

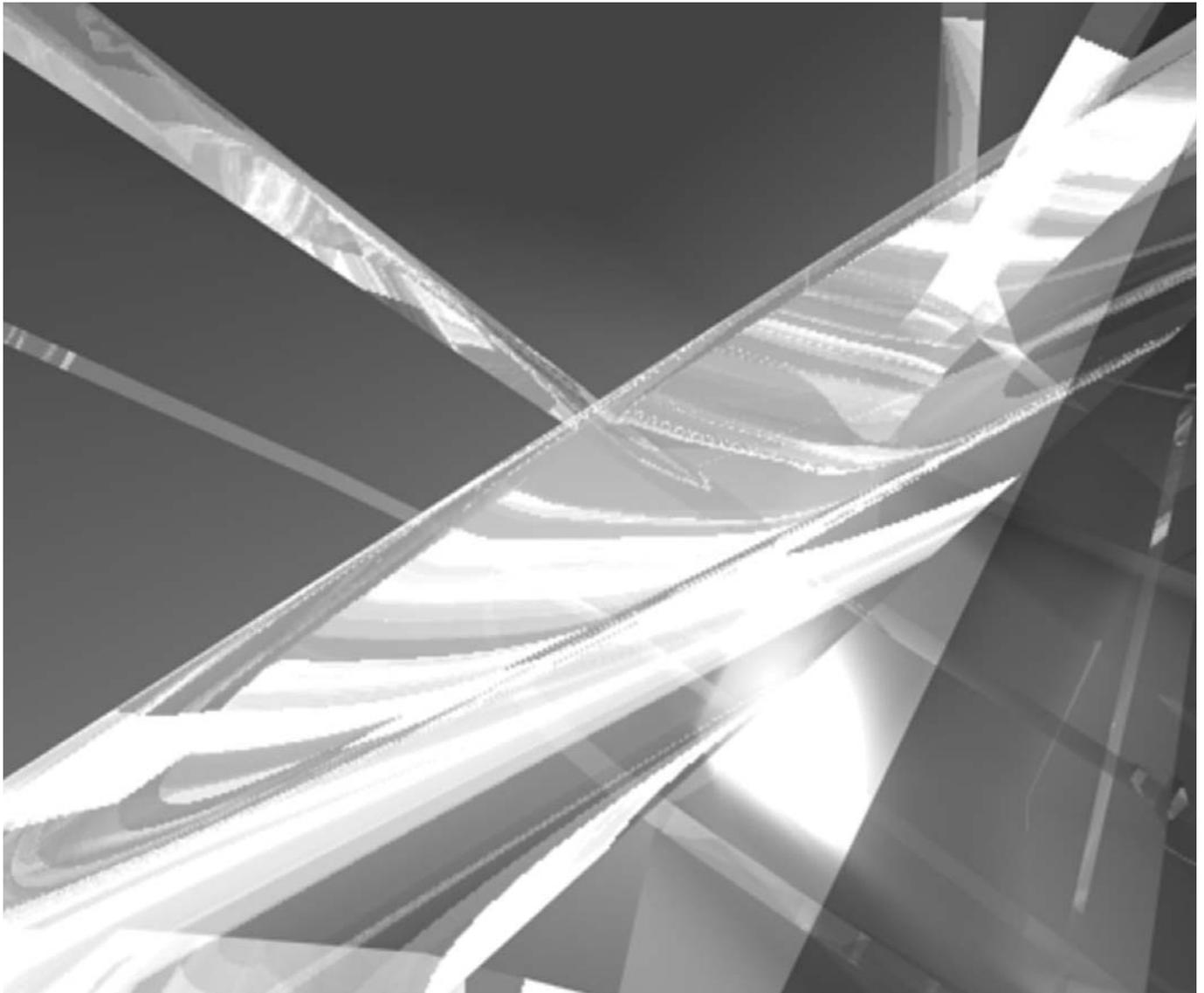


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Trumpet / Cornet / Flugelhorn repertoire list

1 January 2011 – 31 December 2016



TRUMPET / CORNET / FLUGELHORN

Contents

	Page
LCM Publications	3
Related Examinations	3
Examination Formats	3
Step 1	4
Step 2	5
Grade 1	6
Grade 2	8
Grade 3	10
Grade 4	12
Grade 5	14
Grade 6	16
Grade 7	18
Grade 8	20
Viva Voce	22
Aural Tests	24

This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, uwl.ac.uk/lcmexams, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2016.

