

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **Albrechtsberger** Larghetto: 3rd movt from Concertino (*Brass Wind*)
- 2 **J. S. Bach** Esurientes implevit bonis (from *Magnificat*). *Baroque Around the Clock for Trumpet, arr. Blackadder and Gout (Brass Wind)*
- 3 **Fiala** Largo (*observing cadenza*): 1st movt from Divertimento in D (*Faber*)
- 4 **Gibbons** The King's Juell. *No. 4 from Gibbons Keyboard Suite for Trumpet, arr. Cruft (Stainer & Bell 2588: Bb/C edition)*
- 5 **Handel** Allegro: 2nd movt from Sonata (in Ab), Op. 1 No. 11. *No. 2 from Handel Two Sonatas, trans. Varasdy and Orbán (Editio Musica Budapest Z.13933)*
- 6 **Haydn** Andante: 2nd movt from Trumpet Concerto in Eb, Hob. VIIe/1 (*Henle HN 456 or Universal HM 223: Bb/Eb edition*)
- 7 **Mendelssohn** Allegretto grazioso *only*. *Mendelssohn Songs without Words Nos 9 and 30, arr. Round (Wright & Round)*
- 8 **Mozart** Alleluia (from *Exultate Jubilate*). *Trumpet in Church, arr. Denwood (Emerson E283)*
- 9 **Stanley** Trumpet Voluntary, Op. 6 No. 5. *No. 11 from Old English Trumpet Tunes, Book 1, arr. Laraton (OUP)*

LIST B

- 1 **Leroy Anderson** A Trumpeter's Lullaby (*Alfred 41061*)
- 2 **Gershwin** Theme (from *Rhapsody in Blue*). *Concert Repertoire for Trumpet, arr. Calland (Faber)*
- 3 **Hubeau** Sarabande: 1st movt from Sonata for Trumpet (*Durand: Bb/C edition*)
- 4 **Bryan Kelly** Colonel Glib (Retired) or The Chase: No. 3 or No. 6 from *Whodunnit – Suite for Trumpet (Stainer & Bell H442)*
- 5 **Siobhan Lamb** Saturday's Child. *Spectrum for Trumpet (ABRSM)*
- 6 **Leoncavallo** Mattinata, arr. Wilson (*Winwood Music*)
- 7 **McCabe** Jigaudon: No. 7 from *Dances for Trumpet (Novello NOVI20530)*
- 8 **Jock McKenzie** A Cambrian Spiritual (*observing upper line in ossias*) or Gossamer: from *Soprano Supreme (Con Moto: Eb edition)*
- 9 **Andrew Wilson** Summer Samba or The Last One Tonight: from *Bebop to Rock for Trumpet (Spartan Press SPI299)*

LIST C

- 1 **Arban** Allegro moderato in A minor or Andantino in Bb: No. 18, P. 28 or No. 9, P. 117 from *Cornet Method (Boosey & Hawkes)*
- 2 **Derek Bourgeois** Allegro molto vivace or Allegro vivace: No. 12 or No. 16 from *Ace of Trumpets (Brass Wind)*
- 3 **Concone, arr. Reinhardt** Andante or Moderato. *No. 9 or No. 12 from Selection of Concone Studies for Trumpet (Presser)*
- 4 **Mark Nightingale** Late for the Bus or Guacamole: No. 10 or No. 11 from *Strictly Trumpety Tudes (Warwick Music)*
- 5 **Philip Sparke** Baroque Melody: No. 4 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*
- 6 **Benjamin Frank Vaughan** Ar Ben y Bryn (On Top of the Hill) or Yr Ogof (The Cave): from *Ar y Mynydd Prydferth Cymreig (On the Beautiful Welsh Mountain) for Cornet in Bb (Stainer & Bell H494)*
- 7 **Allen Vizzutti** Tarantella or Bulgarian Bounce: from *20 Dances for Trumpet (De Haske)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 93

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

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

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

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

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

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

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

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

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

Diminished Seventh: starting on G (two octaves)

SIGHT-READING: see p. 11.

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

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