Wind 1157TC/BC
7. DOMINGUEZ	Perfidia	Latino (♩ or ♪)	Brass Wind 1149TC/BC
8. FAURÉ	Pavane	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
9. FIELDS & MCHUGH	I Can't Give You Anything but Love	Jazzy Connections (♩ or ♪)	Brass Wind 1131TC/BC
10. FREEDMAN & DE KNIGHT	Rock Around the Clock	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
11. GOUT	Boogie for 'bone or Rough and Ready Rag	Going Solo Trombone (♩/♪)	Faber 0571514278
12. GRAINGER	Doctor Who	Winner Scores All for Trombone* (♩ or ♪)	Brass Wind 0138TC/0141BC
13. HARBURG & ARLEN	We're off to See the Wizard	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
14. HAYDN	Rondino	Slide Show for Trombone (♩ or ♪)	Brass Wind 0122TC/BC
15. KERSHAW	Bone Idle, no. 1 or Lazing on the Beach, no. 5	Lazy 'Bones (♩/♪)	Studio M050063834
16. MOWAT	The Parson's Nose	Slide Show for Trombone (♩ or ♪)	Brass Wind 0122TC/BC
17. NIGHTINGALE	I Woke Up This Mornin'...	Lucky Dip (♩/♪)	Warwick TB733
18. NORMAN	James Bond Theme	Easy Winners for Trombone* (♩ or ♪)	Brass Wind 0124TC/0125BC
19. RAMSKILL	Chicago Sunset	All Jazzed Up for Trombone (♩ or ♪)	Brass Wind 1109TC/BC
20. RAZAF & GARLAND	In the Mood	Winners Galore for Trombone* (♩ or ♪)	Brass Wind 0118TC/0121BC
21. SAINT-SAËNS	Royal March of the Lion	The Magic Trombone (♩/♪)	Boosey M060090929
22. SCHÖNBERG	Bring Him Home	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC
23. SIGMAN & GRAY	Pennsylvania 6-5000	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC
24. SPARKE	Footsteps, no. 59 (duet) or Rock School, no. 60 (duet)	Starter Duets (♩ or ♪)	Anglo AMP222-401/ AMP221-401

25. TRAD.	Irish Washerwoman	Winners Galore for Trombone* (♩ or ♩)	Brass Wind 0118TC/0121BC
26. TRAD.	Skye Boat Song	Just Brass Trombone Solos vol. 1 (♩ / ♩)	Chester CH55320
27. WEDGWOOD	Riding Out West	Really Easy Jazzin' About for Trombone (♩ / ♩)	Faber 0571521398

Group B (unaccompanied)

1. DAVIS	Flamenco Flirt (in D minor) or Tap Dance (in G minor)	Polished Brass (♩)	Brass Wind 6022TC
2. ENDRESEN	Study no. 8, Moderato	Supplementary Studies for Trombone (♩)	Rubank HL04470640
3. LENNON & MCCARTNEY	Ob-La-Di, Ob-La-Da, p7	Easy Winners for the Lower Grade Scales (♩)	Brass Wind 6026
4. NIGHTINGALE	Cinnamon Tea, no. 12 or Slinky, no. 13	Eazy Jazzy 'Tudes (♩ or ♩)	Warwick TB289/ TB166
5. NIGHTINGALE	J-Peg Cake-Walk, no. 6	Jazz@Etudes (♩ or ♩)	Warwick TB817/TB732
6. SHERMAN & SHERMAN	Chitty, Chitty, Bang Bang, p8	Easy Winners for the Lower Grade Scales (♩)	Brass Wind 6026
7. SPARKE	Contrasts, no. 30 or Shepherd's Song, no. 33	Skilful Studies for Trombone (♩ / ♩)	Anglo AMP100-401
8. VAUGHAN WILLIAMS	Linden Lea	Winners Galore for Trombone (♩ or ♩)	Brass Wind 0118TC/0121BC

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

► Grade 3 lip flexibility exercise (see page 255 [treble clef] or 257 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: ► E and F major ► G and E minor (candidates' choice of <i>either</i> harmonic or melodic minor)	Bass clef Candidates should play the scale followed immediately by the arpeggio: ► D and E \flat major ► F and D minor (candidates' choice of <i>either</i> harmonic or melodic minor)	one octave	min. ♩ = 54-72	<i>mf</i>	tongued
Plus: ► Whole-tone scale starting on C	Plus: ► Whole-tone scale starting on B \flat				

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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**

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

Candidates perform a previously unseen musical extract at two levels lower than the exam being taken, after 30 seconds' preparation time. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the trombone. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only	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
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	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 in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Trombone: Grade 4

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. ALBERT & GASTE	Feelings	Latino (♩ or ♮)	Brass Wind 1149TC/BC
2. ANON.	No. 1 (Andantino) of 5 <i>Lieder aus dem 17. und 18. Jahrhundert</i>	Spielbuch für Posaune und Klavier vol. 1 (♩)	DVfM DV32133
3. J S BACH	Polonaise	Bach for Trombone (♩ or ♮)	Brass Wind 2107TC/BC
4. E BERNSTEIN	Great Escape March	Great Winners for Trombone* (♩ or ♮)	Brass Wind 0132TC/0136BC
5. L BERNSTEIN	Somewhere	Great Winners for Trombone* (♩ or ♮)	Brass Wind 0132TC/0136BC
6. BILK	Stranger on the Shore	Stranger on the A Train for Trombone/Euphonium (♩ or ♮)	Brass Wind 2146TC/BC
7. BYRD	The Earl of Salisbury's Pavanne	Just Brass Trombone Solos vol. 1 (♩/♮)	Chester CH55320
8. DOMINGUEZ	Frenesi	Great Winners for Trombone* (♩ or ♮)	Brass Wind 0132TC/0136BC
9. FELLOWS	Crying Over You	Jazz Café vol. 1 (♩/♮)	Hofmeister FH3506
10. GOODWIN	633 Squadron	Great Winners for Trombone* (♩ or ♮)	Brass Wind 0132TC/0136BC
11. HARNICK & BOCK	If I Were a Rich Man	A Little Light Music for Trombone (♩ or ♮)	Brass Wind 2115TC/BC
12. KANDER & EBB	Razzle Dazzle	Undercover Hits for Trombone (♩ or ♮)	Brass Wind 1150TC/BC
13. LLOYD WEBBER	All I Ask of You	Stranger on the A Train for Trombone/Euphonium (♩ or ♮) or Winning Matrix* (♩ or ♮)	Brass Wind 2146TC/BC or 0145TC/BC
14. MANILOW	Copacabana	Winning Matrix* (♩ or ♮)	Brass Wind 0145TC/BC
15. MORROSS	The Big Country	From Vivaldi to Fats Waller (♩ or ♮)	Brass Wind 2109TC/BC
16. MOZART	Papageno's Song from <i>The Magic Flute</i>	From Vivaldi to Fats Waller (♩ or ♮)	Brass Wind 2109TC/BC
17. MUSSORGSKY	The Old Castle	Going Solo Trombone (♩/♮)	Faber 0571514278
18. RAMSKILL	Dancing Trombone	All Jazzed Up for Trombone (♩ or ♮)	Brass Wind 1109TC/BC
19. RANDAZZO & WEINSTEIN	Goin' out of My Head	I Feel Good (♩ or ♮)	Brass Wind 1161TC/BC
20. RUSSELL & BARROSO	Brazil	Latino (♩ or ♮)	Brass Wind 1149TC/BC
21. SCHÖNBERG	Castle on a Cloud	Winning Matrix* (♩ or ♮)	Brass Wind 0145TC/BC
22. TELEMANN	No. 5 (Con moto) of 5 <i>Lieder aus dem 17. und 18. Jahrhundert</i>	Spielbuch für Posaune und Klavier vol. 1 (♩)	DVfM DV32133

* Must be played with the piano accompaniment, which is available separately

23.	TRAD. SPIRITUAL	Nobody Knows	A Little Light Music for Trombone (C_4 or B_3)	Brass Wind 2115TC/BC
24.	WARLOCK	Basse Dance	Slide Show for Trombone (C_4 or B_3)	Brass Wind 0122TC/BC

Group B (unaccompanied)

1.	CLARKE	Cossack Dance	Featuring Rhythm (C_4 or B_3)	Brass Wind 6003TC/BC
2.	CREES & GANE	Study no. 5.2	How Trombonists Do It (C_4 or B_3)	Brass Wind 6007TC/BC
3.	ENDRESEN	Study no. 11, Andante con moto	Supplementary Studies for Trombone (B_3)	Rubank HLO4470640
4.	NIGHTINGALE	Blues for Big-Ears, no. 15 or The Shout, no. 17	Eazy Jazzy 'Tudes (C_4 or B_3)	Warwick TB289/TB166
5.	NIGHTINGALE	Of Mice and Keys, no. 12	Jazz@Etudes (C_4 or B_3)	Warwick TB817/TB732
6.	NIGHTINGALE	Being Flat, no. 1	Tipping the Scales (C_4 or B_3)	Warwick TB268/TB170
7.	TRAD.	Soldier Soldier, p9	Easy Winners for the Lower Grade Scales (B_3)	Brass Wind 6026

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 4 lip flexibility exercise (see page 255 [treble clef] or 257 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef	Bass clef	one octave	min. ♩ = 60-104	<i>mf</i>	tongued
Candidates should play the scale followed immediately by the arpeggio: ▶ A and E \flat major ▶ C and F minor (candidates' choice of <i>either</i> harmonic or melodic minor)	Candidates should play the scale followed immediately by the arpeggio: ▶ G and D \flat major ▶ B \flat and E \flat minor (candidates' choice of <i>either</i> harmonic or melodic minor)				
Plus: ▶ Whole-tone scale starting on D ▶ Chromatic scale starting on D	Plus: ▶ Whole-tone scale starting on C ▶ Chromatic scale starting on C				

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the trombone. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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

Trombone: Grade 5

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	ANDERSON	Blue Tango	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC
2.	J S BACH	March or Anglaise	Bach for Trombone (♩ or ♪)	Brass Wind 2107TC/BC
3.	BACHARACH & DAVID	I Say a Little Prayer	I Feel Good (♩ or ♪)	Brass Wind 1161TC/BC
4.	BARRY	Goldfinger	Across the Pond (♩ or ♪)	Brass Wind 2136TC/BC
5.	BERNSTEIN	I Can Cook Too	Leonard Bernstein for Trombone (♩)	Boosey M051050390
6.	BERNSTEIN	Psalm 23	Leonard Bernstein for Trombone (♩)	Boosey M051050390
7.	BODKIN-ALLEN	Pirate Jack (♩)		Sounz
8.	BRAHMS	Waltz, op. 39 no. 15	Just Brass Trombone Solos vol. 1 (♩/♪)	Chester CH55320
9.	DESMOND	Take Five	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC
10.	DUBIN & WARREN	Keep Young and Beautiful	Let's Face the Music for Trombone (♩ or ♪)	Brass Wind 2131TC/BC
11.	ELLINGTON & STRAYHORN	Satin Doll	Paper Moon (♩ or ♪)	Brass Wind 2152TC/BC
12.	FAURÉ	Après un rêve (♩)		IMC 1916
13.	FAURÉ	Sicilienne	Going Solo Trombone (♩/♪)	Faber 0571514278
14.	FELLOWS	Midnight	Jazz Café vol. 1 (♩/♪)	Hofmeister FH3506
15.	GERSHWIN	Let's Call the Whole Thing Off	Slide Show for Trombone (♩ or ♪)	Brass Wind 0122TC/BC
16.	GERSHWIN	Summertime or I Got Rhythm	A Little Light Music for Trombone (♩ or ♪)	Brass Wind 2115TC/BC
17.	GRIEG	In the Hall of the Mountain King	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC
18.	HANDEL	Lo, See the Conquering Hero	Just Brass Trombone Solos vol. 1 (♩/♪)	Chester CH55320
19.	HARRIS	Don't Know Why	Across the Pond (♩ or ♪)	Brass Wind 2136TC/BC
20.	HOFMANN	No. 4 (Allegro marziale) of 4 <i>melodische Studien nach Giuseppe Concone</i>	Spielbuch für Posaune und Klavier vol. 1 (♩)	DVfM DV32133
21.	KANDER & EBB	It Couldn't Please Me More	Undercover Hits for Trombone (♩ or ♪)	Brass Wind 1150TC/BC
22.	LOESSER	Luck Be a Lady Tonight	Centre Stage for Trombone (♩ or ♪)	Brass Wind 2117TC/BC
23.	MORRICONE	The Good, the Bad and the Ugly	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC

24.	PROCTOR	Bone Shaker	On Your Metal (♩ or ♮)	Brass Wind 2120TC/BC
25.	PROCTOR	Goldplay or Steel Stomp	Metal Bars for Trombone (♩ or ♮)	Brass Wind 2139TC/BC
26.	RODRIGUEZ	La Cumparsita	Latino (♩ or ♮)	Brass Wind 1149TC/BC
27.	WAGNER	Pilgrim's Chorus	Winning Matrix* (♩ or ♮)	Brass Wind 0145TC/BC

Group B (unaccompanied)