LCM Examinations

Director of Examinations

John Howard BA PhD

Chief Examiner in Music

Philip Aldred BEd FLCM

LCM Examinations University of West London

St Mary's Road

Ealing

London

W5 5RF

tel: +44 (0)20 8231 2364

email: lcm.exams@uwl.ac.uk

uwl.ac.uk/lcmexams

LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (revised 2006) (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest.

- Graded, recital grade and leisure play examinations and performance awards for French Horn, Trombone, Baritone / Euphonium, Tuba, Jazz Trumpet and Jazz Trombone.
 - Performance diplomas (four levels) and teaching diplomas (three levels) for French Horn, Trumpet, Trombone, Bass Trombone, Baritone / Euphonium, Tuba, Jazz Trumpet and Jazz Trombone.
 - Ensemble syllabus – catering for all types of ensemble from duets and trios up to concert bands and brass bands. Six levels are offered, ranging from Grade 1/2 to DipLCM standard.
-

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the ***Music Grades Syllabus*** for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)	3 pieces
Viva Voce	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
Ofqual Accreditation	✓	✓	✗	✗

Acknowledgement

Grateful thanks are due to **Ray Bidwell**, the principal brass syllabus compiler.

TRUMPET: INTRODUCTORY EXAMS

Candidates for Step One and Step Two examinations will find all the required material in:

Trumpet Basics by John Miller (*Faber Music*)

Exercises should be played unaccompanied.

Studies and pieces may be played unaccompanied, or with simple supporting instrumental accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination. Alternatively, accompaniments from the Teacher's Book or the Accompaniment CD may be used.

TRUMPET: STEP 1

Component 1 - Exercises

25 marks

Candidates should play all of the following:

Mouthpiece Buzzing 2 (page 10)
Count as You Play (page 11)
Mind Your Fingers (page 12)
How It Works (page 14)
Smooth 'n' Groovy (page 15)

Component 2 - Studies

20 marks

Candidates should play both of the following:

Quick March (page 10)
Lightly Row (page 12)

Component 3 - Pieces

40 marks

Candidates should play both of the following:

Hansel and Gretel (page 12)
O When the Saints (page 15)

Component 4 - Questions on Rudiments

15 marks

Recognition/identification of staff, bar-lines, pitch names, note types and values, rest values, all relating to the music performed.

TRUMPET: STEP 2

Component 1 - Exercises

25 marks

Candidates should play all of the following:

The Six Steps (page 16)
Warm Up Those Chops (page 16)
Smooth as Silk (page 20)
Slurring Down (page 26)
Chops Exercise (page 28)

Component 2 - Studies

20 marks

Candidates should play both of the following:

The Green Man (page 16)
Brother Martin's Round (page 22)

Component 3 - Pieces

40 marks

Candidates should play both of the following:

Macdonald's Echo (page 17)
Lottery Loser (page 19)

Component 4 - Questions on Rudiments

15 marks

As for Step One, but now including dotted note values and knowledge about the position and purpose of the key and time signature, accidentals and basic dynamic signs. All relating to the music performed.

TRUMPET: GRADE 1

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.1 *from* How Brass Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges:

Scales to be played tongued and slurred.

Arpeggios to be played tongued only.

