

## PRACTICAL MUSIC GRADES



**BRASS**

Syllabus

from 2023



# Qualification Specification: Practical Music Brass from 2023

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## Contents

<b>1. Introduction</b>	3
About ABRSM	3
About this qualification specification	4
About our Practical Music qualifications	4
Regulation and UCAS points (UK)	6
Regulation (Europe)	8
Regulation (Rest of world)	8
<b>2. Practical Grades</b>	9
Syllabuses	9
Exam Regulations	9
Malpractice and maladministration	9
Entry requirements	10
Exam booking	10
Access (for candidates with specific needs)	10
Exam content	10
In the exam	11
Special consideration	11
<b>3. Brass Practical Grades Syllabus from 2023</b>	12
Introducing the syllabus	12
Practical Grades: requirements and information	12
• Instruments	12
• Pieces	14
• Scales and arpeggios	16
• Sight-reading (and transposition)	18
• Aural tests	18
Scale and arpeggio patterns	19
Sight-reading parameters	26
<b>Horn Syllabus</b>	29
<b>Trumpet, B<math>\flat</math> Cornet, E<math>\flat</math> Soprano Cornet, Flugelhorn Syllabus</b>	45
<b>E<math>\flat</math> Horn Syllabus</b>	64

<b>Trombone Syllabus</b>	80
<b>Bass Trombone Syllabus</b>	101
<b>Baritone and Euphonium Syllabus</b>	107
<b>Tuba Syllabus</b>	128
Aural test requirements	160
<b>4. Assessment, marking &amp; infringements</b>	168
Assessment objectives	168
Mark allocation	172
Result categories	172
Synoptic assessment	172
Awarding	172
Infringements	173
Marking criteria	173
<b>5. After the exam</b>	176
Results	176
Appeals and feedback	176
<b>6. Other assessments</b>	177
Brass Prep Test	177
Performance Grades	179
Music Theory	180
Practical Musicianship	181
ARSM	182
DipABRSM, LRSM, FRSM	183
<b>Exam programme &amp; running order form</b>	184

# 1. Introduction

## About ABRSM

At ABRSM we aim to support learners and teachers in every way we can. One way we do this is through the provision of high quality and respected music qualifications. These exams provide clear goals, reliable and consistent marking, and guidance for future learning and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer qualifications and assessments for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. Our syllabuses are based on core musical skills – listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for learners. We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to ensure that all candidates are rewarded and recognised for their musical achievements during the assessment. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

We hope our syllabuses inspire and support your music learning or teaching. We wish you every success for your musical journey!

### **Our mission**

Our mission is to enrich lives by inspiring musical achievement around the world. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

We offer face-to-face and digital exams, sheet music, recordings, apps and courses for students and teachers across the world. As a charity our donations encompass a range of grants, scholarships, awards, prizes and bursaries for organisations and individuals. All promote music education and support achievement, progression, creativity, diversity, inclusion, sustainability and leadership in music education.

### **Who we are**

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

Find out more at [www.abrsm.org](http://www.abrsm.org).

## About this qualification specification

### What it covers

This specification provides all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3:

- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations ([www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before making an exam booking.

### Validity of this specification

This specification is valid from 1 January 2023 until further notice.

We may update this specification from time to time, but will not make changes to the syllabus (Section 3) other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from [www.abrsm.org/exams](http://www.abrsm.org/exams).

## About our Practical Music qualifications

### Qualification objectives

Our Practical Music qualifications are designed for learners to demonstrate a combination of performance and other all-round musical skills and knowledge. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications further allow learners to be rewarded and recognised for their skills in performing pieces as well as technique, notation, listening and musical perception.

### Who the qualifications are for

These qualifications are intended for learners who are interested in developing and demonstrating their all-round musical skills. Learners may be entered at any age, but those entering for a Grade 6, 7 or 8 must fulfil the prerequisite detailed on page 10.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. We are committed to providing fair access to our assessments by putting in place access arrangements and reasonable adjustments for candidates with specific needs.

### Structure

Each Practical Music qualification has been carefully designed to assess all-round musical skills – technique, notation reading, listening and musical perception – as well as knowledge, understanding and creativity. At all grades, these creative skills are demonstrated through playing

of repertoire and by completing the supporting tests. Collectively, these skills enable candidates to progress to higher grades, further education, employment and other qualifications in the creative arts sector.

Candidates are required to play three Pieces from set repertoire lists and a selection of technical work, and to respond to an unseen Sight-reading test and a series of Aural tests. Marks for each component are differently weighted (the three Pieces are the same) and are awarded to each component individually.

### **Progression route**

ABRSM Practical Music qualifications are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Each grade progresses from the previous in their level of demand. The syllabus in Section 3 of this specification details the grades available for individual subjects. It is not a requirement for any candidate to complete one grade before moving on to the next although there is a prerequisite for entering a Grade 6, 7 or 8 exam (see below).