1.	BOURGEOIS	Vivace, no. 3 or Adagio sostenuto, no. 6	Bone of Contention (♩ or ♮)	Brass Wind 6008TC/ BC
2.	CLARKE	Polish Dance	Featuring Rhythm (♩ or ♮)	Brass Wind 6003TC/BC
3.	CREES & GANE	Study no. 6.6	How Trombonists Do It (♩ or ♮)	Brass Wind 6007TC/BC
4.	ENDRESEN	Study no. 34, Allegretto	Supplementary Studies for Trombone (♮)	Rubank HLO4470640
5.	LANGEY	Melodic Study no. 12	Practical Tutor (♩ or ♮)	Boosey M060036057/ M060036064
6.	NIGHTINGALE	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Eazy Jazzy 'Tudes (♩ or ♮)	Warwick TB289/TB166
7.	NIGHTINGALE	Shutdown Samba, no. 17	Jazz@Etudes (♩ or ♮)	Warwick TB817/TB732
8.	NIGHTINGALE	Gottle of Geer, no. 10	Tipping the Scales (♩ or ♮)	Warwick TB268/TB170

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015.*

1. LIP FLEXIBILITY EXERCISE (from memory)

- ▶ Grade 5 lip flexibility exercise (see page 255 [treble clef] or 257 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Treble clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ G major ▶ G minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<p>Bass clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ F major ▶ F minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	min. ♩ = 66-112	<i>f</i> or <i>p</i>	tongued or legato-tongued as requested by the examiner
<ul style="list-style-type: none"> ▶ B major ▶ B and C# minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> ▶ A major ▶ A and B minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave			
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 	<p>Plus:</p> <ul style="list-style-type: none"> ▶ Whole-tone scale starting on F ▶ Chromatic scale starting on F 	two octaves			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 	<ul style="list-style-type: none"> ▶ Dominant 7th in the key of F 	one octave			

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

- | | | | |
|-----------------------------|----|------------------------------|------------------------------|
| 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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the trombone. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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, then 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

Trombone: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios <i>or</i> orchestral/brass band extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

Trombone: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. J S BACH	Arioso from <i>Piano Concerto in F minor</i>	Solos for the Trombone Player (♩)	Schirmer GS33009
2. J S BACH	Prelude in A♭ major	Bach for Trombone (♩ or ♪)	Brass Wind 2107TC/BC
3. BERLIN	Let's Face the Music and Dance	Let's Face the Music for Trombone (♩ or ♪)	Brass Wind 2131TC/BC
4. CARMICHAEL	Stardust	Jazzed Up Too for Trombone (♩ or ♪)	Brass Wind 1119TC/BC
5. CURNOW	Fantasy for Trombone (complete) (♩/♪)		Winwood 0136
6. DELLO JOIO	Russian Dancer	Across the Pond (♩ or ♪)	Brass Wind 2136TC/BC
7. ELLINGTON	Caravan	Winning Matrix* (♩ or ♪)	Brass Wind 0145TC/BC
8. GARNER	Misty	Paper Moon (♩ or ♪)	Brass Wind 2152TC/BC
9. GERSHWIN	Bess, You Is My Woman Now	Centre Stage for Trombone (♩ or ♪)	Brass Wind 2117TC/BC
10. GORDON & WARREN	Chattanooga Choo Choo	The Sunny Side of the Street (♩ or ♪)	Brass Wind 2119TC/BC
11. GOTTSCHALK	Tournament Galop	Undercover Hits for Trombone (♩ or ♪)	Brass Wind 1150TC/BC
12. GREENWOOD	The Acrobat (♩/♪)		Wright & Round W0188/PA
13. MITCHAM	Bluebone or The Groove's the Thing	Bluebone (♩ or ♪)	Brass Wind 2142TC/BC
14. MOWAT	Bone Idyll	Slide Show for Trombone (♩ or ♪)	Brass Wind 0122TC/BC
15. MYERS	Cavatina	Across the Pond (♩ or ♪)	Brass Wind 2136TC/BC
16. PARKER	Dances with Bears	Jazzed Up Too for Trombone (♩ or ♪)	Brass Wind 1119TC/BC
17. PROCTOR	Slidewalk	On Your Metal (♩ or ♪)	Brass Wind 2120TC/BC
18. PURCELL	I Attempt from Love's Sickness	Just Brass Trombone Solos vol. 1 (♩/♪)	Chester CH55320
19. RIMSKY-KORSAKOV	Andante cantabile (2nd movt from <i>Concerto for Trombone in B♭</i>) (♩/♪)		Brass Wind 4111
20. TRAD.	Londonderry Air or Variations on The Ash Grove	Just Brass Trombone Solos vol. 1 (♩/♪)	Chester CH55320

* Must be played with the piano accompaniment, which is available separately

Group B (unaccompanied)

1.	J S BACH	Suite no. 1, Gigue	J S Bach Suites for Cello (adapted for the tenor trombone) (B)	Leduc AL20326
2.	BOURGEOIS	Presto, no. 4 or Allegro con fuoco, no. 9	Bone of Contention (C or B)	Brass Wind 6008TC/BC
3.	CREES & GANE	Study no. 6.7	How Trombonists Do It (C or B)	Brass Wind 6007TC/BC
4.	HERING	Moderato, no. 34	40 Progressive Etudes for Trombone (B)	Fischer O4441
5.	KOPPRASCH	Adagio, no. 11	60 Selected Studies for Trombone book 1 (B)	Fischer 02895
6.	LANGEY	Melodic Study no. 14	Practical Tutor (C or B)	Boosey M060036057/ M060036064
7.	MOWAT	Jauntily, no. 20	Unlocking the Tenor Clef (B)	Brass Wind 6016
8.	NIGHTINGALE	Joot Hoot, no. 24 or Five Brew, no. 28	Eazy Jazzy 'Tudes (C or B)	Warwick TB289/TB166
9.	NIGHTINGALE	'E' by Gum, no. 7	Tipping the Scales (C or B)	Warwick TB268/TB170

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise (see page 256 [treble clef] or 258 [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)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners 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	two octaves	min. ♩ = 72-120	<i>f</i> or <i>p</i>	tongued or legato-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	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				

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
 - ▶ harmonic minor scale
 - ▶ minor arpeggio
-

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts 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)

(Extracts from *Our Heritage vol. 4* (Con Moto CMT2004))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

Trombone: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BERLIOZ	Recitative and Prayer	Solos for the Trombone Player (♩)	Schirmer GS33009
2. BERLIOZ	Un bal	Savoir Faire for Trombone/ Euphonium (♩ or ♪)	Brass Wind 2147TC/BC
3. CASTÉRÈDE	Andante sostenuto (2nd movt from <i>Sonatine</i>) (♩)		Leduc AL21930
4. COLEMAN	If My Friends Could See Me Now (♩/♪)		Brass Wind 4114
5. GENZMER	Allegro (1st movt from <i>Sonate</i>) (♩)		Peters EP8194
6. GORB	10:45	A Life in the Day of a Trombone (♩ or ♪)	Brass Wind 2127TC/BC
7. GREGSON	Any two movts from <i>Divertimento</i> (♩/♪)		Studio M050034551
8. GRÖNDAHL	Quasi una leggenda (2nd movt from <i>Concerto</i>) (♩)		Samfundet A0124
9. HARBACH & KERN	Smoke Gets in Your Eyes	Let's Face the Music for Trombone (♩ or ♪)	Brass Wind 2131TC/BC
10. HINDEMITH	Allegro moderato maestoso (4th movt from <i>Sonata for Trombone & Piano</i>) (♩)		Schott ED3673
11. HOROVITZ	Adam-Blues		Novello NOV120325
12. JACQUES	Cantilena and Rondo Scherzoso (complete) (♩/♪)		Neuschel M050008316
13. MITCHAM	Dead of Night or Trombomatic	Bluebone (♩ or ♪)	Brass Wind 2142TC/BC
14. PERSICHETTI	Allegretto	Across the Pond (♩ or ♪)	Brass Wind 2136TC/BC
15. PROCTOR	Nocturne	On Your Metal (♩ or ♪)	Brass Wind 2120TC/BC
16. SAINT- SAËNS	Danse Macabre	Savoir Faire for Trombone/ Euphonium (♩ or ♪)	Brass Wind 2147TC/BC
17. SEROCKI	1st movt from <i>Sonatina</i> (♩)		PWM 5241
18. TRAD.	Lost Lady Found	The Green and Pleasant Trombone Book (♩ or ♪)	Brass Wind 1157TC/BC
19. VIVALDI	Largo and Allegro (1st movt and 2nd movt) or Largo and Allegro (3rd movt and 4th movt) from <i>Sonata no. 3 in A minor</i> (♩)		EMR 325

Group B (unaccompanied)

1.	J S BACH	Suite no. 1, Courante	J S Bach Suites for Cello (adapted for the tenor trombone) (♩)	Leduc AL20326
2.	BERNSTEIN	Elegy for Mippy II (foot tapping is required as indicated) (♩/♪)		Boosey M060071393
3.	BOURGEOIS	Moderato ritmico, no. 14	Bone of Contention (♩ or ♪)	Brass Wind 6008TC/BC
4.	BOURGEOIS	Adagio, no. 1	Fantasy Pieces for Trombone (♩ or ♪)	Brass Wind 3104TC/BC
5.	CREES & GANE	Study no. 7.5	How Trombonists Do It (♩ or ♪)	Brass Wind 6007TC/BC
6.	HERING	Moderato, no. 37	40 Progressive Etudes for Trombone (♪)	Fischer O4441
7.	KOPPRASCH	Allegro, no. 14	60 Selected Studies for Trombone book 1 (♪)	Fischer O2895
8.	LANGHEY	Melodic Study no. 17	Practical Tutor (♩ or ♪)	Boosey M060036057/M060036064
9.	MCKENZIE	Dixieland	Rhythms of Life (♩ or ♪)	Con Moto CMT1007/CMT1008
10.	MOWAT	Flowing, no. 30	Unlocking the Tenor Clef (♩)	Brass Wind 6016
11.	NIGHTINGALE	Barking Mad, no. 8	Tipping the Scales (♩ or ♪)	Warwick TB268/TB170

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise (see page 256 [treble clef] or 258 [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)
-

Either
2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef Candidates should prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ B major, B minor ▶ B\flat major, B\flat minor 	Bass clef Candidates should prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ 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>	tongued or legato-tongued as requested by the examiner
---	---	-------------	--------------------	--------------------------------------	--

<p>Plus:</p> <ul style="list-style-type: none"> ▶ 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>Plus:</p> <ul style="list-style-type: none"> ▶ 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 	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or legato-tongued as requested by the examiner
---	---	-------------	--------------------	--------------------------------------	--

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts 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)

(Extracts from *Our Heritage vol. 4* (Con Moto CMT2004))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

Trombone: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BASSMAN & WASHINGTON	I'm Getting Sentimental Over You (♩/♩)		EMR 206
2. CASTÉREDE	Allegro Vivo or Allegro (1st movt or 3rd movt from <i>Sonatine</i>) (♩)		Leduc AL21930
3. CHURCHER	Klavji (incl. cadenza)	The Brett Baker Trombone Collection vol. 2 (♩/♩)	Kirklees
4. CLIFF	Any two movts from <i>Four Sketches for Trombone</i>		Studio M050034568
5. COOK	Bolivar		Boosey M060830037
6. DAVID	Allegro maestoso (1st movt from <i>Concertino for Trombone</i>) (♩/♩)		Brass Wind 3124
7. GALLIARD	Sonata no. 5 in D minor (complete) (♩)		Hinrichsen H752E
8. GRÖNDAHL	Moderato assai ma molto maestoso (1st movt from <i>Concerto</i>) (♩)		Samfundet A0124
9. GUILMANT	Morceau symphonique, op. 88 (♩/♩)		Schott ED10484
10. HAYDN	Larghetto for Trombone		Winwood 0152
11. HOLST	Concertante for Trombone & Piano (♩)		Warwick TB101
12. JACOB	1st and 2nd movts or 2nd and 3rd movts from <i>Concerto</i> (♩)		Stainer 2630
13. KEELEY	Allegro con brio (3rd movt from <i>Trombone Sonata</i>) (♩)		Resonata RM10027
14. MAHLER	Trombone Solo (from <i>Symphony no. 3</i> (complete)) (♩/♩)		Brass Wind 3113
15. PERGOLESI	Adagio from <i>Sinfonia</i> (♩/♩)		EMR 328
16. PROCTOR	Trombone Concerto no. 2 1/2 (♩/♩)		Brass Wind 4115
17. SAINT-SAËNS	Cavatine, op. 144 (♩/♩)		Brass Wind 3114
18. SCHUMANN	Any one Romance from <i>Three Romances</i> , op. 94 (♩)		IMC 2959
19. SEROCKI	2nd movt and 3rd movt from <i>Sonatina</i> (♩)		PWM 5241
20. ŠULEK	Sonata (Vox Gabrieli) (complete) (♩)		EMR 294
21. THORNE	Quick swing (3rd movt from <i>Shades of Indigo</i>) (♩)		Warwick TB1016
22. WEBER	Romance for Tenor Trombone & Piano (♩/♩)		Brass Wind 3121

Group B (unaccompanied)

1.	APLVOR	No. 22 in B \flat minor	24 Exercises (♩ or ♪)	Warwick TB457/TB001
2.	J S BACH	Allemande from <i>Suite no. 4</i> or Courante from <i>Suite no. 2</i>	J S Bach Suites for Cello (adapted for the tenor trombone) (♭)	Leduc AL20326
3.	BOURGEOIS	Andante cantabile, no. 2	Fantasy Pieces for Trombone (♩ or ♪)	Brass Wind 3104TC/BC
4.	CREES & GANE	Study no. 9.7	How Trombonists Do It (♩ or ♪)	Brass Wind 6007TC/BC
5.	GANE	Study no. 5	Circuit Training (♪)	Warwick TB063
6.	KOPPRASCH	Moderato, no. 46	60 Selected Studies for Trombone book 2 (♪)	Fischer 02615
7.	LANGHEY	Melodic Study no. 16	Practical Tutor (♩ or ♪)	Boosey M060036057/M060036064
8.	NIGHTINGALE	No. 5 or no. 10	20 Jazz Etudes (♩ or ♪)	Warwick TB775/TB164