Keys	1 octave	melodic OR harmonic (candidate's choice)
C major	✓	
A minor	✓	✓

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

CALLAND	Jump To It <i>from</i> Top Brass	(Stainer & Bell)
DAVIS	Tiny Minuet <i>from</i> Polished Brass	(Brass Wind)
GREGSON	Hungarian Dance (No.4) OR Lullaby (No.8) <i>from</i> 20 Supplementary Tunes for Beginner Brass	(Brass Wind)
MILLER	No.11 OR No.14 <i>from</i> Simple Studies for Beginner Brass	(Faber)
WIGGINS	No.12 OR No.24 <i>from</i> Tunes and Studies for the Trumpet, Book 1	(OUP)

LIST B

BACH	Chorale <i>from</i> Amazing Solos (arr. Harrison)	(Boosey & Hawkes)
DIABELLI	Allegretto <i>from</i> Trumpet Fancies (arr. Stuart)	(Boston Music / Music Sales)
HANDEL	See, the Conquering Hero Comes <i>from</i> Up-Grade! Trumpet Grades 1-2 (arr. Wedgwood)	(Faber)
HAYDN	Minuet <i>from</i> Bravo! Trumpet (arr. Barratt)	(Boosey & Hawkes)
PLEYEL	Minuet <i>from</i> Trumpet Fancies (arr. Stuart)	(Boston Music / Music Sales)
SUSATO	Ronde <i>from</i> Trumpet Basics (p.34)	(Faber)

LIST C

COOMBES	Trumpet in Traffic <i>from</i> Keynotes Album for Trumpet	(Brass Wind)
DYLAN	Blowing in the Wind <i>from</i> Winners Score All (arr. Lawrance)	(Brass Wind)
GREGSON	No.1 (Prelude) OR No.2 (Ostinato) <i>from</i> Ten Miniatures for Trumpet	(Brass Wind)
LYONS	Journey's End OR Miles Away <i>from</i> The Really Easy Trumpet Book	(Faber)
MILLER	The Ballad of the East Neuk <i>from</i> Trumpet Basics (p.35)	(Faber)
RAMSKILL	Music Hall Song <i>from</i> Keynotes Album for Trumpet	(Brass Wind)
RUNSWICK	Offshore <i>from</i> Up Front Album for Trumpet, Book 1	(Brass Wind)
WEDGWOOD	Apple Pie Waltz OR I Believe <i>from</i> Up-Grade! Trumpet Grades 1-2	(Faber)
WALLACE	Stokes' Stomp <i>from</i> First Book of Trumpet Solos	(Faber)
WIGGINS	Steal Away <i>from</i> Beginners Please!	(Winwood)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 2

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.2 OR No.4 *from* How Brass Players Do It (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges:

Scales to be played tongued and slurred, *piano and forte*.

Arpeggios to be played tongued only, *piano and forte*.

Keys	1 octave	melodic AND harmonic
D major	✓	
Bb major	✓	
D minor	✓	✓
A minor	✓	✓

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

CALLAND Blowing Blue OR Easy Rider *from* Top Brass (Stainer & Bell)
DAVIS Itchy Scratchy *from* Polished Brass (Brass Wind)
GREGSON No.7 OR No.10 OR No.14 *from* 20 Supplementary Tunes (Brass Wind)
MILLER No.16 OR No.21 OR No.26 *from* Simple Studies for Beginner Brass (Faber)
WIGGINS No.45 OR No.47 *from* Tunes and Studies for Trumpet, Book 1 (OUP)

LIST B

BARRATT Gathering Peascods *from* Bravo! Trumpet (Boosey & Hawkes)
CLARKE The Duke of Gloucester's March *from* Bravo! Trumpet (arr. Barratt) (Boosey & Hawkes)
DIABELLI Menuet *from* Trumpet Fancies (arr. Stuart) (Boston Music / Music Sales)
HANDEL March *from* First Repertoire for Trumpet (arr. Calland) (Faber)
PRAETORIUS Tanz des Burgermeisters *from* Amazing Solos (arr. Harrison) (Boosey & Hawkes)
TRAD. Men Of Harlech *from* Winners Score All (arr. Lawrence) (Brass Wind)