Practical Music qualifications embed from the earliest grades the importance of developing a wide range of musicianship skills, including performing repertoire and technical work, and responding to previously unseen Sight-reading and Aural tests.

Practical Music candidates may, during their learning journey, wish to focus on their performance skills and progress across to our Music Performance suite of qualifications. These qualifications are designed for learners to demonstrate a combination of key performance-related skills such as instrumental technique and control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

The nature of both sets of qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer, beginning with the performance-only ARSM. ARSM gives candidates greater flexibility and responsibility in programme building as well as providing further opportunity to develop performance technique and interpretative skills while extending their repertoire.

Through a combination of live and written components, candidates at DipABRSM (Music Performance), and the higher LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM progresses to LRSM level and LRSM to FRSM. Further details of these can be found in Section 6 of this specification and at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

### **Prerequisite**

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades. Our Music Theory graded exams assess candidates on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music. We also offer Practical Musicianship exams where, in developing their musicianship skills, candidates gain the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning. A pass at ABRSM Grade 5 or above is required in either Music Theory, Practical Musicianship or any Practical Music solo Jazz instrument before learners can enter for a Grade 6, 7 or 8 Practical Music or Music Performance exam.

## Regulation and UCAS points (UK)

### Our regulators

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

For further information, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

### The Regulated Qualifications Framework (RQF)

All our regulated qualifications can be found on the RQF. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <https://register.ofqual.gov.uk>.

### Entry to higher education

In the UK, ABRSM's Grades 6 to 8 in Practical Music and Music Performance can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit [www.ucas.com](http://www.ucas.com).

Qualification/Level	Pass	Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	18	24	30

## Regulated qualification details

### Qualification titles

The table below shows the regulated titles and qualification numbers of our Practical Music qualifications. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification Number	Qualification Title
603/6405/1	ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
603/6406/3	ABRSM Level 1 Award in Practical Music (Grade 1)
603/6407/5	ABRSM Level 1 Award in Practical Music (Grade 2)
603/6408/7	ABRSM Level 1 Award in Practical Music (Grade 3)
603/6409/9	ABRSM Level 2 Certificate in Practical Music (Grade 4)
603/6410/5	ABRSM Level 2 Certificate in Practical Music (Grade 5)
603/6411/7	ABRSM Level 3 Certificate in Practical Music (Grade 6)
603/6412/9	ABRSM Level 3 Certificate in Practical Music (Grade 7)
603/6413/0	ABRSM Level 3 Certificate in Practical Music (Grade 8)

### Qualification size

The table below describes the size of the Practical Music qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher and time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Initial Grade	8	40	4
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18
Grade 6	36	220	22
Grade 7	48	270	27
Grade 8	54	320	32

\* The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.

## Regulation (Europe)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The following table shows the level of each of ABRSM's Practical Music qualifications on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Initial Grade	Entry Level (Level 3)	Level 1
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4		
Grade 5	Level 2	Level 3
Grade 6		
Grade 7	Level 3	Level 4
Grade 8		

## Regulation (Rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

## Qualification title referencing

The qualifications covered by this specification are:

- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

For ease of reading, 'Practical Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

## 2. Practical Grades

### Syllabuses

#### Syllabus validity

The Brass Practical Grades Syllabus is valid for exams from 1 January 2023 until further notice.

#### Syllabus amendments

Any updates to the syllabus – e.g. changes to publication details or other minor corrections or clarifications – will be posted at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections).

#### Syllabus overlap

In the first year of any revised Practical Grades syllabus, we offer an overlap period where candidates may play specific requirements from the preceding syllabus. Information on the length of the overlap period and the requirements that it applies to is given at [www.abrsm.org/overlap](http://www.abrsm.org/overlap).

Brass candidates worldwide may play their three pieces and prepare supporting tests from the preceding Brass syllabus until 31 December 2023. All pieces must be from the same syllabus – candidates may not present a mixture from old and new syllabuses.

#### The next syllabus

At the time of publication of this document, the next revision of the Brass Practical Grades Syllabus has not been scheduled. Advance notice of any planned changes to the Brass Syllabus (including syllabus overlap information) will be posted at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates).

### Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations).