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios are in Trinity's book *Trombone Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise (see page 256 [treble clef] or 258 [bass clef])
- ▶ Treble clef: chromatic scale starting on C \sharp (two octaves) or
- ▶ Bass clef: chromatic scale starting on B (two octaves) (tempo, dynamics and articulation as for scales below)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Treble clef Candidates should prepare scales and arpeggios from the following tonal centres: ▶ C \sharp major, C \sharp minor ▶ F \sharp major, F \sharp minor	Bass clef Candidates should prepare scales and arpeggios from the following tonal centres: ▶ B major, B minor ▶ E major, E minor	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
Plus: ▶ Crabwise scale from G (tongued only) ▶ Whole-tone scale starting on C \sharp and F \sharp ▶ Dominant 7th in the keys of F \sharp and B ▶ Diminished 7th starting on C \sharp and F \sharp ▶ Augmented arpeggio starting on C \sharp and F \sharp	Plus: ▶ Crabwise scale from F (tongued only) ▶ 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				

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
 - ▶ harmonic minor scale
 - ▶ minor arpeggio
-

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners 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)
- (Extracts 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)
- (Extracts from *Our Heritage vol. 4* (Con Moto CMT2004))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Bass Trombone: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or orchestral/brass band extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

Bass Trombone: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Alternatively, candidates may substitute the group B piece with a piece from group B of the Grade 6 lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A (accompanied)				
1.	DEFAYE	Danse profane	Two Dances for Bass Trombone	Leduc AL25465
2.	DOSSETT	Scene I	Scenes for Bass Trombone & Piano	Warwick TB690
3.	DOSSETT	Sweet Lullaby		Warwick TB928
4.	DUKAS	Theme from <i>The Sorcerer's Apprentice</i>	Power Bass	Brass Wind 2130BC
5.	EAVES	Introduction & Burlesque		Brand 70028
6.	JACOB	V.I.P., no. 1	Cameos	Emerson E110
7.	MCCARTY	1st movt from <i>Sonata for Bass Trombone</i>		Ensemble ENS014
8.	SACHSE	1st movt from Concertino		EMR 221
9.	TELEMANN	Andante (1st movt from <i>Sonata in F minor</i>)		EMR 288
10.	WARBURTON	Almost Swing		Warwick TB522
11.	WHITE	Andante con moto (1st movt from <i>Sonatina for Bass Trombone & Piano</i>)		Warwick TB220
12.	WOOLFENDEN	Moving On		Warwick TB717
Group B (unaccompanied)				
1.	DERRICK	Pomp Piece	Bass Bone Bonanza	Warwick TB494
2.	HALL	Errant Waltz		Warwick TB618
3.	NAULAIS	Study no. 6	Etudes variées sur la virtuosité, le style et le rythme vol. 1	Billaudot GB6555
4.	OSTRANDER	Study no. 4, Allegretto	Melodious Etudes for Bass Trombone	Fischer O4799
5.	PEDERSON	Study no. 56	Elementary Etudes for Bass Trombone	Alfred 0769225861
6.	VOBARON	Study no. 3	Studies for Bass Trombone	EMR 114
7.	WARBURTON	Etude 1, Andantino	Back to Basics	Warwick TB210
8.	WEISSENBORN	Allegretto, no. 2	12 Studies for Bass Trombone	Neuschel M050007005

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise
- ▶ Chromatic scale starting on low E \flat (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners 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

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

using
plug
range
E \flat , D

two
octaves

min.
♩ = 72-120

f or *p*

tongued
or legato-
tongued
as
requested
by the
examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners 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)
- (Extracts from *Orchester Probespiel* (Peters EP8665))

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)
- (Extracts from *Our Heritage vol. 9* (Con Moto CMT2009))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

Bass Trombone: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Alternatively, candidates may substitute the group B piece with a piece from group B of the Grade 7 trombone lists. An own composition may be played instead of one listed piece. See pages 14–18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BOUTRY	Tubaroque		Leduc AL21635
2. CLERISSE	Pièce lyrique		Leduc AL21794
3. DOSSETT	Caprice	Trilogy for Bass Trombone	Warwick TB728
4. JACOB	Derby Winner, no. 5	Cameos	Emerson E110
5. MARCELLO	1st movt <i>and</i> 2nd movt from <i>Sonata no. 1</i>	Trombone Essentials	Schirmer GS83390
6. NEWSOME	Father Neptune		Studio M050034636
7. SAINT-SAËNS	L'éléphant	Power Bass	Brass Wind 2130BC
8. SENAILLÉ	Andante and Allegro Spiritoso (complete)		EMR 293A
9. SEMLER-COLLERY	Barcarolle et Chanson bachique		Leduc AL21280
10. SPILLMAN	Andante, no. 1	Two Songs	Musicus EM058
11. TCHEREPNIN	Andante (tuba part)		Belaieff BEL223
12. WHITE	Con moto <i>and</i> Allegro moderato (2nd movt <i>and</i> 3rd movt from <i>Sonatina for Bass Trombone & Piano</i>)		Warwick TB220
13. WOOD	Toccatà		Warwick TB233
Group B (unaccompanied)			
1. DERRICK	Show Piece, no. 6	Bass Bone Bonanza	Warwick TB494
2. EVERS DEN	Study no. 8 <i>or</i> Study no. 9	50 Studies for Bass Trombone	Warwick TB509
3. MAST	Study no. 1	8 Concert Studies	Warwick TB124
4. NAULAIS	Study no. 7	Etudes variées sur la virtuosité, le style et le rythme vol. 1	Billaudot GB6555
5. PEDERSON	Study no. 47	Elementary Etudes for Bass Trombone	Alfred 0769225861
6. VOBARON	Study no. 5	Studies for Bass Trombone	EMR 114
7. WARBURTON	Etude 6, Vivace	Back to Basics	Warwick TB210
8. WEISSEN BORN	Allegretto grazioso, no. 5	12 Studies for Bass Trombone	Neuschel M050007005

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 7 lip flexibility exercise
- ▶ Chromatic scale starting on low C (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners 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:

- ▶ 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>	tongued or legato- tongued as requested by the examiner
--	----------------	--------------------	--------------------------------------	---

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Orchester Probespiel* (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)

(Extracts from *Our Heritage vol. 9* (Con Moto CMT2009))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
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	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

Bass Trombone: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. Alternatively, candidates may substitute the group B piece with a piece from group B of the Grade 8 lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BOZZA	Allegro et finale (complete)		Leduc AL21260
2. BOZZA	New Orleans		Leduc AL23234
3. BRUCH	Theme from <i>Kol Nidrei</i>	Power Bass	Brass Wind 2130BC
4. DAVID	Allegro maestoso (1st movt from <i>Concertino for Trombone, op. 4</i>) (bass trombone edition)		Zimmermann ZM23960
5. DODGSON	Alla polacca (4th movt from <i>Concerto for Bass Trombone</i>)		Neuschel M050005261
6. DOSSETT	Furiant		Warwick TB714
7. DOSSETT	Gaillarde (including cadenza)	Trilogy for Bass Trombone	Warwick TB728
8. EAST	Sonatina for Bass Trombone (complete)		Ricordi LD858
9. GUILMANT	Morceau symphonique		EMR 2007
10. KOETSIER	Allegro Maestoso, op. 58 no. 2		EMR 216
11. LEBEDEV	Concerto no. 1 (complete)		Hofmeister FH2317
12. LIEB	Concertino Basso		Fischer W2450
13. MCCARTY	2nd movt <i>and</i> 3rd movt from <i>Sonata for Bass Trombone</i>		Ensemble ENS014
14. PETIT	Fantaisie		Leduc AL21310
15. SAINT-SAËNS	Allegro appassionato	Power Bass	Brass Wind 2130BC
16. WEBER	Romance for Bass Trombone		Brass Wind 3122

Group B (unaccompanied)

1. C P E BACH	Sonata in C minor, Wq132 (complete)	Trombone Essentials	Schirmer GS83390
2. EVERSDEN	Study no. 17	50 Studies for Bass Trombone	Warwick TB509
3. MAST	Study no. 6	8 Concert Studies	Warwick TB124
4. NAULAIS	Study no. 17	Etudes variées sur la virtuosité, le style et le rythme vol. 1	Billaudot GB6555
5. PREMRO	Prelude and Dance for Solo Bass Trombone		Williams W1006
6. STEARN	McCrorie's Glory		Warwick TB239
7. VOBARON	Study no. 12	24 Studies for Bass Trombone	EMR 114
8. WEISSENBORN	Allegro vivace, no. 12	12 Studies for Bass Trombone	Neuschel M050007005

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise
- ▶ Chromatic scale starting on pedal B (two octaves) (tempo, dynamics and articulation as for scales below)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners 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 pedal B \flat (tongued only)
- ▶ 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.
♩ = 88-132

f or *mf*
or *p*

tongued
or slurred
as
requested
by the
examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners 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) (Extracts 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)

(Extracts from *Our Heritage vol. 9* (Con Moto CMT2009))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

- ▶ After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
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, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Tuba/E♭ Bass/B♭ Bass: Grades 1-5

EXAM DURATION

The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Grade 1-5 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either</i> scales & arpeggios or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

Tuba/E♭ Bass/B♭ Bass: Grade 1

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 1 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BERNSTEIN	One Hand, One Heart	Easy Winners for Tuba* (♩ or ♪)	Brass Wind 0124TC/0131BC
2. COOMBES	Tuba Samba**	Keynotes Album for E♭ Bass/Tuba (♩ or ♪)	Brass Wind 0119TC/BC
3. DALY	Postman Pat	Winners Galore for Tuba* (♩ or ♪)	Brass Wind 0118TC/0123BC
4. EVANS	The Ancient Wand, no. 1	The Sorcerer (♩/♪)	Warwick TU048
5. EVANS	The Eye of Odin, no. 1	The Vikings are Coming! (♩/♪)	Warwick TU044
6. FOX	Snooze Blues	Heavy Weights (♩/♪)	Foxy Dots M900211040
7. HULTMARK	Symphonic Theme (♩)		Composers Edition
8. JACOB	Minuet, no. 3	Six Little Tuba Pieces (♩/♪)	Emerson E118
9. RAMSKILL	Playful Serenade	Keynotes Album for E♭ Bass/Tuba (♩ or ♪)	Brass Wind 0119TC/BC
10. RIDOUT	Stacking the Logs or The First Goal of the Season or Lost Love	Autumn Story (♩/♪)	Emerson E297
11. SUSATO	La mourisque	Winner Scores All for Tuba* (♩ or ♪)	Brass Wind 0138TC/0142BC
12. TCHAIKOVSKY	Dance of the Mirlitons	Winner Scores All for Tuba* (♩ or ♪)	Brass Wind 0138TC/0142BC
13. TRAD. RUSSIAN	The Birch Tree	Beginners Please! (E♭/F ♩)	Winwood 0087
14. TRAD. SPIRITUAL	All Night, All Day	Easy Winners for Tuba* (♩ or ♪)	Brass Wind 0124TC/0131BC
15. TRAD. SPIRITUAL	Steal Away	Beginners Please! (E♭/F ♩)	Winwood 0087
16. VOGEL	Waltz	15 Easy Classical Solos	Anglo AMP306-400
17. WOOLFENDEN	Pagan Dance	Up Front Album for E♭ Bass/Tuba book 1 (♩ or ♪)	Brass Wind 0111TC/BC
Group B (unaccompanied)			
1. DAVIS	Geared Up or Tiny Minuet	Polished Brass (♩)	Brass Wind 6022TC
2. DUNCAN	The Wandering Tortoise	25 Progressive Studies for New Tuba Players (♩)	Music Company
3. ELVIN	Start and Stop or Too Much Rum for the Pirate	Journeys by Tuba (♩ or ♪)	Mucky Herbst

* Must be played with the piano accompaniment, which is available separately

4.	GALE	The Ending's Well	JAZZFX for Tuba (♩ or ♪)	Brass Wind 1175EBCD/1175TBCD
5.	GREGSON	Hungarian Dance, no. 4 or Lullaby, no. 8	20 Supplementary Tunes for Tuba (♩ or ♪)	Brass Wind 6002TC/ 6021BC
6.	JACKSON	Enthusiastically, no. 1 or Thoughtfully, no. 5	Adverbial Etudes (♩/♪)	Onyx TJ-AE-TCE/ TJ-AE-FCB
7.	JOHNSON	Tuba Ceremony, no. 1 or Liltng Tuba, no. 2	The Tuneful Tuba (♩ or ♪)	Brass Wind 6011TC/ BC
8.	MCKENZIE	Riverside Walk, p17 or Latin Masters, p19	The Jock McKenzie Tutor Book for Young Brass Players (♩ or ♪)	Con Moto CMT1011 (♩)/ CMT1013 (♪)
9.	MOZART	Theme from <i>A Musical Joke</i>	Easy Winners for Tuba (♩ or ♪)	Brass Wind 0124TC/0131BC
10.	NIGHTINGALE	Coo's Blues, no. 3 or Ready, Aim, Fire!, no. 4	Easy Jazzy 'Tudes (♩ or ♪)	Warwick TRO42 (♩)/ TU020 (♪)
11.	SPARKE	Once More, no. 6 or Soldiers' March, no. 8	Starter Studies (E♭/B♭ bass or ♪ tuba edition)	Anglo AMPO87-401/ AMPO86-401
12.	TRAD.	Give Me Joy in My Heart	Winners Galore for Tuba (♩ or ♪)	Brass Wind 0118TC/0123BC

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19–20).