LIST C

BARNARD Alabama Dream: Ragtime Cake-Walk *from* First Book Of Trumpet Solos (Faber)
BARRATT Fivepins *from* Bravo! Trumpet (Boosey & Hawkes)
BULLARD Circus Rock OR Acrobats *from* Circus Skills (Spartan Press)
CLIFF Game Over *from* Fingerprints Grades 1-4 (Faber)
GREGSON No.3 (Gopak) *from* Ten Miniatures for Trumpet (Brass Wind)
LENNON / McCARTNEY Yellow Submarine *from* Winners Score All (arr. Lawrence) (Brass Wind)
LYONS Aubade *from* The Really Easy Trumpet Book (Faber)
NORTON A Spiritual OR Duet *from* The Microjazz Trumpet Collection 2 (Boosey & Hawkes)
PREMRU Linzer Lullaby *from* Up Front Album for Trumpet, Book 1 (Brass Wind)
WEDGWOOD Chinese Take It Away OR Scale-Learning Blues! *from* Up-Grade Trumpet Grades 2-3 (Faber)
WIGGINS Lucy's Lullaby *from* Beginners Please! (Winwood)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 3

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.7 OR No.8 *from* How Brass Players Do It (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	melodic AND harmonic
Eb major	✓	
E major	✓	
A major	✓	
E minor	✓	✓
C minor	✓	✓

Chromatic Scale starting on C (1 octave)

Whole Tone Scale Starting on C (1 octave)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

CALLAND Tongue-twister OR Wistful Waltz *from* Top Brass (Stainer & Bell)
DAVIS Smart Card *from* Polished Brass (Brass Wind)
GREGSON No.15 OR No.17 OR No.19 *from* 20 Supplementary Tunes for Beginner Brass (Brass Wind)
HERING No.8 OR No.9 OR No.12 *from* 40 Progressive Etudes for Trumpet (Carl Fischer)
MILLER No.27 OR No.34 OR No.38 *from* Simple Studies for Beginner Brass (Faber)
WIGGINS No.53 *from* Tunes and Studies for Trumpet, Book 1 (OUP)

LIST B

ANON. All in a Garden Green *from* Going Solo Trumpet (Faber)
MONTEVERDI The Palace Garden *from* First Book of Trumpet Solos (Faber)
MUSSORGSKY Promenade *from* First Repertoire for Trumpet (arr. Calland) (Faber)
PURCELL Trumpet Air *from* Old English Trumpet Tunes, Book 1 (OUP)
PURCELL Trumpet Tune, No.5 *from* First Repertoire Pieces for Trumpet (arr. Wastall) (Boosey & Hawkes)
TRAD. Byker Hill *from* Amazing Solos (arr. Harrison) (Boosey & Hawkes)

LIST C

BART I'd Do Anything *from* Winners Score All (arr. Lawrance) (Brass Wind)
BULLARD Sad Clown OR Sentimental Serenade *from* Circus Skills (Spartan Press)
GODDARD Swingin' *from* Party Pieces for Trumpet Grades 2-5 (Spartan Press)
GREGSON No.4 (Rhythmic Dance) OR No.6 (Minuet) OR No.7 (Slightly Slavic) *from* Ten Miniatures for Trumpet (Brass Wind)
JOPLIN The Easy Winners *from* Up-Grade! Trumpet Grades 2-3 (Faber)
NORTON Stately Dance OR Big Time *from* The Microjazz Trumpet Collection 2 (Boosey & Hawkes)
PEARSON British Grenadiers *from* Going Solo Trumpet (Faber)
PROKOFIEFF Troika *from* Amazing Solos (arr. Harrison) (Boosey & Hawkes)
RAE A Question of Cool *from* Fingerprints Grades 1-4 (Faber)
SCHUMAN Flying High OR First Tango *from* Trumpet Trix (Spartan Press)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 4

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.9 OR No.11 *from* How Brass Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	a twelfth	melodic AND harmonic
F major	✓		
A major		✓	
Bb major		✓	
Ab major		✓	
C# minor	✓		✓
F minor	✓		✓
D minor	✓		✓