### Malpractice and maladministration

We are committed to inspiring achievement in music. Our qualifications are used by thousands of people to support their music learning or teaching. Many people also use them when applying to study at further and higher education institutions. It is therefore vital that our qualifications remain a valuable and reliable measure of a candidate's skills and knowledge. We take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in the relevant specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## Entry requirements

There are eight grades of Practical Grades exams for each brass instrument (Bass Trombone, Grades 6 to 8 only). Candidates may be entered for any grade at any age. They do not need to have taken any earlier grade(s) in the same instrument. To enter for a Grade 6, 7 or 8 exam, candidates must already have passed one of the following:

- ABRSM Grade 5 (or above) in Music Theory
- ABRSM Grade 5 (or above) in Practical Musicianship
- ABRSM Grade 5 in any Practical Grades solo Jazz instrument

For full details, including a list of accepted alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

## Exam booking

Details of exam dates, locations, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

## Access (for candidates with specific needs)

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. There are a range of alternative tests and formats for Practical Grades as well as guidelines for candidates with specific needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds) for full details). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)) or from [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Exam content

Practical Grades for brass consist of six components – three Pieces, Scales and arpeggios, Sight-reading and Aural tests. Information on how marks are allocated is given on page 172.

## In the exam

### Examiners

Generally, there will be one examiner in the exam room for Practical Grades; however a second examiner may be present for training or quality assurance purposes.

Examiners may ask to look at the candidate's or accompanist's (where applicable) copy of the music before or after the performance of a piece; a separate copy is not required.

Examiners may stop the performance of a piece when they have heard enough to make a judgment.

### Order of the exam

The individual Practical Grades exam components may be taken in any order, at the candidate's choice, although it is preferable for accompanied pieces/duets (where applicable) to be performed consecutively at the beginning of the exam.

### Tuning

At Grades 1 to 5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. At Grades 6 to 8, candidates must tune their instruments themselves. Examiners are unable to help with tuning.

### Music stands

ABRSM Public Venues provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

### Instruments

ABRSM Public Venues provide an upright or grand piano. Candidates, other than pianists, must provide their own instrument (and any other equipment, e.g. footstools). Further detail on instruments is given in Section 3 of this specification.

### Exam timings

The timings in the table below show the approximate length of each Practical Grades brass exam in minutes, including the candidate's entry and exit, and time for the examiner to finish the mark form between exams. Examiners may take more or less time than the given timings.

Grade	Initial Grade*	Grade 1	Grades 2 & 3	Grades 4 & 5	Grade 6	Grade 7	Grade 8
Time (in mins)	12	12	14	17	20	25	30

\* Initial Grade not available for brass

## Special consideration

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria applied by the examiner for the exam. Please refer to our Special Consideration Policy at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## 3. Brass Practical Grades Syllabus from 2023

### Introducing the syllabus

A number of changes have been made in the 2023 Brass Practical Grades Syllabus:

- The repertoire lists for all instruments have been refreshed, with a mixture of new and retained pieces.
- At Grades 1 to 5, a number of pieces are shared across all instruments (excluding French Horn). For ease of use, all shared pieces appear **shaded**, in the same order at the top of each list.
- The lists are now defined by musical characteristics, encouraging candidates to play a balanced selection of pieces and demonstrate a range of skills.
- Unaccompanied solos are now optional. They are included across the lists, according to their musical characteristics. Candidates may choose to perform up to two of them.
- A duet option is offered at Grades 1 to 3.
- The new scale requirements focus on technical development and progression, achieved through a realistic and manageable assessment load.
- There are new Sight-reading requirements for all brass instruments.
- At Grades 6 to 8, the Sight-reading and Transposition tests (Horn and Trumpet only) have been combined into one Sight-reading test, part of which must be transposed.
- A new Adapted Instruments Policy has been introduced; instruments adapted for beginners can now be used in exams at any grade, as long as all the exam requirements can be met.

Some key exam information has also been updated or clarified.

### Practical Grades: requirements and information

***This syllabus is valid from 1 January 2023 until further notice.***

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Practical Grades for brass. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before making an exam booking.

### Instruments

The Practical Grades syllabus requirements have been designed for the standard instruments covered. ABRSM recognise that many learners start their musical journey by using an instrument specially adapted for younger/smaller players. We welcome the use of these instruments in our graded exams in accordance with the details set out in our Adapted Instruments Policy, available at [www.abrsm.org/policies](http://www.abrsm.org/policies).

Please note that using an adapted instrument sounding in a key different to the standard instrument may restrict options in the Aural Tests at Grades 4 to 8 (see pages 163–167).

The repertoire lists show publication details, including clefs and where piano accompaniments are published separately. In addition, for pieces marked  $\ddagger$  further information about the publications (including where parts/accompaniments are issued in different keys) is available at: [www.abrsm.org/clarifications](http://www.abrsm.org/clarifications).

Other information about certain instruments covered by this syllabus is as follows.

**Horn:** The accompanied pieces set on the repertoire lists are published in F editions.

Some pieces are published with transposition suggestions but, in the exam, they should be played in the written keys only.

**Trumpet/B $\flat$  Cornet/Flugelhorn:** These instruments share the same repertoire lists. All the pieces are published for instruments in B $\flat$  unless otherwise indicated. Some pieces may be played on an E $\flat$ /C trumpet where the syllabus indicates a published edition (or where other suitable editions are available).