For instruments in other keys, see the table on pages 243–244.

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 1 lip flexibility exercise (see page 248 [treble clef] or 252 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef	Bass clef				
Candidates should play the scale followed immediately by the arpeggio:	Candidates should play the scale followed immediately by the arpeggio:	one octave	min. ♩ = 46–60	<i>mf</i>	tongued
▶ C major	▶ E♭ major				
▶ A minor (candidates' choice of natural or harmonic or melodic minor)	▶ C minor (candidates' choice of natural or harmonic or melodic minor)				

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	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 occurs

Tuba/E♭ Bass/B♭ Bass: Grade 2

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 2 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BART	Where Is Love?	Easy Winners for Tuba* (♩ or ♪)	Brass Wind 0124TC/0131BC
2. EVANS	Song of Fafnir, no. 2	The Vikings are Coming! (♩/♪)	Warwick TU044
3. EVANS	The Great Mephisto, no. 2	The Sorcerer (♩/♪)	Warwick TU048
4. FOX	Smelly Bells	Heavy Weights (♩/♪)	Foxy Dots M900211040
5. GOODALL	Blackadder Theme	Winners Galore for Tuba* (♩ or ♪)	Brass Wind 0118TC/0123BC
6. GREGSON	Little Scherzo	Up Front Album for E♭ Bass/ Tuba book 2 (♩ or ♪)	Brass Wind 0116TC/BC
7. HANDEL	Hallelujah Chorus (from <i>Messiah</i>)	Winners Galore for Tuba* (♩ or ♪)	Brass Wind 0118TC/0123BC
8. HENRY VIII	Pastime with Good Company	Beginners Please! (E♭/F ♩)	Winwood 0087
9. JACOB	In Tranquil Mood, no. 1	Bagatelles for Tuba (♪)	Emerson E143
10. MOZART	Aria (from <i>Don Giovanni</i>)	Winner Scores All for Tuba* (♩ or ♪)	Brass Wind 0138TC/0142BC
11. OSBORNE & MAY	Eastenders	Easy Winners for Tuba* (♩ or ♪)	Brass Wind 0124TC/0131BC
12. PURCELL	Trumpet Tune	Winner Scores All for Tuba* (♩ or ♪)	Brass Wind 0138TC/0142BC
13. RIDOUT	Boy Meets Girl	Autumn Story (♩/♪)	Emerson E297
14. SULLIVAN	I'm Called Little Buttercup (from <i>HMS Pinafore</i>)	15 Easy Classical Solos	Anglo AMP306-400
15. SULLIVAN	The Policeman's Song (from <i>The Pirates of Penzance</i>)	Just Brass Tuba Solos, vol. 1 (♪)	Chester CH55325
16. TRAD.	Civil War Medley (Battle Hymn of the Republic, When Johnny Comes Marching Home)	First Solos for the Tuba Player (♪)	Schirmer GS33249
17. TRAD.	Land of the Silver Birch	Beginners Please! (E♭/F ♩)	Winwood 0087
18. WIGGINS	Lucy's Lullaby	Beginners Please! (E♭/F ♩)	Winwood 0087
19. WIGGINS	Tuba Tune or Wagon Train	The Tuba Player's Debut (♩ or ♪)	Studio M050012078 (♩)/ M050012061 (♪)
20. WILSON- SMITH	Out n' About or Something Else or Waltzing with Jazz	All Jazzed Up for Tuba (♩ or ♪)	Brass Wind 1108E (♩)/ 1108T (♪)

Group B (unaccompanied)

1.	BLAKESON	Brite 'n' Rock, no. 5 or Chickpea, no. 11	Smooth Groove for Tuba (♩ or ♪)	Brass Wind 1141EBCD (♩) /1153CD (♪)
2.	DAVIS	Jumping Jack Rap or Rat Rag	Polished Brass (♩)	Brass Wind 6022TC
3.	DUNCAN	A Blue Whale Swims Below	25 Progressive Studies for New Tuba Players (♪)	Music Company
4.	ELVIN	Are We Nearly There Yet? or The Flea	Journeys by Tuba (♩ or ♪)	Mucky Herbert
5.	GALE	Swinging Janos	JAZZFX for Tuba (♩ or ♪)	Brass Wind 1175EBCD/1175TBCD
6.	GREGSON	Gavotte, no. 10 or Justin's March, no. 14	20 Supplementary Tunes for Tuba (♩ or ♪)	Brass Wind 6002TC/ 6021BC
7.	JACKSON	Melancholically, no. 6 or Surprisingly, no. 7	Adverbial Etudes (♩/♪)	Onyx TJ-AE-TCE/ TJ-AE-FCB
8.	JOHNSON	Lament, no. 3	The Tuneful Tuba (♩ or ♪)	Brass Wind 6011TC/BC
9.	MCKENZIE	Pop Rock, p28	The Jock McKenzie Tutor Book for Young Brass Players (♩ or ♪)	Con Moto CMT1011 (♩)/ CMT1013 (♪)
10.	NIGHTINGALE	The Nuthatch, no. 6 or The Sleuth, no. 7	Easy Jazzy 'Tudes (♩ or ♪)	Warwick TRO42 (♩)/ TU020 (♪)
11.	SPARKE	Hesitation Waltz, no. 31 or Bit by Bit, no. 32	Starter Studies (E♭/B♭ bass or ♪ tuba edition)	Anglo AMP087-401/ AMP086-401
12.	TRAD.	Men of Harlech	Winner Scores All for Tuba (♩ or ♪)	Brass Wind 0138TC/0142BC

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 2 lip flexibility exercise (see page 248 [treble clef] or 253 [bass clef])

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: ▶ D and B♭ major ▶ D minor (candidates' choice of natural or harmonic or melodic minor)	Bass clef Candidates should play the scale followed immediately by the arpeggio: ▶ F and D♭ major ▶ F minor (candidates' choice of natural or harmonic or melodic minor)	one octave	min. ♩ = 50-66	<i>mf</i>	tongued or slurred as requested by the examiner
--	--	------------	-------------------	-----------	---

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Hand-bell Peel	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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Tuba/E♭ Bass/B♭ Bass: Grade 3

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 3 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BART	Food, Glorious Food	Winner Scores All for Tuba* (♩ or ♪)	Brass Wind 0138TC/0142BC
2. BERLIOZ	Sanctus (from <i>Grande messe des morts</i>)	Just Brass Tuba Solos, vol. 1 (♩)	Chester CH55325
3. BLAKE	Walking in the Air (from <i>The Snowman</i>)	Winner Scores All for Tuba* (♩ or ♪)	Brass Wind 0138TC/0142BC
4. BOURGEOIS	Driving Piles	Up Front Album for E♭ Bass/Tuba book 2 (♩ or ♪)	Brass Wind 0116TC/BC
5. DUNCAN	The Old Steam Railway, no. 2	A Haworth Suite (♩/♪)	Music Company
6. EVANS	The Magician, no. 3	The Sorcerer (♩/♪)	Warwick TU048
7. EVANS	The Walls of Asgard, no. 3	The Vikings are Coming! (♩/♪)	Warwick TU044
8. FOX	Grungy Gorilla	Heavy Weights (♩/♪)	Foxy Dots M900211040
9. HANMER	Scherzando, no. 4	Tuba Tunes (♩/♪)	Emerson E36
10. HARBURG & ARLEN	We're off to See the Wizard	Easy Winners for Tuba* (♩ or ♪)	Brass Wind 0124TC/0131BC
11. HERNANDEZ	El Cumbanchero	Latino for Tuba (♩ or ♪)	Brass Wind 0152TC/BC
12. LULLY	Gavotte	First Solos for the Tuba Player (♩)	Schirmer GS33249
13. MANCINI	Pink Panther	All Jazzed Up for Tuba (♩ or ♪)	Brass Wind 1108E (♩)/1108T (♩)
14. MOZART	Marche (from <i>Les petits riens</i>)	First Solos for the Tuba Player (♩)	Schirmer GS33249
15. NORMAN	James Bond Theme	Easy Winners for Tuba* (♩ or ♪)	Brass Wind 0124TC/0131BC
16. PARKER	Fletcher	Top Line Album for E♭ Bass/Tuba (♩ or ♪)	Brass Wind 1116TC/BC
17. PINKARD, CARSEY & BERNIE	Sweet Georgia Brown	All Jazzed Up for Tuba (♩ or ♪)	Brass Wind 1108E (♩)/1108T (♩)
18. PURCELL	Minuet, Z649	15 Easy Classical Solos	Anglo AMP306-400
19. RAMSKILL	Tuba on the Loose	From Vivaldi to Fats Waller for Tuba (♩ or ♪)	Brass Wind 2112TC/BC
20. RUNSWICK	Slinkenpoop	Up Front Album for E♭ Bass/Tuba book 2 (♩ or ♪)	Brass Wind 0116TC/BC
21. SCHUMANN	The Happy Farmer	First Solos for the Tuba Player (♩)	Schirmer GS33249
22. TRAD. IRISH	Danny Boy, p17	Winners Galore for Tuba* (♩ or ♪)	Brass Wind 0118TC/0123BC

23. WALTON	Ambling Along, no. 1	Six Simple Swingers (♩/♪)	Sound the Trumpets STT4076
24. WIGGINS	Friar Tuck's Galliard or Seafarer's Song or The Mischievous Mastodon	The Tuba Player's Debut (♩ or ♪)	Studio M050012078 (♩)/M050012061 (♪)
25. WILSON- SMITH	Odd Job	All Jazzed Up for Tuba (♩ or ♪)	Brass Wind 1108E (♩)/ 1108T (♪)

Group B (unaccompanied)

1. BLAKESON	Jam on Toast, no. 20 or Red Chilli Sauce, no. 18	Smooth Groove for Tuba (♩ or ♪)	Brass Wind 1141EBCD (♩)/1153CD (♪)
2. DAVIS	Flamenco Flirt (in D minor) or Horn of Wonder	Polished Brass (♩)	Brass Wind 6022TC
3. DUNCAN	Bullfrog Dance	25 Progressive Studies for New Tuba Players (♪)	Music Company
4. ELVIN	Rollercoaster or Jigging	Journeys by Tuba (♩ or ♪)	Mucky Herbert
5. GALE	Spy P.I.	JAZZFX for Tuba (♩ or ♪)	Brass Wind 1175EBCD/1175TBCD
6. HERING	Study no. 12	40 Progressive Etudes for Trumpet (♩)	Fischer 03309
7. JACKSON	Pompously, no. 10 or Cheekily, no. 13	Adverbial Etudes (♩/♪)	Onyx TJ-AE-TCE/ TJ-AE-FCB
8. JOHNSON	Tuba Tango, no. 4 or Jim's Tune, no. 5	The Tuneful Tuba (♩ or ♪)	Brass Wind 6011TC/BC
9. LAWRENCE	Off Beat or Staccato Ritmico	Featuring Melody for Tuba (♩ or ♪)	Brass Wind 6017TC/BC
10. MCKENZIE	Waltz or High Life	Music Makes the World Go Round (♩ or ♪)	Con Moto CMT1004 (♩)/CMT1006 (♪)
11. MCKENZIE	Ragtime Dance, p39	The Jock McKenzie Tutor Book for Young Brass Players (♩ or ♪)	Con Moto CMT1011 (♩)/ CMT1013 (♪)
12. NIGHTINGALE	Slinky, no. 13	Easy Jazzy 'Tudes (♩ or ♪)	Warwick TRO42 (♩)/ TU020 (♪)
13. SPARKE	Classical Theme, no. 24	Skilful Studies (E♭/B♭ bass or ♪ tuba edition)	Anglo AMP103-401/ AMP102-401
14. SPARKE	Wednesday Waltz, no. 45	Starter Studies (E♭/B♭ bass or ♪ tuba edition)	Anglo AMP087-401/ AMP086-401

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 3 lip flexibility exercise (see page 249 [treble clef] or 253 [bass clef])

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Treble clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ E and E♭ major ▶ C and C# minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<p>Bass clef Candidates should play the scale followed immediately by the arpeggio:</p> <ul style="list-style-type: none"> ▶ G and G♭ major ▶ E♭ and E minor (candidates' choice of <i>either</i> harmonic or melodic minor) 	<p>one octave</p>	<p>min. ♩ = 54-72</p>	<p><i>mf</i></p>	<p>tongued or slurred as requested by the examiner</p>
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Whole-tone scale starting on C 	<p>Plus:</p> <ul style="list-style-type: none"> ▶ Whole-tone scale starting on E♭ 				

Or

3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	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 in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Tuba/E♭ Bass/B♭ Bass: Grade 4