Chromatic Scale starting on B flat (a twelfth)

Whole Tone Scale starting on F (1 octave)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

CALLAND	Lonely Town <i>from</i> Top Brass	(Stainer & Bell)
CLARKE	Weldon OR Polish Dance <i>from</i> Featuring Rhythm for Treble Brass	(Brass Wind)
DAVIS	Wipe Out OR Irish Jig <i>from</i> Polished Brass	(Brass Wind)
GREGSON	No.18 OR No.20 (complete) <i>from</i> 20 Supplementary Tunes	(Brass Wind)
HERING	No.13 OR No.17 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
MILLER	No.1 OR No.4 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
WIGGINS	No.102 <i>from</i> Tunes and Studies for Trumpet, Book 1	(OUP)

LIST B

ANON.	The Lord Mayor's Swan Hopping Trumpet Tune <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
ARBAN	Vois-Tu La Neige Qui Brille? <i>from</i> Second Book of Trumpet Solos	(Faber)
BYRD	John Come Kiss Me Now <i>from</i> Going Solo Trumpet	(Faber)
HANDEL	March from Scipio <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
MOZART	Canzona, No.4 <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
PURCELL	Fairest Isle <i>from</i> Going Solo Trumpet	(Faber)

LIST C

BULLARD	Russian Galop <i>from</i> Circus Skills	(Spartan Press)
CALLAND	Twilight in Paris <i>from</i> Fingerprints Grades 1-4	(Faber)
GLYN	Stomp <i>from</i> Star Turn	(Spartan Press)
GODDARD	Hornpipe <i>from</i> Party Pieces Grades 2-5	(Spartan Press)
GRAINGER	Doctor Who <i>from</i> Winners Score All (arr. Lawrance)	(Brass Wind)
GREGSON	No.8 (Folk Dance) <i>from</i> Ten Miniatures for Trumpet	(Brass Wind)
GREGSON	Intrada <i>from</i> Cameos	(Brass Wind)
MORROSS	The Big Country <i>from</i> Some Might Say Prokofiev	(Brass Wind)
NORTON	Bright Spark <i>from</i> The Microjazz Trumpet Collection 2	(Boosey & Hawkes)
SCHUMAN	A Busy Day <i>from</i> Trumpet Trix	(Spartan Press)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 5

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.13 OR No.14 *from* How Brass Players Do It (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
G major		✓	
C major	✓		
B major	✓		
Db major	✓		
A major	✓		
G minor		✓	✓
C minor	✓		✓
B minor	✓		✓
A minor	✓		✓

Chromatic Scale starting on C (a twelfth) and G (2 octaves)

Whole tone scale starting on G (2 octaves)

Dominant 7th in the key of G (1 octave)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS	No.9 OR No.10 <i>from</i> Ace Of Trumpets	(Brass Wind)
CLARKE	Pandora OR Cossack Dance OR Castletown <i>from</i> Featuring Rhythm for Treble Brass	(Brass Wind)
DAVIS	Horse and Stripes OR Hornpipe OR Heads or Tails <i>from</i> Polished Brass	(Brass Wind)
HERING	No.30 OR No.33 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
MILLER	No.5 OR No.6 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
WEALE	No.9 OR No.11 <i>from</i> Challenging Brass	(Rosehill)
WIGGINS	No.88 OR 97 <i>from</i> Tunes and Studies for the Trumpet, Book 1	(OUP N9517)

LIST B

BACH	Gigue <i>from</i> Some Might Say Prokofiev	(Brass Wind)
CLARKE	The Prince of Denmark's March <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
HUMMEL	No.24 Indian Rondo <i>from</i> First Book of Trumpet Solos	(Faber)
MOLTER	Adagio <i>from</i> Baroque Music for Trumpet	(Boosey & Hawkes)
PURCELL	First movement <i>from</i> Trumpet Sonata <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
TELEMANN	Air <i>from</i> The Baroque Trumpet (arr. Miller)	(Faber)