**E $\flat$  Soprano Cornet:** At Grades 1 to 5, shared pieces that appear **shaded** have piano accompaniment available in E $\flat$ . Piano accompaniments for other pieces on the list can be suitably transposed.

At Grades 6 to 8 there are a number of options for E $\flat$  instruments. Candidates may choose other pieces from the repertoire lists and adapt passages or transpose parts and/or accompaniments as necessary for their instrument.

**Related instrument option:** At all grades, candidates for any of the above four instruments (Trumpet, B $\flat$  Cornet, E $\flat$  Soprano Cornet, Flugelhorn) have the option of playing *one* piece (from any list) on one of the other three instruments. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played using the instrument on which the candidate has entered.

**E $\flat$  Horn:** All the accompanied pieces set on the repertoire lists are published in E $\flat$  editions. Pieces that are also published with a part in F are indicated in the lists.

**Trombone:** There are separate syllabuses for Tenor and Bass trombones. Bass Trombone exams are available at Grades 6 to 8 only. The repertoire lists show the clefs that the pieces are published in (F $\sharp$  and/or G $\sharp$ ). If necessary, candidates may use manuscript transpositions into treble or bass clef.

Tenor trombone candidates may play their pieces on E $\flat$  Alto Trombone. Further information can be found in our Adapted Instruments Policy, available at [www.abrsm.org/policies](http://www.abrsm.org/policies). At Grades 1 to 5, shared pieces that appear **shaded** have piano accompaniment available in E $\flat$ .

**Trombone:** At Grades 6 to 8, candidates may play *one* of their three pieces on a bass trombone (chosen from the corresponding grade of the Bass Trombone syllabus). If choosing a piece from the Bass Trombone syllabus, candidates must make sure that the requirement to play one piece from each of the three lists (A, B and C) is met. A candidate may play up to two unaccompanied solos.

**Bass Trombone:** Candidates may play *one* of their three pieces on a tenor trombone (chosen from the corresponding grade of the Trombone syllabus). If choosing a piece from the Trombone syllabus, candidates must make sure that the requirement to play one piece from each of the three lists (A, B and C) is met. A candidate may play up to two unaccompanied solos.

There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played using the trombone on which the candidate has entered.

**Baritone and Euphonium:** These instruments share the same repertoire lists. The lists show the clefs that the pieces are published in (F $\sharp$  and/or G $\sharp$ ). If necessary, candidates may use manuscript transpositions into treble or bass clef. A three-valved instrument may be used at all grades. Candidates may adapt passages containing notes that require a 4th valve (where an ossia is not published).

**Tuba:** An E♭, F, B♭ or C tuba may be used. Candidates may adapt passages or transpose parts and/or accompaniments as necessary for their instrument (Note: many of the pieces set on the repertoire lists are biased towards E♭ tuba).

A three-valved instrument may be used at all grades. Candidates may adapt passages containing notes that require a 4th valve (where an ossia is not published).

## Pieces

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces are at the core of the exam – candidates are asked to present three at each grade. The syllabus repertoire is organised into three lists that explore different traditions and styles, dating from the Renaissance period to the present day.

Choosing one piece from each list gives candidates the opportunity to play a balanced selection and demonstrate a range of skills. In this syllabus, the pieces are broadly grouped into lists by the characteristics of the music:

- List A pieces are generally faster moving and require technical agility (focus mostly on dexterity and articulation)
- List B pieces are more lyrical and invite expressive playing (focus mostly on breath control/support and the sound made)
- List C pieces reflect a wide variety of musical traditions, styles and characters.

Most of the pieces require an accompaniment, as interacting with other musicians is an important musical skill, but there are also opportunities to choose solo pieces and develop confidence with unaccompanied playing.

We hope that by offering this variety in the syllabus, candidates will find inspiring music that they enjoy learning and performing.

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C). In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 184 for this purpose.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons, other pieces may not be suitable because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: [www.nspcc.org.uk/onlinesafety](http://www.nspcc.org.uk/onlinesafety).

The repertoire lists are the same as for ABRSM Performance Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

**Accompaniment/Duets:** A live piano or brass (where the option is listed) accompaniment is required for all pieces, except those that are published as studies or unaccompanied works.

At Grades 1 to 3, candidates may choose to perform a duet for some or all of their pieces. The pieces that are published as duets are marked **DUET** in the repertoire list and the candidate must play the part specified.

Pieces that are published with both brass and piano accompaniment options are marked **DUET/PIANO** in the repertoire list, and may be performed with either accompaniment in the exam.

Candidates must provide their own accompanist(s), who can only be in the exam room while accompanying. The candidate's teacher may accompany (examiners will not). If necessary, an accompanist may simplify any part of the accompaniment, as long as the result is musical. Recorded accompaniments are not allowed.

**Solos:** Unaccompanied solos are marked **SOLO** in the repertoire lists. Candidates are not required to play a solo in the exam, but may play up to two.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 16.