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 4 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BART	Pick a Pocket or Two	A Little Light Music for Tuba (♩ or ♪)	Brass Wind 2121E (♩)/2121T (♪)
2. BENSON & FISHER	Your Feet's Too Big	From Vivaldi to Fats Waller for Tuba (♩ or ♪)	Brass Wind 2112TC/BC
3. BILK	Stranger on the Shore	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩)/2149T (♪)
4. BROWN & HOMER	Sentimental Journey	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩)/2149T (♪)
5. DAVENPORT & COOLEY	Fever	From Vivaldi to Fats Waller for Tuba (♩ or ♪)	Brass Wind 2112TC/BC
6. DUNCAN	Flying a Kite over Haworth Moor, no. 1	A Haworth Suite (♩/♪)	Music Company
7. EVANS	Warlock, Breaker of Oaths, no. 4	The Sorcerer (♩/♪)	Warwick TU048
8. EVANS	Hringhorn, Greatest of Ships, no. 4	The Vikings are Coming! (♩/♪)	Warwick TU044
9. FOX	Smooth Tube	Heavy Weights (♩/♪)	Foxy Dots M900211040
10. GAY	Leaning on a Lamp-post	A Little Light Music for Tuba (♩ or ♪)	Brass Wind 2121E (♩)/2121T (♪)
11. GOODWIN	633 Squadron	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0137BC
12. GOUNOD	March of a Marionette	First Solos for the Tuba Player (♪)	Schirmer GS33249
13. HANMER	Staccato, no. 2	Tuba Tunes (♩/♪)	Emerson E36
14. HARNICK & BOCK	If I Were a Rich Man	A Little Light Music for Tuba (♩ or ♪)	Brass Wind 2121E (♩)/2121T (♪)
15. HULTMARK	American Song (♪)		Composers Edition
16. JACOB	Marching Tune, no. 2	Six Little Tuba Pieces (♩/♪)	Emerson E118
17. LLOYD WEBBER	All I Ask of You	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩)/2149T (♪)
18. MACK & JOHNSON	Charleston	Let's Face the Music for Tuba/E♭ Bass (♩ or ♪)	Brass Wind 2134TC/BC
19. PARKER	Beach Buggy	Top Line Album for E♭ Bass/Tuba (♩ or ♪)	Brass Wind 1116TC/BC
20. PERRIE	Asleep in the Deep	First Solos for the Tuba Player (♪)	Schirmer GS33249

21.	RODGERS & HART	Blue Moon	Jazzed Up Too (♩ or ♪)	Brass Wind 1111E (♩)/ 1111T (♪)
22.	SHEARING	Lullaby of Birdland	Big Chillers for Tuba (♩ or ♪)	Brass Wind 1151TC/BC
23.	SULLIVAN	Oh, Is There Not One Maiden Breast? (from <i>The Pirates of Penzance</i>)	Just Brass: Tuba Solos, vol. 1 (♪)	Chester CH55325
24.	VIVALDI	Largo from <i>Winter</i>	From Vivaldi to Fats Waller for Tuba (♩ or ♪)	Brass Wind 2112TC/BC

Group B (unaccompanied)

1.	BLAKESON	Big Band Swing, no. 33 or Latin Lady, no. 32	Smooth Groove for Tuba (♩ or ♪)	Brass Wind 1141EBCD (♩)/ 1153CD (♪)
2.	BOURGEOIS	Pompous or Wistful	Per Tuba Ad Astra (♩ or ♪)	Brass Wind 1122TC/BC
3.	DAVIS	Psychedelic Sweatshirt or Serpent Smoothie (in C major)	Polished Brass (♩)	Brass Wind 6022TC
4.	DUNCAN	Kangaroo Playtime	25 Progressive Studies for New Tuba Players (♪)	Music Company
5.	ELVIN	Sacred Spirit or Carnival Time	Journeys by Tuba (♩ or ♪)	Mucky Herbert
6.	GALE	Future Bright	JAZZFX for Tuba (♩ or ♪)	Brass Wind 1175EBCD/1175TBCD
7.	HERING	Study no. 10 or no. 11	40 Progressive Etudes for Trumpet (♩)	Fischer 03309
8.	JACKSON	Silkily, no. 14	Adverbial Etudes (♩/♪)	Onyx TJ-AE-TCE/TJ-AE-FCB
9.	JOHNSON	Footsteps on the Stairs, no. 7	The Tuneful Tuba (♩ or ♪)	Brass Wind 6011TC/BC
10.	LAWRANCE	Syncopated Dance	Featuring Melody for Tuba (♩ or ♪)	Brass Wind 6017TC/BC
11.	MCKENZIE	Mambo or Tango	Music Makes the World Go Round (♩ or ♪)	Con Moto CMT1004 (♩)/ CMT1006 (♪)
12.	NIGHTINGALE	Blues for Big-Ears, no. 15	Easy Jazzy 'Tudes (♩ or ♪)	Warwick TR042 (♩)/ TU020 (♪)
13.	SPARKE	Contrasts, no. 30	Skilful Studies (♪ tuba or Eb/ B♭ bass edition)	Anglo AMP102-401/ AMP103-401

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 4 lip flexibility exercise (see page 249 [treble clef] or 253 [bass clef])

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: ▶ F and A major ▶ F and F# minor (candidates' choice of <i>either</i> harmonic or melodic minor)	Bass clef Candidates should play the scale followed immediately by the arpeggio: ▶ A♭ and C major ▶ A♭ and A minor (candidates' 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
Plus: ▶ Whole-tone scale starting on F ▶ Chromatic scale starting on C	Plus: ▶ Whole-tone scale starting on A♭ ▶ Chromatic scale starting on E♭				

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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

Tuba/E♭ Bass/B♭ Bass: Grade 5

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 5 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. ARBAN	The Carnival of Venice	First Solos for the Tuba Player (♩)	Schirmer GS33249
2. BEVAN	Courante	Handel's Third Tuba Concerto (♩)	Piccolo PP0002
3. CHARPENTIER	Prelude to Te Deum	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
4. DUNCAN	A Lazy Summer's Day at Brontë Falls, no. 3	A Haworth Suite (♩/♪)	Music Company
5. ELLINGTON & BIGARD	Mood Indigo	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩)/2149T (♪)
6. EVANS	Malzaar the Magnificent, no. 5	The Sorcerer (♩/♪)	Warwick TU048
7. EVANS	Dragon Shield, no. 5	The Vikings are Coming! (♩/♪)	Warwick TU044
8. GERSHWIN	I Got Rhythm	A Little Light Music for Tuba (♩ or ♪)	Brass Wind 2121E (♩)/2121T (♪)
9. GORDON & WARREN	Chattanooga Choo Choo	A Little Light Music for Tuba (♩ or ♪)	Brass Wind 2121E (♩)/2121T (♪)
10. GRIEG	Solveig's Song	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0137BC
11. HANDEL	Sonata in C minor, Bourrée Anglaise (♩/♪)		Warwick TU023
12. JACOB	Mazurka, no. 6	Tuba Suite (♩)	Boosey M060034008
13. MASCHWITZ & SHERWIN	A Nightingale Sang in Berkeley Square	Big Chillers for Tuba (♩ or ♪)	Brass Wind 1151TC/BC
14. PARKER	Ground Force or Mapp and Lucia	The Music of Jim Parker for Tuba/E♭ Bass (♩ or ♪)	Brass Wind 1132E (♩)/1132T (♪)
15. PROCTOR	Blue Potato	Tuber Music (♩ or ♪)	Brass Wind 2126TC/BC
16. RAMSKILL	In the Fast Lane	Jazzed Up Too (♩ or ♪)	Brass Wind 1111E (♩)/1111T (♪)
17. RODGERS & HART	The Lady is a Tramp	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩)/2149T (♪)
18. SAINT-SAËNS	L'Éléphant	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
19. SMALLLEY	Tuba Power (♩/♪)		Studio M050051596
20. VAUGHAN WILLIAMS	Adagio, no. 1 and Andante sostenuto, no. 2	Six Studies in English Folksong* (♩)	Stainer H174 (tuba)/H47 (piano)
21. WILLIAMS	Raiders March	Great Winners* (♩ or ♪)	Brass Wind 0132TC/0137BC
22. WILSON-DICKSON	Rosmarie or Siren	Creatures of the Deep (♩ or ♪)	Brass Wind 2151TC/BC

Group B (unaccompanied)

1.	BOURGEOIS	Contented or Joyful	Per Tuba Ad Astra (♩ or ♪)	Brass Wind 1122TC/BC
2.	DAVIS	Heads or Tails or Hornpipe	Polished Brass (♩)	Brass Wind 6022TC
3.	DUNCAN	The Preposterous Rhinoceros	25 Progressive Studies for New Tuba Players (♩)	Music Company
4.	ELVIN	Hemiola Waltz or Panto for Tuba: unsuccessfully tiptoe-ing around the sleeping giant	Journeys by Tuba (♩ or ♪)	Mucky Herbert
5.	GALE	Silver Lining	JAZZFX for Tuba (♩ or ♪)	Brass Wind 1175EBCD/1175TBCD
6.	HERING	Study no. 30 or Study no. 33	40 Progressive Etudes for Trumpet (♩)	Fischer 03309
7.	JACKSON	Tidily, no. 17	Adverbial Etudes (♩/♪)	Onyx TJ-AE-TCE/ TJ-AE-FCB
8.	KOPPRASCH	Study no. 42, Allegro	60 Selected Studies for B♭ Tuba (♩)	King AL28601
9.	LAWRANCE	Stomp Off	Featuring Melody for Tuba (♩ or ♪)	Brass Wind 6017TC/BC
10.	MCKENZIE	Cerga or Krivo Horo	Music Makes the World Go Round (♩ or ♪)	Con Moto CMT1004 (♩)/ CMT1006 (♩)
11.	NIGHTINGALE	Passion Fruit Samba, no. 18 or The Turkey, no. 22	Easy Jazzy 'Tudes (♩ or ♪)	Warwick TRO42 (♩)/ TU020 (♩)
12.	SPARKE	Hungarian Dance, no. 38	Skilful Studies (♩ tuba or E♭/ B♭ bass edition)	Anglo AMP102-401/ AMP103-401

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales, arpeggios and exercises are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE (from memory)

▶ Grade 5 lip flexibility exercise (see page 249 [treble clef] or 253 [bass clef])

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

Treble clef Candidates should play the scale followed immediately by the arpeggio: ▶ G major ▶ G minor (candidates' choice of <i>either</i> harmonic or melodic minor)	Bass clef Candidates should play the scale followed immediately by the arpeggio: ▶ B♭ major ▶ B♭ minor (candidates' choice of <i>either</i> harmonic or melodic minor)	two octaves	min. ♩ = 66-112	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner
▶ A♭ major ▶ B and E minor (candidates' choice of <i>either</i> harmonic or melodic minor)	▶ B major ▶ D and G minor (candidates' choice of <i>either</i> harmonic or melodic minor)	one octave			
Plus: ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G	Plus: ▶ Whole-tone scale starting on B♭ ▶ Chromatic scale starting on B♭	two octaves			
▶ Dominant 7th in the key of G	▶ Dominant 7th in the key of B♭	one octave			

Or**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a** or **1b**, **2a** or **2b**, and **3a** or **3b**.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

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

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

Candidates perform a previously unseen musical extract at two levels lower than the exam being taken, after 30 seconds' preparation time. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
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	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	<ul style="list-style-type: none"> 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, then listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Tuba/E♭ Bass/B♭ Bass: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise <i>and</i> chromatic scale ▶ <i>Either</i> scales & arpeggios or orchestral/brass band extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

Tuba/E♭ Bass/B♭ Bass: Grade 6

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 6 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. BIZET	Chanson du Toréador	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
2. CAPUZZI	Andante from <i>Andante and Rondo</i> (from <i>Concerto for Double Bass</i>) (♩/♪)		Hinrichsen H1474
3. CLARKE	Fighting Windmills	Sketches from Don Quixote (♩ or ♪)	Brass Wind 2111TC/BC
4. DUNCAN	A Cat and Mouse Chase Down Haworth Main Street!, no. 4	A Haworth Suite (♩/♪)	Music Company
5. EVANS	Duke Orsino – 'If Music Be the Food of Love...', no. 1	Comedie (♪)	Warwick TU047
6. FRACKENPOHL	Allegro (3rd movt from <i>Concertino</i>) (♪)		King RK814
7. HANDEL	Adagio (1st movt from <i>Sonata in C minor</i>) (♩/♪)		Warwick TU023
8. HARBACH & KERN	Smoke Gets in Your Eyes	Lets Face the Music for Tuba/E♭ Bass (♩ or ♪)	Brass Wind 2134TC/BC
9. JACOB	Hornpipe, no. 2 or Saraband, no. 3	Tuba Suite (♪)	Boosey M060034008
10. MCGRATH & PHILLIPS	Theme from <i>Strictly Come Dancing</i>	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩/♪)/2149T (♪)
11. MOZART	Horn Concerto no. 4, Rondo or Romanza	Classics for Tuba (♩/♪)	Studio M050045458
12. PROCTOR	Circle Line Dance	Take the Tube (♩ or ♪)	Brass Wind 2129TC/BC
13. PROCTOR	Swing That Yam	Tuber Music (♩ or ♪)	Brass Wind 2126TC/BC
14. SAINT-SAËNS	The Swan	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
15. STRAYHORN	Take the A Train	Stranger on the A Train for Tuba (♩ or ♪)	Brass Wind 2149E (♩/♪)/2149T (♪)
16. VIVALDI	Allegro from <i>Sonata no. 3</i> (♪)		Belwin BW100473
17. WALLER	Ain't Misbehavin'	Big Chillers for Tuba (♩ or ♪)	Brass Wind 1151TC/BC
18. WILDER	Effie Goes Folk Dancing, no. 5	Suite no. 1 (Effie Suite) (♪)	Margun HL35022124
19. WILSON-DICKSON	Monoceros	Creatures of the Deep (♩ or ♪)	Brass Wind 2151TC/BC
Group B (unaccompanied)			
1. BORDOGNI	No. 12	43 Bel Canto Studies	King AL28604
2. BOURGEOIS	Carefree or Convivial	Per Tuba Ad Astra (♩ or ♪)	Brass Wind 1122TC/BC
3. DUNCAN	Napoleon, Blown Apart	15 Advanced Studies for Tuba Based on Orchestral Excerpts (♪)	Music Company

4. ELVIN	Pushed to the Limit or Stealthy Approach	Journeys by Tuba (♩ or ♪)	Mucky Herbert
5. HARTLEY	Any two movts from <i>Suite for Unaccompanied Tuba</i> (♪)		Elkan-Vogel 164-00061
6. JACKSON	Skittishly, no. 19 or Daringly, no. 20	Adverbial Etudes (♩/♪)	Onyx TJ-AE-TCE/ TJ-AE-FCB
7. KOPPRASCH	Study no. 26, Allegro moderato	60 Selected Studies for B♭ Tuba (♪)	King AL28601
8. MCKENZIE	Czardas or Jota	Rhythms of Life (♩ or ♪)	Con Moto CMT1007 (♩)/ CMT1009 (♪)
9. MUCZYNSKI	Allegro moderato, no. 3	Impromptus for Solo Tuba, op. 32 (♪)	Schirmer GS29162
10. SPARKE	Party Piece, no. 40	Skilful Studies (♪ tuba or E♭/ B♭ bass edition)	Anglo AMP102-401/ AMP103-401
11. SWERTS	Tuba Rag	Performance Studies (♩/♪)	De Haske DHP1043738-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales and arpeggios are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 6 lip flexibility exercise (see page 249 [treble clef] or 254 [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)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef Candidates should prepare scales and arpeggios from the following tonal centres:	Bass clef Candidates should prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> ▶ A major, A minor ▶ A♭ major, G# minor 	<ul style="list-style-type: none"> ▶ C major, C minor ▶ B major, B minor 				
Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on A♭ ▶ Dominant 7th in the key of D♭ ▶ Diminished 7th starting on A ▶ Augmented arpeggio starting on A 	Plus: <ul style="list-style-type: none"> ▶ 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 as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all extracts for tuba, E♭ bass or B♭ bass.