LIST C

CHAMBERS	Angels <i>from</i> Lets Face The Music (arr. Iveson)	(Brass Wind)
ELLERBY	Frascati's OR Gazing Rustics <i>from</i> Mercurial Dances	(Brass Wind)
GLYN	Good News <i>from</i> Star Turn	(Spartan Press)
GODDARD	Daydreams OR Ragamuffin <i>from</i> Party Pieces Grades 2-5	(Spartan Press)
GORB	Oussoul OR Huapango <i>from</i> A Tango to Bali	(Brass Wind)

GREGSON	Alla Marcia OR Canon Dance <i>from</i> Cameos for Trumpet	(Brass Wind)
GRUNDMAN	Conversation for Cornet <i>from</i> First Repertoire Pieces for Trumpet (arr. Wastall)	(Boosey & Hawkes)
JOPLIN	Maple Leaf Rag <i>from</i> Second Book of Trumpet Solos	(Faber)
PEETERS	Aria <i>from</i> Trumpet Sonata Op.51	(Peters)
WILLIAMS	Raiders March <i>from</i> Great Winners (arr. Lawrance)	(Brass Wind)
WOOLFENDEN	Ushercombe View OR Tahitian Tango <i>from</i> Landmarks for Trumpet	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 6

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.17 OR No.18 *from* How Brass Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	a twelfth	2 octaves	melodic AND harmonic
Ab major			✓	
A major			✓	
F# major			✓	
D major		✓		
F# minor			✓	✓
A minor			✓	✓
C# minor		✓		✓
F minor	✓			✓

Chromatic scales starting on F sharp, G, A flat, A (2 octaves)

Dominant 7th in the key of C, D flat, D (2 octaves)

Diminished 7th starting on G (2 octaves)

Whole tone scale starting on C sharp (a twelfth)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

ARBAN	No.5 <i>from</i> 14 Studies for Cornet	(Boosey & Hawkes)
BOURGEOIS	No.8 <i>from</i> Ace of Trumpets	(Brass Wind)
CLARKE	Ryedale OR Processional <i>from</i> Featuring Rhythm for Treble Brass	(Brass Wind)
HERING	No.34 OR No.35 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
MILLER	No.11 OR No.13 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
PIPER	No.2 OR No.20 <i>from</i> The Well Tempered Player	(Winwood)
WEALE	No.14 OR No.15 <i>from</i> Challenging Brass	(Rosehill)

LIST B

BANCHIERI	Canzona 5 <i>from</i> The Baroque Trumpet (arr. Miller)	(Faber)
BOYCE	No.13 Trumpet Voluntary <i>from</i> Old English Trumpet Tunes, Book 1	(OUP N7542)
CLARKE	Prince Eugene's March AND Trumpet Minuet <i>from</i> Shore's Musick	(McNaughton MN30033)
HANDEL	Ev'ry Valley Shall Be Exalted <i>from</i> Three Handel Arias	(Studio Music)
HAYDN	Andante, second movement <i>from</i> Concerto in E flat (B flat Trumpet version)	(Boosey & Hawkes)
PURCELL	First OR Third movement <i>from</i> Sonata for Trumpet	(Musica Rara MR1073)

LIST C

BIZET	Flower Song <i>from</i> Six Celebrated Solos (arr. Calland)	(Stainer & Bell)
BURGON	Toccata	(Stainer & Bell)
DVOŘÁK	Rusalka's Song to the Moon <i>from</i> Shepherd's Song	(Winwood)
ELGAR	Serenade (arr. Wilson)	(Winwood)
ELLERBY	Experiments <i>from</i> Mercurial Dances	(Brass Wind)
GORB	Tango Argentino <i>from</i> A Tango to Bali	(Brass Wind)