**Interpreting the score:** Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. Examiners' marking will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

**Repeats:** Unless the syllabus specifies differently, all da capo and dal segno indications must be followed but other repeats (including first-time bars) should not be played unless they are very short (i.e. a few bars).

**Ossias:** Where an ossia (alternative musical line or note) occurs in the music, candidates may play either option unless the syllabus specifies differently.

**Cadenzas & tuttis:** Cadenzas should not be played unless the syllabus specifies differently. Accompanists should cut lengthy orchestral tutti sections.

**Performing from memory:** Candidates may perform any of their pieces from memory; if doing so, they must make sure that a copy of the music is available for the examiner to refer to. No extra marks are awarded for playing from memory.

**Page-turns:** Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. Candidates at Grades 6 to 8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Similarly, an accompanist for a Grade 6 to 8 exam is permitted to bring a page-turner to assist with turns in the piano part. Examiners are unable to help with page-turning.

**Photocopies & downloads:** Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk/mpa-guidelines](http://www.mpaonline.org.uk/mpa-guidelines). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission should be brought to the exam.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used.

**Sourcing exam music:** Exam music is available from music retailers and online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).

## Scales and arpeggios

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement/slide control and fluency. It also helps to develop tone, pitch and interval awareness, and familiarity with keys and their related patterns. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

**Memory:** All requirements must be played from memory.

**Range:** All requirements must be played from the lowest possible tonic/starting note unless the syllabus specifies differently. They must ascend and descend according to the specified range (and pattern).

**Rhythm:** All requirements must be played in even notes.

**Patterns:** Arpeggios and dominant sevenths are required in root position only. All dominant sevenths must finish by resolving on the tonic. Examples of scale/arpeggio etc. patterns specified in this syllabus are given on pages 19–25.

**Articulation:** Slurred requirements must be legato throughout. The choice of breathing place is left to the candidate's discretion, but the flow should be maintained as much as possible.

**Transposing instruments:** The naming of scales applies to the fingering, not the concert pitch; for example, D major for trumpet in B $\flat$  will sound in C, not D.

**In the exam:** Examiners will usually ask for at least one of each scale/arpeggio (etc.) type. Where applicable, they will ask for majors followed by minors within each type and will also ask to hear a balance of articulations across the requests as a whole. When asking for requirements, examiners will specify:

- the key<sup>†</sup> (including minor form – harmonic *or* melodic – in the Grades 6 to 8 scales) or the starting note
- the articulation

**Supporting publications:** Books of the requirements are published for all brass instruments by ABRSM. Purchasing these books is not a requirement.

<sup>†</sup> Where keys at Grades 6 to 8 are listed enharmonically – D $\flat$ /C $\sharp$  and A $\flat$ /G $\sharp$  – the examiner will use the flat spelling when asking for major keys and the sharp spelling for minor keys.

**Speed:** The following speeds are given as a general guide:

<i>Trombone</i>	Grade/Speed								
	pattern	1	2	3	4	5	6	7	8
<b>Scales</b> (including chromatic, extended-range & whole-tone)		♩ = 44	♩ = 48	♩ = 56	♩ = 63	♩ = 72	♩ = 96	♩ = 108	♩ = 120
<b>Arpeggios</b> (excluding extended-range)		♩ = 56	♩ = 63	♩ = 76	♩ = 88	♩ = 100	♩ = 40	♩ = 44	♩ = 48
<b>Dominant &amp; diminished 7ths; Extended-range arpeggios</b>					♩ = 44	♩ = 50	♩ = 56	♩ = 66	♩ = 72
<b>Scales in 3rds</b>							♩ = 84	♩ = 100	♩ = 112

<i>All other brass</i>	Grade/Speed								
	pattern	1	2	3	4	5	6	7	8
<b>Scales</b> (including chromatic, extended-range & whole-tone)		♩ = 50	♩ = 56	♩ = 63	♩ = 72	♩ = 80	♩ = 104	♩ = 112	♩ = 126
<b>Arpeggios</b> (excluding extended-range)		♩ = 66	♩ = 72	♩ = 84	♩ = 92	♩ = 108	♩ = 40	♩ = 44	♩ = 48
<b>Dominant &amp; diminished 7ths; Extended-range arpeggios</b>					♩ = 46	♩ = 54	♩ = 60	♩ = 66	♩ = 72
<b>Scales in 3rds</b>							♩ = 88	♩ = 100	♩ = 120

## Sight-reading (and transposition)

Sight-reading is a valuable skill with many benefits. Learning to sight-read helps to develop quick recognition of keys, tonality and common rhythm patterns. Strong sight-reading skills make learning new pieces quicker and easier, and also help when making music with others, so that playing in an ensemble becomes more rewarding and enjoyable.