Candidates choose one extract to play first. Examiners 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)

(Extracts 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)

(Extracts from *Our Heritage vol. 7* (Con Moto CMT2007))

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)

(Extracts from *Our Heritage vol. 10* (Con Moto CMT2010))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

Tuba/E♭ Bass/B♭ Bass: Grade 7

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 7 euphonium lists. An own composition may be played instead of one listed piece. See pages 14-18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. J S BACH	Sarabande for Tuba & Piano (♩)		EMR 278
2. BERLIOZ	Un bal	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
3. CAPUZZI	Rondo from <i>Andante and Rondo</i> (from <i>Concerto for Double Bass</i>)		Hinrichsen H1474
4. DAVIS	Two Character Pieces (complete; final note can be played an octave higher) (♩/♪)		Warwick TU028
5. DEBUSSY	Le Cake-Walk	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
6. EVANS	Sad Song, no. 2 and Duel, no. 3	Comedie (♩)	Warwick TU047
7. HANDEL	Larghetto <i>and</i> Gavotte (3rd movt <i>and</i> 4th movt from <i>Sonata in C major</i>) (♩)		EMR 230
8. HINDEMITH	Allegro pesante <i>or</i> Allegro assai (1st movt <i>or</i> 2nd movt from <i>Sonata for Bass Tuba and Piano</i>) (♩)		Schott ED4636
9. KOETSIER	Allegro (1st movt from <i>Sonatina</i> , op. 57) (♩)		EMR 239
10. PROCTOR	Piccadilly Polka	Take the Tube (♩ or ♪)	Brass Wind 2129TC/BC
11. RIDOUT	Any two movts from <i>Concertino for Tuba and Strings</i> (♩)		Emerson E139
12. SAINT-SAËNS	Danse Macabre	Savoir Faire (♩ or ♪)	Brass Wind 2145TC/BC
13. SENAILLÉ	Introduction and Allegro Spiritoso (complete) (♩/♪)		Hinrichsen H853
14. WILDER	Effie Joins the Carnival, no. 4	Suite no. 1 (Effie Suite) (♩)	Margun HL35022124
15. WILSON-DICKSON	Sea-Satyre	Creatures of the Deep (♩ or ♪)	Brass Wind 2151TC/BC
Group B (unaccompanied)			
1. J S BACH	Aria: Dominica Misericordias Domini, no. 12 <i>or</i> Prelude WTC book 1 no. 9, no. 14	Bach for the Tuba vol. 1	Western International Music BMP18
2. J S BACH	Suite no. 1 in G, Menuetto I <i>or</i> Menuetto II	J S Bach Suites for Cello adapted for the Bass Trombone (♩)	Leduc AL25953
3. BOURGEOIS	Complex	Per Tuba Ad Astra (♩ or ♪)	Brass Wind 1122TC/BC
4. BOURGEOIS	Allegro moderato, no. 1 <i>or</i> Commodo, no. 4	Fantasy Pieces for Tuba (♩ or ♪)	Brass Wind 3106TC/BC
5. DUNCAN	Being Franck	15 Advanced Studies for Tuba Based on Orchestral Excerpts (♩)	Music Company

6. ELVIN	The Line or Fascination with Rhythms	Journeys by Tuba (♩ or ♪)	Mucky Herbert
7. KOPPRASCH	Study no. 20, Allegro molto	60 Selected Studies for B♭ Tuba (♪)	King AL28601
8. MCKENZIE	Klezmer or Malaguena	Rhythms of Life (♩ or ♪)	Con Moto CMT1007 (♩)/CMT1009 (♪)
9. MOREN	Bagatelle or Divertimento	Performance Studies (♩/♪)	De Haske DHP1043738-400
10. MUCZYNSKI	Andante, no. 2 and Allegro giocoso, no. 5	Impromptus for Solo Tuba, op. 32 (♪)	Schirmer GS29162
11. SNEDECOR	No. XVII, Stravinsky's <i>The Firebird</i>	Low Etudes for Tuba (♪)	PAS Music

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales and arpeggios are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- Grade 7 lip flexibility exercise (see page 250 [treble clef] or 254 [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)

Either

2. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Treble clef Candidates should prepare scales and arpeggios from the following tonal centres:	Bass clef Candidates should prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> B major, B minor B♭ major, B♭ minor 	<ul style="list-style-type: none"> D major, D minor D♭ major, C# minor 				
Plus: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Whole-tone scale starting on D and D♭ Dominant 7th in the keys of G and G♭/F# Diminished 7th starting on D and D♭/C# Augmented arpeggio starting on D and D♭/C# 	two octaves	min. ♩ = 80-126	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- major scale
- major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all extracts for tuba, E♭ bass or B♭ bass.

Candidates choose one extract to play first. Examiners 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 (pages 46-47, Fig. 11-13)
(Extracts from *Orchester Probespiel* (Peters EP8666))

E♭ bass:

1. Lalo, *arr.* 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)
(Extracts from *Our Heritage vol. 7* (Con Moto CMT2007))

B♭ bass:

1. Lalo, *arr.* 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)
(Extracts from *Our Heritage vol. 10* (Con Moto CMT2010))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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, then listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

Tuba/E♭ Bass/B♭ Bass: Grade 8

PIECES

Candidates perform a balanced programme of three pieces: two accompanied pieces from group A and one unaccompanied piece from group B. B♭ bass players may also choose pieces from the Grade 8 euphonium lists. An own composition may be played instead of one listed piece. See pages 14–18 for further guidance.

Composer	Piece	Book	Publisher
Group A (accompanied)			
1. ADKINS	Moderato or Allegro scherzando (1st movt or 3rd movt from <i>Three Rituals</i>) (♩)		Warwick TU039
2. BOURGEOIS	Prestissimo (3rd movt from <i>Sonata for Tuba and Piano</i> , op. 204) (♩ or ♪)		Brass Wind 3120TC/BC
3. BRAHMS	Hungarian Dance no. 5	Classics for Tuba (♩/♪)	Studio M050045458
4. BROUGHTON	Any one movt from <i>Sonata (Concerto)</i> (♩)		Ludwig M1587
5. CARR	Old Friends (2nd movt from <i>For Knulp</i>) (♩)		Warwick TU037
6. ELLERBY	Tuba Concerto, from letter N to the end (♩)		Maecenas MC0001PR
7. GLUCK	Dance of the Blessed Spirits	Classics for Tuba (♩/♪)	Studio M050045458
8. GREGSON	Allegro deciso or Allegro giocoso (with cadenza) (1st movt or 3rd movt from <i>Tuba Concerto</i>) (♩)		Novello NOV120484
9. HINDEMITH	Variationen (3rd movt from <i>Sonata for Bass Tuba and Piano</i>) (♩)		Schott ED4636
10. JACOB	Galop, no. 8 (with cadenza)	Tuba Suite (♩)	Boosey M060034008
11. JOHNS	Blue Bombazine (♩)		Superbrass
12. JOSEPH	1st and 2nd movts or 3rd and 4th movts from <i>Sonatina</i> (♩)		Warwick TU040
13. KOETSIER	Tempo di minuetto and Allegro moderato (2nd movt and 3rd movt from <i>Sonatina</i> , op. 57) (♩)		EMR 239
14. LEBEDEV	Concerto no. 1 (complete) (♩)		Hofmeister FH2317
15. MONTI	Czardas (♩)		EMR 272
16. NEWTON	Capriccio (♩/♪)		Winwood 0100P
17. SPARKE	Allegro (2nd movt from <i>Tuba Concerto</i>) (♩/♪)		Anglo AMP187-401
18. VAUGHAN WILLIAMS	Any one movt from <i>Concerto for Bass Tuba</i> (with cadenzas) (♩)		OUP 9780193386761
19. WHITENER	A Shenandoah Fantasy (♩)		Resonata RM60002

Group B (unaccompanied)

1.	ARNOLD	Fantasy for Tuba, op. 102 (♩)		Faber 0571503241
2.	J S BACH	Suite no. 5, Gigue in C minor	J S Bach Suites for Cello adapted for the bass trombone (♩)	Leduc AL25953
3.	J S BACH	Vivace from <i>A Cello Suite</i>	The Thomas Wyss Tuba Collection (♩)	Kirklees
4.	BOURGEOIS	Allegro moderato, no. 6 or Moderato pesante, no. 8	Fantasy Pieces for Tuba (♩ or ♩)	Brass Wind 3106TC/BC
5.	DUNCAN	Brahms Too...	15 Advanced Studies for Tuba Based on Orchestral Excerpts (♩)	Music Company
6.	ELLERBY	El Patricko Latino	Performance Studies (♩/♩)	De Haske DHP1043738-400
7.	ELVIN	Mr P Comes to Town or Reel Groovy	Journeys by Tuba (♩ or ♩)	Mucky Herbert
8.	KOPPRASCH	Study no. 56, Larghetto	60 Selected Studies for B♭ Tuba (♩)	King AL28601
9.	MORRIS	Confliction (♩)		Warwick TU021
10.	PERSICETTI	Intrada, no. 1 and Capriccio, no. 4	Serenade no. 12 for Solo Tuba, op. 88 (♩)	Elkan-Vogel 164-00062
11.	SNEDECOR	No. XVIII, Prokofiev's <i>Symphony no. 5</i>	Low Etudes for Tuba (♩)	PAS Music
12.	VIZZUTTI	Fast and Rhythmic	Performance Studies (♩/♩)	De Haske DHP1043738-400

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

For instruments in other keys, see the table on pages 243-244.

Lip flexibility exercises, scales and arpeggios are in Trinity's books *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. LIP FLEXIBILITY EXERCISE AND CHROMATIC SCALE (from memory)

- ▶ Grade 8 lip flexibility exercise (see page 250 [treble clef] or 254 [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)

Either**2. SCALES & ARPEGGIOS** (from memory) – Examiners 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	two octaves	min. ♩ = 88-132	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner
--	--	-------------	--------------------	--------------------------------------	--

<p>Plus:</p> <ul style="list-style-type: none"> ▶ Crabwise scale from G (tongued or slurred in groups of eight 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# 	<p>Plus:</p> <ul style="list-style-type: none"> ▶ Crabwise scale from B♭ (tongued or slurred in groups of eight notes) ▶ 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>	tongued or slurred as requested by the examiner
---	---	-------------	--------------------	--------------------------------------	---

When the examiner requests a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

3. ORCHESTRAL OR BRASS BAND EXTRACTS (music may be used) – Candidates prepare all extracts for tuba, E♭ bass or B♭ bass.

Candidates choose one extract to play first. Examiners 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)

(Extracts from *Orchester Probespiel* (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)

(Extracts from *Our Heritage vol. 7* (Con Moto CMT2007))

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)

(Extracts from *Our Heritage vol. 10* (Con Moto CMT2010))

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 22-23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 24.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
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, then listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Tuba scale transpositions

The following table lists technical work keys for tuba.