GREGSON	Danse Macabre <i>from</i> Cameos for Trumpet	(Brass Wind)
MICHAEL / RIDGELEY	Careless Whisper <i>from</i> Let's Face The Music (arr. Iveson)	(Brass Wind)
OTTO	Third movement <i>from</i> Trumpet Concerto in Eb	(Brass Wind)
PARKER	Theme <i>from</i> Another Six English Towns	(Studio Music)
SANDERS	Square Dance	(Stainer & Bell)
SPARKE	Soliloquy for B flat Cornet	(Studio Music)
WOOLFENDEN	Gorky Park OR In Memoriam-Yukovar OR Mean Streets of Miami <i>from</i> Landmarks for Trumpet	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 7

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.19 OR No.21 OR No.23 OR No.24 *from* How Brass Players Do It (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
Bb major		✓	
B major		✓	
C# major	✓		
Eb major	✓		
E major	✓		
Bb minor		✓	✓
Eb minor	✓		✓
D minor	✓		✓
E minor	✓		✓
Ab minor		✓	✓

Chromatic scales starting on B flat and B (2 octaves)

Dominant 7th in the key of B flat and Ab (1 octaves); Eb (2 octaves)

Diminished 7th starting on A flat and A (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

ARBAN	No.1 OR No.6 OR No.10 <i>from</i> 14 Studies for Cornet	(Boosey & Hawkes)
BOURGEOIS	No.1 OR No.3 <i>from</i> Fantasy Pieces	(Brass Wind)
CLARKE	No.6 OR No.9 <i>from</i> Characteristic Studies	(Carl Fischer)
HERING	No.38 OR No.39 <i>from</i> 40 Progressive Etudes	(Carl Fischer)
KOPPRASCH	No.34 <i>from</i> 60 Selected Studies, Book 1	(Carl Fischer)
MILLER	No.21 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
PIPER	No.17 <i>from</i> The Well Tempered Player	(Rosehill)
WEALE	No.22 OR No.29 <i>from</i> Challenging Brass	(Rosehill)

LIST B

FANTINI	Sonata Detta Del Niccolini <i>from</i> The Baroque Trumpet (arr. Miller)	(Faber)
HANDEL	Oh Had I Jubal's Lyre <i>from</i> Three Handel Arias	(Studio Music)
HUMMEL	The Noble Savage <i>from</i> Second Book of Trumpet Solos	(Faber)
KELLER	Sonata No.2 (Complete) <i>from</i> Baroque Music for Trumpet	(Boosey & Hawkes)
PURCELL	Sound the Trumpet <i>from</i> The Duke of Gloucester's Birthday Ode	(Fentone / De Haske)
STANLEY	Trumpet Voluntary <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)

LIST C

BOZZA	Badinage	(Leduc / UMP)
COPLAND	Laurie's Song <i>from</i> Copland for Trumpet	(Boosey & Hawkes)
DEBUSSY	The Girl with the Flaxen Hair (arr. Wilson)	(Winwood)
ELGAR	Idylle <i>from</i> Second Book of Trumpet Solos	(Faber)

ELLERBY	The Defence of Poesy <i>from</i> Mercurial Dances	(Brass Wind)
GERSHWIN	No.1 OR No.2 <i>from</i> Three Preludes (arr. Kearns)	(Stainer & Bell)
GORB	Chikona <i>from</i> A Tango to Bali	(Brass Wind)
GRAHAM	A Time for Peace <i>from</i> Gramercy Solo Album (Bb)	(Gramercy)
HIMES	First movement <i>from</i> Concertino for Flugel Horn	(Studio Music)
HOROVITZ	Second movement <i>from</i> Concerto for Trumpet	(Novello / Music Sales)
HUBEAU	First movement <i>from</i> Sonata for Trumpet	(Durand / UMP)
LAUE	First and Second movements <i>from</i> Trumpet Concerto in D	(Brass Wind)
MARTINŮ	Sonatine	(Leduc / UMP)
NERUDA	Second movement <i>from</i> Concerto in Eb	(Brass Wind)
PEETERS	First movement <i>from</i> Sonata for Trumpet	(Peters)
SHOSTAKOVICH	Prelude 18 <i>from</i> Russian Roulette	(Brass Wind)
WALLACE	The Moose is Loose <i>from</i> Second Book of Trumpet Solos	(Faber)
ZUBIAURRE	Audition Piece for Trumpet	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