**About the test:** Candidates will be asked to play a short unaccompanied piece of music that they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment.

**Transposition (Horn and Trumpet only):** At Grades 6 to 8, the Sight-reading tests for Horn and Trumpet candidates will include a section of transposition. Candidates will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

**Parameters:** The tables on pages 26–28 show the elements that are introduced at each grade.

**Supporting publications:** For practice purposes, sample sight-reading tests are published by ABRSM. Purchasing these books is not a requirement.

**Blind or partially-sighted candidates:** Blind or partially-sighted candidates may choose an alternative test (Braille memory or Aural repetition) in place of the standard test, if requested at the time of booking the exam. Further information is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Aural tests

Listening lies at the heart of music-making and the ability to hear how music works helps with all aspects of musical development. Aural skills help with gauging the sound and balance of playing, keeping in time and playing with a sense of rhythm and pulse. These skills also help to develop a sense of pitch, musical memory and the ability to spot mistakes.

**About the test:** The requirements are the same for all brass instruments. Full details of the Aural tests are given on pages 160–167.

**Supporting publications:** For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

**Deaf or hearing-impaired candidates:** Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of booking the exam. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Scale and arpeggio patterns

The examples on the following pages clarify patterns and ranges found in this syllabus. Reference should be made to the appropriate syllabus pages for the full requirements for each instrument.

### All instruments

#### Scales and arpeggios

to a twelfth



one octave and down to the dominant



Melodic minor ending (*E♭ Soprano Cornet only*)



#### Scales in thirds

one octave (and similarly, two octaves)



#### Dominant sevenths (resolving on tonic)

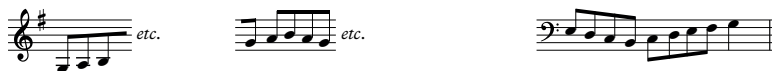
one octave (and similarly, two octaves)



## Horn

### Extended-range scales

G major



E major



D harmonic minor



### Extended-range arpeggios

G major



E major



D minor



# Trumpet, Cornet, Flugelhorn, E $\flat$ Horn, Baritone, Euphonium, Trombone & Tuba (♩)

## Extended-range scales

D major

A $\flat$  major

G harmonic minor

## Extended-range arpeggios

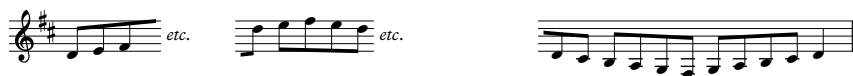
D major

A $\flat$  major

G minor

**E $\flat$  Soprano Cornet****Extended-range scales**

D major



G major

G $\sharp$  harmonic minor**Extended-range arpeggios**

D major



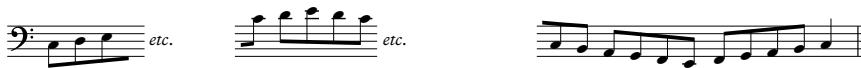
G major

G $\sharp$  harmonic minor

## Trombone, Baritone & Euphonium (b $\flat$ )

### Extended-range scales

C major



F# major



F harmonic minor



### Extended-range arpeggios

C major



F# major



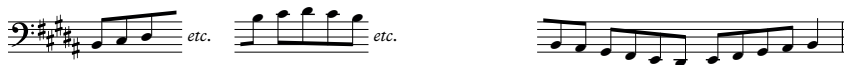
F minor



## Bass Trombone

### Extended-range scales

B major



E $\flat$  major



D harmonic minor



### Extended-range arpeggios

B major



E $\flat$  major



D minor



## Tuba in E $\flat$ (9)

### Extended-range scales

F major

Three musical staves for F major in bass clef. The first staff shows the ascending scale: F2, G2, A2, B2, C3, D3, E3, F3. The second staff shows the descending scale: E3, D3, C3, B2, A2, G2, F2. The third staff shows a descending scale starting from F3: F3, E3, D3, C3, B2, A2, G2, F2.

B major

Three musical staves for B major in bass clef. The first staff shows the ascending scale: B1, C2, D2, E2, F2, G2, A2, B2. The second staff shows the descending scale: A2, G2, F2, E2, D2, C2, B1. The third staff shows a descending scale starting from B2: B2, A2, G2, F2, E2, D2, C2, B1.

B $\flat$  harmonic minor

Three musical staves for B $\flat$  harmonic minor in bass clef. The first staff shows the ascending scale: B $\flat$ 1, C2, D2, E2, F2, G2, A2, B $\flat$ 2. The second staff shows the descending scale: A2, G2, F2, E2, D2, C2, B $\flat$ 1. The third staff shows a descending scale starting from B $\flat$ 2: B $\flat$ 2, A2, G2, F2, E2, D2, C2, B $\flat$ 1.

### Extended-range arpeggios

F major

A single musical staff for F major arpeggio in bass clef, showing the notes F2, A2, C3, F3, A2, C3, F3, A2, C3, F3.