E♭ tuba bass clef	E♭ bass, B♭ bass treble clef	B♭ tuba bass clef	F tuba bass clef	C tuba bass clef
Grade 1				
E♭	C	B♭	F	C
Cm	Am	Gm	Dm	Am
Grade 2				
F	D	C	G	D
D♭	B♭	A♭	E♭	B♭
Fm	Dm	Cm	Gm	Dm
Grade 3				
G	E	D	A	E
G♭	E♭	D♭	A♭	E♭
E♭m	Cm	B♭m	Fm	Cm
Em	C♯m	Bm	F♯m	C♯m
Whole-tone E♭	Whole-tone C	Whole-tone B♭	Whole-tone F	Whole-tone C
Grade 4				
A♭	F	E♭	B♭	F
C	A	G	D	A
A♭m	Fm	E♭m	B♭m	Fm
Am	F♯m	Em	Bm	F♯m
Whole-tone A♭	Whole-tone F	Whole-tone E♭	Whole-tone B♭	Whole-tone F
Chrom E♭	Chrom C	Chrom B♭	Chrom F	Chrom C
Grade 5				
B♭	G	F	C	G
B♭m	Gm	Fm	Cm	Gm
B	A♭	G♭	D♭	A♭
Dm	Bm	Am	Em	Bm
Gm	Em	Dm	Am	Em
Whole-tone B♭	Whole-tone G	Whole-tone F	Whole-tone C	Whole-tone G
Chrom B♭	Chrom G	Chrom F	Chrom C	Chrom G
Dom 7th key B♭	Dom 7th key G	Dom 7th key F	Dom 7th key C	Dom 7th key G

Tuba scale transpositions

E\flat tuba bass clef	E\flat bass, B\flat bass treble clef	B\flat tuba bass clef	F tuba bass clef	C tuba bass clef
Grade 6				
Chrom C with lip flex	Chrom A with lip flex	Chrom G with lip flex	Chrom D with lip flex	Chrom A with lip flex
C TC	A TC	G TC	D TC	A TC
B TC	A \flat TC	F \sharp TC	C \sharp TC	A \flat TC
Cm TC	Am TC	Gm TC	Dm TC	Am TC
Bm TC	G \sharp m TC	F \sharp m TC	C \sharp m TC	G \sharp m TC
Whole-tone B	Whole-tone A \flat	Whole-tone F \sharp	Whole-tone C \sharp	Whole-tone A \flat
Dom 7th key E	Dom 7th key D \flat	Dom 7th key B	Dom 7th key F \sharp	Dom 7th key D \flat
Dim 7th C	Dim 7th A	Dim 7th G	Dim 7th D	Dim 7th A
Aug arp C	Aug arp A	Aug arp G	Aug arp D	Aug arp A
Grade 7				
Chrom D with lip flex	Chrom B with lip flex	Chrom A with lip flex	Chrom E with lip flex	Chrom B with lip flex
D TC	B TC	A TC	E TC	B TC
D \flat TC	B \flat TC	A \flat TC	E \flat TC	B \flat TC
Dm TC	Bm TC	Am TC	Em TC	Bm TC
C \sharp m TC	B \flat m TC	G \sharp m TC	E \flat m TC	B \flat m TC
Whole-tone D	Whole-tone B	Whole-tone A	Whole-tone E	Whole-tone B
Whole-tone D \flat	Whole-tone B \flat	Whole-tone A \flat	Whole-tone E \flat	Whole-tone B \flat
Dom 7th key G	Dom 7th key E	Dom 7th key D	Dom 7th key A	Dom 7th key E
Dom 7th key G \flat /F \sharp	Dom 7th key E \flat	Dom 7th key D \flat /C \sharp	Dom 7th key A \flat	Dom 7th key E \flat
Dim 7th D	Dim 7th B	Dim 7th A	Dim 7th E	Dim 7th B
Dim 7th D \flat /C \sharp	Dim 7th B \flat	Dim 7th A \flat	Dim 7th E \flat	Dim 7th B \flat
Aug arp D	Aug arp B	Aug arp A	Aug arp E	Aug arp B
Aug arp D \flat /C \sharp	Aug arp B \flat	Aug arp A \flat	Aug arp E \flat	Aug arp B \flat
Grade 8				
Chrom E with lip flex	Chrom C \sharp with lip flex	Chrom B with lip flex	Chrom F \sharp with lip flex	Chrom C \sharp with lip flex
E \flat TC	C TC	B \flat TC	F TC	C TC
A TC	F \sharp TC	E TC	B TC	F \sharp TC
E \flat m TC	Cm TC	B \flat m TC	Fm TC	Cm TC
Am TC	F \sharp m TC	Em TC	Bm TC	F \sharp m TC
B \flat crabwise	G crabwise	F crabwise	C crabwise	G crabwise
Whole-tone E \flat	Whole-tone C	Whole-tone B \flat	Whole-tone F	Whole-tone C
Whole-tone A	Whole-tone F \sharp	Whole-tone E	Whole-tone B	Whole-tone F \sharp
Dom 7th key A \flat	Dom 7th key F	Dom 7th key E \flat	Dom 7th key B \flat	Dom 7th key F
Dom 7th key D	Dom 7th key B	Dom 7th key A	Dom 7th key E	Dom 7th key B
Dim 7th E \flat	Dim 7th C	Dim 7th B \flat	Dim 7th F	Dim 7th C
Dim 7th A	Dim 7th F \sharp	Dim 7th E	Dim 7th B	Dim 7th F \sharp
Aug arp E \flat	Aug arp C	Aug arp B \flat	Aug arp F	Aug arp C
Aug arp A	Aug arp F \sharp	Aug arp E	Aug arp B	Aug arp F \sharp

Lip flexibility exercises

FRENCH HORN

Grade 1

F Horn – descending ♩ = 86

open, 2nd

1st, 1st and 2nd

The exercise is written in 4/4 time. The first staff shows a descending scale from C5 (open) to G4 (2nd). The second staff shows a descending scale from F4 (1st) to B3 (1st and 2nd).

or

B \flat Horn – descending ♩ = 86

open, 2nd

1st, 1st and 2nd

The exercise is written in 4/4 time. The first staff shows a descending scale from C5 (open) to G4 (2nd). The second staff shows a descending scale from F4 (1st) to B3 (1st and 2nd).

Grade 2

F Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

The exercise is written in 4/4 time. The first staff shows a descending scale from C5 (open) to G4 (2nd). The second staff shows a descending scale from F4 (1st) to B3 (1st and 2nd).

or

B \flat Horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

The exercise is written in 4/4 time. The first staff shows a descending scale from C5 (open) to G4 (2nd). The second staff shows a descending scale from F4 (1st) to B3 (1st and 2nd).

Grade 3

F Horn – descending ♩ = 92

Musical notation for Grade 3 F Horn exercise. It consists of two staves. The first staff is in treble clef with a 2/4 time signature. It starts with a whole note 'open' followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. This is followed by a 2-measure rest, then a 2nd ending: G3, F3, E3, D3, C3, B2, A2, G2. The second staff is in bass clef with a 2/4 time signature. It starts with a whole note '1st' followed by a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. This is followed by a 2-measure rest, then a 1st and 2nd ending: G2, F2, E2, D2, C2, B1, A1, G1.

or

B♭ Horn – descending ♩ = 92

Musical notation for Grade 3 B♭ Horn exercise. It consists of two staves. The first staff is in treble clef with a 2/4 time signature. It starts with a whole note 'open' followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. This is followed by a 2-measure rest, then a 2nd ending: G3, F3, E3, D3, C3, B2, A2, G2. The second staff is in bass clef with a 2/4 time signature. It starts with a whole note '1st' followed by a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. This is followed by a 2-measure rest, then a 1st and 2nd ending: G2, F2, E2, D2, C2, B1, A1, G1.

Grade 4

F Horn – descending ♩ = 92

Musical notation for Grade 4 F Horn exercise. It consists of two staves. The first staff is in treble clef with a 4/4 time signature. It starts with a whole note 'open' followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. This is followed by a 2-measure rest, then a 2nd ending: G3, F3, E3, D3, C3, B2, A2, G2. The second staff is in bass clef with a 4/4 time signature. It starts with a whole note '1st' followed by a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. This is followed by a 2-measure rest, then a 1st and 2nd ending: G2, F2, E2, D2, C2, B1, A1, G1.

or

B♭ Horn – descending ♩ = 92

Musical notation for Grade 4 B♭ Horn exercise. It consists of two staves. The first staff is in treble clef with a 4/4 time signature. It starts with a whole note 'open' followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. This is followed by a 2-measure rest, then a 2nd ending: G3, F3, E3, D3, C3, B2, A2, G2. The second staff is in bass clef with a 4/4 time signature. It starts with a whole note '1st' followed by a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. This is followed by a 2-measure rest, then a 1st and 2nd ending: G2, F2, E2, D2, C2, B1, A1, G1.

Grade 5

F Horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

or

Bb Horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 6

F Horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

or

Bb Horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 7

F Horn – descending ♩ = 100



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

or

Bb Horn – descending ♩ = 92



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

Lip flexibility exercises

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♭ 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

1st breathe 1st and 2nd

* The breath is part of the test

Grade 2

♩ = 86

open breathe* 2nd breathe 1st

breathe 1st and 2nd

* The breath is part of the test

Grade 3

♩ = 100

1st and 2nd breathe* 1st breathe

* The breath is part of the test

Grade 4

♩ = 100

1st and 2nd 1st 2nd open

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

Lip flexibility exercises

Grade 7

$\text{♩} = 85$
open

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

Tuba only:

$\text{♩} = 86$
open

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

Grade 8

$\text{♩} = 85$
open

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

Tuba only:

$\text{♩} = 72$
open

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

BASS CLEF – EUPHONIUM, BARITONE

Grade 1

$\text{♩} = 86$
open

breathe*

2nd

breathe

1st

breathe

1st and 2nd

* The breath is part of the test

Grade 2

♩ = 86
open

breathe* 2nd

breathe 1st

breathe 1st and 2nd

* The breath is part of the test

Grade 3

♩ = 100

1st and 2nd

breathe* 1st

breathe

2nd

breathe open

* The breath is part of the test

Grade 4

♩ = 100

1st and 2nd

1st

2nd

open

Grade 5

♩ = 116

open

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

Lip flexibility exercises

Grade 6

♩ = 144
open

play three times

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

Grade 7

♩ = 85
open

open

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

Grade 8

♩ = 85
open

open

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

BASS CLEF – TUBA

Grade 1

♩ = 86
open

open

breathe*

2nd

breathe

1st

breathe

1st and 2nd

* The breath is part of the test

Grade 2

♩ = 86

open breathe* 2nd breathe 1st

breathe 1st and 2nd

Detailed description: This exercise is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of two staves. The first staff contains two measures of music. The first measure is marked 'open' and contains a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second measure is marked 'breathe* 2nd' and contains a quarter rest, followed by a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The second staff contains two measures. The first measure is marked 'breathe 1st' and contains a half note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The second measure is marked 'breathe 1st and 2nd' and contains a quarter note C1, a quarter note B0, a quarter note A0, and a half note G0.

* The breath is part of the test

Grade 3

♩ = 100

1st and 2nd breathe* 1st breathe

2nd breathe open

Detailed description: This exercise is written in bass clef with a key signature of two flats and a 2/4 time signature. It consists of two staves. The first staff contains two measures. The first measure is marked '1st and 2nd' and contains a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second measure is marked 'breathe* 1st' and contains a quarter rest, followed by a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The second staff contains two measures. The first measure is marked '2nd' and contains a half note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The second measure is marked 'breathe open' and contains a quarter note C1, a quarter note B0, a quarter note A0, and a half note G0.

* The breath is part of the test

Grade 4

♩ = 100

1st and 2nd 1st

2nd

open

Detailed description: This exercise is written in bass clef with a key signature of two flats and a common time signature. It consists of three staves. The first staff contains two measures. The first measure is marked '1st and 2nd' and contains a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second measure is marked '1st' and contains a quarter rest, followed by a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The second staff contains two measures. The first measure is marked '2nd' and contains a half note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The second measure is marked '2nd' and contains a quarter note C1, a quarter note B0, a quarter note A0, and a half note G0. The third staff contains two measures. The first measure is marked 'open' and contains a half note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The second measure is marked 'open' and contains a quarter note C0, a quarter note B-1, a quarter note A-1, and a half note G-1.

Grade 5

♩ = 116

open

Detailed description: This exercise is written in bass clef with a key signature of two flats and a 4/4 time signature. It consists of one staff. The first measure is marked 'open' and contains a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second measure is marked 'open' and contains a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The third measure is marked 'open' and contains a half note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The fourth measure is marked 'open' and contains a half note B0, a quarter note A0, a quarter note G0, and a quarter note F0.

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

Lip flexibility exercises

Grade 6

$\text{♩} = 144$
open

play twice

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

Grade 7

$\text{♩} = 86$
open

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

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

Grade 8

$\text{♩} = 72$
open

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

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

TREBLE CLEF – TROMBONE

Grade 1

$\text{♩} = 86$

slide 1

breathe*

slide 2

breathe

slide 3

slide 4

breathe

* The breath is part of the test

Grade 2

♩ = 86

slide 1 breathe* slide 2 breathe slide 3

breathe slide 4

* The breath is part of the test

Detailed description: This exercise is in 4/4 time. The first staff contains measures 1-3. Measure 1 starts with a whole note G4, labeled 'slide 1'. Measure 2 contains a half note G4 and a half note F#4, with a 'breathe*' instruction above the staff. Measure 3 contains a half note E4 and a half note D4, with a 'breathe' instruction above the staff. The second staff contains measure 4, which starts with a whole note C4, labeled 'slide 4', and ends with a whole note G3. A 'breathe' instruction is placed above the first half of measure 4.

Grade 3

♩ = 100

slide 4 breathe* slide 3 breathe

slide 2 breathe slide 1

* The breath is part of the test

Detailed description: This exercise is in 2/4 time. The first staff contains measures 1-3. Measure 1 starts with a whole note G4, labeled 'slide 4'. Measure 2 contains a half note G4 and a half note F#4, with a 'breathe*' instruction above the staff. Measure 3 contains a half note E4 and a half note D4, with a 'breathe' instruction above the staff. The second staff contains measure 4, which starts with a whole note C4, labeled 'slide 2', and ends with a whole note G3. A 'breathe' instruction is placed above the first half of measure 4. The third staff contains measure 5, which starts with a whole note G3, labeled 'slide 1', and ends with a whole note G3. A 'breathe' instruction is placed above the first half of measure 5.