TRUMPET: GRADE 8

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.27 OR No.28 *from* How Brass Players Do It (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
The major scales from F# - C		✓	
The major scales from C# - F	✓		
The minor scales from F# - C		✓	✓
The minor scales from C# - F	✓		✓

Whole tone scale starting on A flat and C (2 octaves)

Augmented arpeggio starting on G, C, A and B flat (2 octaves)

Diminished 7th starting on F sharp, G and A flat (2 octaves)

Dominant 7th in the key of B, E and F (2 octaves); F# (1 octave)

Chromatic scales starting on any note between F sharp and C (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

ARBAN	No.2 OR No.9 <i>from</i> 14 Studies for Cornet	(Boosey & Hawkes)
BOURGEOIS	No.4 OR No.6 OR No.8 <i>from</i> Fantasy Pieces	(Brass Wind)
FALK	Parade <i>from</i> 20 Etudes Atonales	(Leduc / UMP)
MILLER	No.25 OR No.30 <i>from</i> Progressive Brass Studies for Trumpet	(Faber)
PIPER	No.5 OR No.6 <i>from</i> The Well Tempered Player	(Winwood)
SMITH	No.1 OR No.5 <i>from</i> Top Tones for Trumpet	(Carl Fischer)

LIST B

ALBINONI	Second AND Fourth movements <i>from</i> Concerto in G minor	(Editions Marc Reift 626 / MusT)
HANDEL	Let the Bright Seraphim	(Presser)
HAYDN	First OR Third movement <i>from</i> Concerto in E flat	(Boosey & Hawkes)
HUMMEL	First OR Third movement <i>from</i> Concerto in E flat	(Boosey & Hawkes)
TELEMANN	Allegro, Second movement <i>from</i> Concerto in D	(Sikorski / Elkin Music Services)
TORELLI	Concerto in D (complete)	(Musica Rara MR1155)

LIST C

ABREU	Tico Tico	(Brass Wind)
BELLSTEDT	Napoli <i>from</i> Shepherd's Song	(Winwood)
BOURGEOIS	Third movement <i>from</i> Sonata for Trumpet Op.193	(Brass Wind)
BOZZA	Caprice No.2	(Leduc / UMP)
BUSSER	Andante et Scherzo	(Leduc / UMP)
COPLAND	Fanfare for the Common Man <i>from</i> Copland for Trumpet	(Boosey & Hawkes)
GOLLAND	Ballade Op.72, No.1	(Studio Music)
GRAHAM	Whirlwind <i>from</i> Gramercy Solo Album Bb	(Gramercy)
GREGSON	Prelude and Capriccio	(R Smith)
HUBEAU	Third movement (Spiritual) <i>from</i> Sonate for Trumpet	(Durand / UMP)
LLOYD WEBBER	Second, Third and Fourth movements <i>from</i> Suite in F	(Stainer & Bell)

NERUDA	First OR Third movement <i>from</i> Concerto in E flat	(Brass Wind)
NEWSOME	Concorde	(Studio Music)
PEETERS	Third movement <i>from</i> Sonata for Trumpet Op.51	(Peters)
PROCTOR	The Huffle	(Brass Wind)
SPARKE	First OR Third movement <i>from</i> Concerto for Cornet	(Studio Music)
TCHAIKOVSKY	Ballet Suite <i>from</i> Russian Roulette	Brass Wind)
WRIGHT	First OR Third movement <i>from</i> Concerto for Cornet	(Studio Music)

Component 3 - Viva Voce

7 marks

See pages 22-23.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).

Viva Voce

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

GRADE 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature
 - to identify whether the passage is in a major or minor key
 - to describe the overall dynamics
 - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
 - to suggest an appropriate tempo marking
 - to describe changes in tempo
 - to name the key
 - to describe phrasing patterns
 - to describe dynamics
 - to describe articulation
 - to identify modulations
 - to identify ornaments
 - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
identify the cadence by its conventional name. (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).