B major

A single musical staff for B major arpeggio in bass clef, showing the notes B1, D2, F2, B2, D2, F2, B2, D2, F2, B2.

B $\flat$  harmonic minor

A single musical staff for B $\flat$  harmonic minor arpeggio in bass clef, showing the notes B $\flat$ 1, D2, F2, B $\flat$ 2, D2, F2, B $\flat$ 2, D2, F2, B $\flat$ 2.






## Sight-reading parameters

The following tables show the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 18.






	Length (bars)	Time	Other features that may be included
<b>Grade 1</b>	4	4/4	<ul style="list-style-type: none"> <li>♩, ♪, ♫, ♬ note values; ♯ rests</li> <li>notes tongued only</li> </ul>
		3/4	<ul style="list-style-type: none"> <li><b><i>f</i></b> and <b><i>mf</i></b></li> </ul>
	6	2/4	
<b>Grade 2</b>	8		<ul style="list-style-type: none"> <li>♩♩♩ and ♩. ♩ patterns; ♯ rests</li> <li>articulation               <ul style="list-style-type: none"> <li><i>trombone</i>: notes tongued only</li> <li><i>others</i>: notes tongued or with simple two-note slurs</li> </ul> </li> <li>tied notes</li> <li><b><i>mp</i></b> and <i>cresc.</i> hairpin</li> </ul>
<b>Grade 3</b>		3/8	<ul style="list-style-type: none"> <li>accidentals (within minor keys only)</li> <li>♩. ; simple semiquaver patterns; ♯ rests</li> <li>articulation               <ul style="list-style-type: none"> <li><i>trombone</i>: as Grade 2</li> <li><i>others</i>: three-note slurs</li> </ul> </li> <li>accents</li> <li><b><i>p</i></b> and <i>dim.</i> hairpin</li> </ul>
<b>Grade 4</b>	c. 8	6/8	<ul style="list-style-type: none"> <li>chromatic notes</li> <li>articulation               <ul style="list-style-type: none"> <li><i>trombone</i>: notes tongued or with simple two-note slurs</li> <li><i>others</i>: four-note slurs</li> </ul> </li> <li>anacrusis</li> <li>tenuto</li> <li>pause sign</li> </ul>
<b>Grade 5</b>	c. 8–16		<ul style="list-style-type: none"> <li>♩ and simple syncopation</li> <li>articulation               <ul style="list-style-type: none"> <li><i>trombone</i>: as Grade 4</li> <li><i>others</i>: any combination of tongued or slurred notes</li> </ul> </li> <li>slowing of tempo at end</li> <li><b><i>ff</i></b> and <b><i>pp</i></b></li> </ul>
<b>Grade 6</b>	c. 12–16	9/8	<ul style="list-style-type: none"> <li>changes of time signature</li> </ul>
		5/8	<ul style="list-style-type: none"> <li>♯ rests</li> </ul>
		5/4	<ul style="list-style-type: none"> <li>articulation               <ul style="list-style-type: none"> <li><i>all</i>: any combination of tongued or slurred notes</li> </ul> </li> <li>triplet patterns</li> <li>slowing of tempo followed by <i>a tempo</i></li> <li><b><i>fp</i></b>, <b><i>sf</i></b>, <i>subito</i>, <i>cresc.</i>, <i>dim.</i> (<i>written</i>)</li> <li>swung style</li> <li><i>trombone</i>: tenor clef</li> <li>transposition               <ul style="list-style-type: none"> <li><i>horn</i>: transposition into E<sub>b</sub></li> <li><i>trumpet</i>: transposition into C</li> </ul> </li> </ul>

	Length (bars)	Time	Other features that may be included
<b>Grade 7</b>	c. 16-20	7/8 7/4	
<b>Grade 8</b>	c. 16-24	12/8	<ul style="list-style-type: none"> <li>• triplet crotchets</li> <li>• acceleration of tempo</li> <li>• simple ornaments</li> </ul>

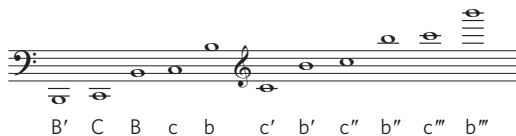
## Keys

MAJORS minors	Horn	Trumpet, B♭ Cornet, E♭ Soprano Cornet, Flugelhorn, E♭ Horn, Baritone, Euphonium & Tuba 	Baritone & Euphonium 	Trombone 	Trombone  & Bass Trombone <i>(Grades 6-8 only)</i>	Tuba 
<b>Grade 1</b>	C a	C a	B♭ g	C d	B♭ c	E♭ c
<b>Grade 2</b>	B♭	D, B♭	C, A♭	D, B♭	C, A♭	F, D♭
<b>Grade 3</b>	G d	d	c	e	d	f
<b>Grade 4</b>	E♭ b	A e	G d	F a	E♭ g	C g
<b>Grade 5</b>	A, E, F g, c	E, F, E♭ b, c	D, E♭, D♭ a, b♭	G, E, E♭ f♯, c	F, D, D♭ e, b♭	G, F♯, A♭ d, e♭
<b>Grade 6</b>	D f	G f	F e♭	A f	G e♭	B♭ g♯
<b>Grade 7</b>	A♭ e	A♭ g	F♯ f	A♭ g	F♯ f	B b♭
<b>Grade 8</b>	D♭ b♭	B c♯	A b	B c♯	A b	D e