Grade 4

♩ = 100

slide 4 slide 3

slide 2

slide 1

Detailed description: This exercise is in common time (C). The first staff contains measures 1-3. Measure 1 starts with a whole note G4, labeled 'slide 4'. Measure 2 contains a half note G4 and a half note F#4. Measure 3 contains a half note E4 and a half note D4, with a 'slide 3' label below the staff. The second staff contains measure 4, which starts with a whole note C4, labeled 'slide 2', and ends with a whole note G3. The third staff contains measure 5, which starts with a whole note G3, labeled 'slide 1', and ends with a whole note G3.

Grade 5

♩ = 116

slide 1

Detailed description: This exercise is in 4/4 time. The first staff contains measure 1, which starts with a whole note G4, labeled 'slide 1', and ends with a whole note G3.

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

Lip flexibility exercises

Grade 6

♩ = 144

slide 1

play three times

Detailed description: A musical staff in treble clef with a common time signature (C). It features a single eighth note followed by a double bar line. The main exercise consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire sequence, with the instruction 'play three times' written above it. The exercise ends with a quarter rest followed by a double bar line.

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

Grade 7

♩ = 86

slide 1

Detailed description: A musical staff in treble clef with a 6/8 time signature. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire sequence, with the instruction 'slide 1' written below it. The exercise ends with a quarter rest followed by a double bar line.

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

Grade 8

♩ = 72

slide 1

Detailed description: A musical staff in treble clef with a 2/2 time signature. It begins with a half note G4, followed by half notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire sequence, with the instruction 'slide 1' written below it. The exercise ends with a half rest followed by a double bar line.

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

BASS CLEF – TROMBONE

Grade 1

♩ = 86

slide 1

breathe*

slide 2

breathe

Detailed description: A musical staff in bass clef with a 4/4 time signature. It begins with a half note G2, followed by half notes F2, E2, D2, C2. A slur covers the first four notes, with 'slide 1' written below and 'breathe*' written above. This is followed by a quarter rest. The second part begins with a half note G2, followed by half notes F2, E2, D2, C2. A slur covers the first four notes, with 'slide 2' written below and 'breathe' written above. This is followed by a quarter rest.

slide 3

breathe

slide 4

Detailed description: A musical staff in bass clef with a 4/4 time signature. It begins with a half note G2, followed by half notes F2, E2, D2, C2. A slur covers the first four notes, with 'slide 3' written below and 'breathe' written above. This is followed by a quarter rest. The second part begins with a half note G2, followed by half notes F2, E2, D2, C2. A slur covers the first four notes, with 'slide 4' written below. The exercise ends with a half note G2.

* The breath is part of the test

Grade 2

♩ = 86

slide 1 breathe* slide 2 breathe slide 3 slide 4

The exercise consists of two staves of music in bass clef, 4/4 time. The first staff contains measures 1-3, and the second staff contains measures 4-5. Slides are indicated by curved lines above the notes. Breaths are indicated by asterisks and the word 'breathe'.

* The breath is part of the test

Grade 3

♩ = 100

slide 4 breathe* slide 3 breathe slide 2 breathe slide 1

The exercise consists of two staves of music in bass clef, 2/4 time. The first staff contains measures 1-3, and the second staff contains measures 4-5. Slides are indicated by curved lines above the notes. Breaths are indicated by asterisks and the word 'breathe'.

* The breath is part of the test

Grade 4

♩ = 100

slide 4 slide 3 slide 2 slide 1

The exercise consists of three staves of music in bass clef, common time. The first staff contains measures 1-2, the second staff contains measures 3-4, and the third staff contains measures 5-6. Slides are indicated by curved lines above the notes.

Grade 5

♩ = 116

slide 1

The exercise consists of one staff of music in bass clef, 4/4 time. A single slide is indicated by a curved line above the notes.

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

Grade 6

$\text{♩} = 144$

Musical notation for Grade 6 exercise in bass clef, common time (C). The exercise consists of two measures. The first measure is labeled "slide 1" and contains a half note G2. The second measure is labeled "play three times" and contains a half note G2 with a slur over it, followed by a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The exercise ends with a double bar line.

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

Grade 7

$\text{♩} = 86$

Musical notation for Grade 7 exercise in bass clef, 6/8 time. The exercise consists of two measures. The first measure is labeled "slide 1" and contains a half note G2. The second measure contains a half note G2 with a slur over it, followed by a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The exercise ends with a double bar line.

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

Grade 8

$\text{♩} = 72$

Musical notation for Grade 8 exercise in bass clef, 2/2 time. The exercise consists of two measures. The first measure is labeled "slide 1" and contains a half note G2. The second measure contains a half note G2 with a slur over it, followed by a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The exercise ends with a double bar line.

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

E♭ SOPRANO CORNET AND BASS TROMBONE

Lip flexibility exercises can be downloaded from trinitycollege.com/brass-resources

Policies

SAFEGUARDING AND CHILD PROTECTION

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

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.

REASONABLE ADJUSTMENT

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.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com

DATA PROTECTION

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

All exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central 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.

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 have its registered status withdrawn.

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.

RESULTS REVIEW AND APPEALS PROCEDURE

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

Publishers

A&C BLACK

A & C Black Music
acblack.com

ALFRED

Alfred Publishing
alfred-music.co.uk
(in UK: c/o Faber)

ANGLO

Anglo Music Press
philipsparke.com
c/o De Haske Hal Leonard Ltd

BÄRENREITER

Bärenreiter Ltd
baerenreiter.com

BELAIEFF

M P Belaieff
c/o Schott

BELWIN

Belwin Mills
c/o Alfred

BILLAUDOT

Gérard Billaudot Editeur
billaudot.com

BIRDALONE

Birdalone Music
birdalone.com

BOOSEY

Boosey & Hawkes Music
Publishers Ltd
boosey.com

BOSTON

Boston Music
c/o Music Sales

BRAND

G & M Brand
gmband.co.uk
c/o R Smith

BRASS WIND

Brass Wind Publications
brasswindpublications.co.uk

BREITKOPF

Breitkopf & Härtel
breitkopf.com

BROADBENT

Broadbent & Dunn Ltd
broadbent-dunn.com

CHAPPELL

Warner/Chappell Music
warnerschappell.com

CHESTER

Chester Music Ltd
c/o Music Sales

CLIFTON

Clifton Edition
cliftonedition.com
c/o Stainer

COMPOSERS EDITION

Composers Edition
composersedition.com

COMUS

Comus Edition
comusedition.com

CON MOTO

Con Moto Publications
c/o Emerson

CURNOW

Curnow Music Press
c/o De Haske Hal Leonard Ltd

DE HASKE

De Haske Hal Leonard Ltd
dehaske.com

DOHR

Verlag Dohr
dohr.de
(in UK: c/o Universal)

DURAND

Editions Durand
durand-salabert-eschig.com
(in UK: c/o De Haske)

DVFM

Deutscher Verlag für Musik
c/o Breitkopf

ELKAN-VOGEL

Elkan-Vogel
c/o Presser

EMERSON

Emerson Edition Ltd
juneemersonwindmusic.com

EMR

Editions Marc Reift
reift.ch

ENSEMBLE

Ensemble Publications
enspub.com
(in UK: c/o Emerson)

FABER

Faber Music Ltd
fabermusic.com

FENTONE

Fentone Music Ltd
c/o De Haske

FISCHER

Carl Fischer Music
carlfischer.com
(in UK: c/o Schott)

FORTON

Forton Music
fortonmusic.co.uk

FOXY DOTS

Foxy Dots Music
foxydotsmusic.co.uk

GEHRMANS

Carl Gehrman's
Musikförlag
gehrmans.se

GOODMUSIC

Goodmusic Music Publishers
goodmusicpublishing.co.uk

GRAMERCY

Gramercy Music
gramercymusic.com

HALLAMSHIRE

Hallamshire Music
hallamshiremusic.co.uk

HENLE

G Henle Verlag
henle.de

HINRICHSEN

Hinrichsen Edition
c/o Peters

HOFMEISTER

Friedrich Hofmeister
Musikverlag
hofmeister-musikverlag.com

HORNISTS' NEST

The Hornists' Nest
hornistsnest.net

IMC

International Music
Company
internationalmusicco.com
(in UK: c/o Universal)

KALMUS

Edwin F Kalmus & Co Inc
efkalmus.com

KING

Robert King Inc
robertkingmusic.com
c/o Leduc

KIRKLEES

Kirklees Music
kirkleesmusic.co.uk

LEDUC

Editions Alphonse Leduc
alphonseleduc.com
(in UK: c/o Music Sales)

LEMOINE

Les Editions Henry Lemoine
henry-lemoine.com
(in UK: c/o Faber)

LUDWIG

LudwigMasters Publications
ludwigmasters.com
c/o Boosey

MAECENAS

Maecenas Music
maecenasmusic.co.uk

MARGUN

Margun Music
c/o Music Sales

MAYHEW

Kevin Mayhew Ltd
kevinmayhew.com

MFB

Music for Brass
musicforbrass.com

MUCKY HERBERT

Mucky Herbert Music
muckyherbertmusic.com

MUSIC COMPANY

The Music Company (UK) Ltd
themusiccompanyshop.com

MUSIC SALES

Music Sales Ltd
musicsales.com

MUSICA RARA

Musica Rara Edition
c/o Breitkopf & Hartel

MUSICUS

Edition Musicus
c/o MuST

NEUSCHEL

Neuschel Music
c/o Studio

NOVELLO

Novello & Co Ltd
c/o Music Sales

ONYX

Onyx Brass Publishing
publishing.onyxbrass.co.uk

OUNP

Oxford University Press
oup.co.uk

PAS MUSIC

PAS Music Productions
pasmusic.com

PATERSON'S

Paterson's Publications
Limited
c/o Music Sales

PETERS

Peters Edition Ltd
editionpeters.com

PICCOLO

Piccolo Press
see *boosey.com*

PIPER

Piper Publications
piperpublishations.co.uk

PIZKA

Hans Pizka Edition
pizka.de

PRESSER

Theodore Presser Company
presser.com

PRIMA VISTA

Prima Vista Musik
primavistamusikk.com

PWM

Polskie Wydawnictwo
Muzyczne
pwm.com.pl
(in UK: c/o Universal)

R SMITH

R Smith & Company Ltd
studio-music.co.uk

REIFT

EMR (Editions Marc Reift)
reift.ch

RESONATA

Resonata Music
resonatamusic.com

RICORDI

Casa Ricordi
ricordi.it
(in UK: c/o De Haske)

RUBANK

Rubank Inc
c/o De Haske

SALVATIONIST

Salvationist Publishing &
Supplies
sps-shop.com

SAMFUNDET

Edition S
edition-s.dk

SCHIRMER

G Schirmer Inc
c/o Music Sales

SCHOTT

Schott Music Ltd
schott-music.com

SOUND THE TRUMPETS

Sound the Trumpets
soundthetrumpets.com

SOUNZ

Centre for New Zealand
Music
sounz.org.nz

SOUTHERN

Southern Music Company
southernmusic.com
(in UK: c/o De Haske)

STAINER

Stainer & Bell Ltd
stainer.co.uk

STUDIO

Studio Music Company
studio-music.co.uk

SUPERBRASS

Superbrass
superbrass.co.uk

TIM KNIGHT

Tim Knight Music
timknightmusic.com

TRINITY

Trinity College London Press
trinitycollege.com

UNIVERSAL

Universal Edition (London)
Ltd
london.universaledition.com

WARNER

Warner/Chappell Music
warnerchappell.com

WARWICK

Warwick Music
warwickmusic.com

WEINBERGER

Josef Weinberger Ltd
josef-weinberger.com
c/o Faber

WILLIAMS

Williams Music Publishing
Company
c/o Emerson

WINWOOD

Winwood Music
winwoodmusic.com

WRIGHT & ROUND

Wright & Round
wrightandround.com

ZIMMERMANN

Musikverlag Zimmermann
musikverlag-zimmermann.de
(in UK: c/o Universal)

Trinity publications

The following Trinity publications support this syllabus. All are available from trinitycollege.com/shop or from your local music shop.

Trumpet, Cornet & Flugelhorn Exam Pieces 2019-2024

Initial	TCL 018182
Grade 1	TCL 018199
Grade 2	TCL 018205
Grade 3	TCL 018212
Grade 4	TCL 018229
Grade 5	TCL 018236
Grade 6	TCL 018922
Grade 7	TCL 018939
Grade 8	TCL 018946

Additional repertoire

Trumpet All Sorts Grades 1-3	TCL 011572
------------------------------	------------

Scales, Arpeggios & Exercises from 2015

Treble Clef Scales, Arpeggios & Exercises Grades 1-8	TCL 013354
Bass Clef Scales, Arpeggios & Exercises Grades 1-8	TCL 013361
French Horn Scales, Arpeggios & Exercises Grades 1-8	TCL 013378
Trombone Scales, Arpeggios & Exercises Grades 1-8	TCL 013385

Sound at Sight (sample sight reading tests)

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

Specimen Aural Tests from 2017

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

Theory of Music Workbooks

Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

Brass resources


Join us online to access a range of resources to support brass teaching and learning at trinitycollege.com/brass-resources

Discover digital content, including videos and downloadable handouts from teachers and leading brass musicians, with advice and support on:

- ▶ Exam structure
- ▶ Repertoire
- ▶ Brass styles and technique

For further help you can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide


Facebook

 [/TrinityCollegeLondon](https://www.facebook.com/TrinityCollegeLondon)

Twitter

 [/TrinityC_L](https://twitter.com/TrinityC_L)

YouTube

 [/TrinityVideoChannel](https://www.youtube.com/TrinityVideoChannel)
(examples of graded exams, supporting tests and more)