## Ranges †

	Horn	Trumpet, B♭ Cornet, E♭ Soprano Cornet, Flugelhorn, E♭ Horn, Baritone, Euphonium & Tuba 	Baritone & Euphonium 	Trombone 	Trombone 	Bass Trombone	Tuba 
<b>Grade 1</b>	c'-c''	c'-c''	Bb-bb	c'-c''	Bb-bb	—	Eb-eb
<b>Grade 2</b>	bb-d''	bb-d''	Ab-c'	bb-d''	Ab-c'	—	Db-f
<b>Grade 3</b>	a-d''	a-d''	G-c'	bb-e''	Ab-d'	—	C-f
<b>Grade 4</b>	g-e''	a-e''	G-d'	a-e''	G-d'	—	C-g
<b>Grade 5</b>	f-f''	ab-f#''	F#-e'	ab-f#''	F#-e'	—	B'-a
<b>Grade 6</b>	f-g''	g-g''	F-f'	g-g''	F-f'	D-c'	Bb'-bb
<b>Grade 7</b>	f-ab''	g-ab''	F-f#'	g-ab''	F-f#'	C-db'	Bb'-b
<b>Grade 8</b>	e-a''	g-bb''	F-ab'	g-a#	F-g#'	Bb'-d'	Bb'-db'

† Ranges are presented using the Helmholtz system, i.e.:



## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Carol Barratt	In the Limelight	Bravo! Horn in F (Boosey & Hawkes)
	2 Beethoven	Eccosaïse, WoO 86, arr. Kovács & Ónozó	No. 7 from Horn Music for Beginners (EMB Zeneműkiadó)
	3 Lizzie Davis	Tiny Minuet (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: Polished Brass (Brass Wind), $\text{♩}$ brass edition
	4 Haydn	German Dance, arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), Eb/F edition
	5 Sancho	Les Matadors (from <i>Minuets, Cotillons and Country Dances</i> ), arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III
	6 Philip Sparke	In the Country upper part DUET	No. 20 from Starter Duets for Horns (Anglo Music), Eb/F edition
	7 Philip Sparke	Nice to See You Again	No.1 from Skilful Solos for F or Eb Horn (Anglo Music), Eb/F edition
	8 Philip Sparke	Puppet's Dance SOLO	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition
	9 Trad. English	Song of the Western Men (arr.)	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), Horn in F edition
	10 Trad. English	Cornish Floral Dance, arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
<b>B</b>	1 Bartók	No. 3 (from <i>For Children, Vol. 1</i> ), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), Eb/F edition
	2 Beethoven	Theme from Ninth Symphony, arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
	3 L. Bernstein	One Hand, One Heart (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{♩}$ brass edition III
	4 Tom Davoren	Romanza	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition III
	5 Tom Davoren	Waltz for E.	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition III
	6 Grieg	Morning (from <i>Peer Gynt</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
	7 W. H. Monk	Eventide, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches for French Horn (Warwick Music) III
	8 Trad. American Indian	Iroquois Lullaby	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), Horn in F edition
	9 Trad. Chinese	Xiao Baicai, arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III
	10 Trad. Japanese	Takeda Lullaby, arr. Pankhurst upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III
<b>C</b>	1 Andersson & Ulvaeus	Mamma Mia, arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ brass edition III
	2 Zimmer & Morris	I've Got My Eye On You (from <i>Pirates of the Caribbean</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ brass edition III
	3 Mike Batt	Wombing Song, arr. Lawrance upper part 'A' DUET	Winners Galore Duets, Book 3, Parts A & B (Brass Wind)
	4 Lizzie Davis	Beefy Bongo (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: Polished Brass (Brass Wind), $\text{♩}$ brass edition
	5 Peter Meechan	One, Two, Three! SOLO	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition
	6 David A. Stowell	Strollin'	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition III
	7 Mark Nightingale	A Small Step (No.1 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{♩}$ brass edition
	8 C. M. Smith & B. Johnson	The Barnyard Rag, arr. Pankhurst upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Pam Wedgwood	Cheeky Cherry (from <i>Really Easy Jazzin' About for French Horn</i> )	Pam Wedgwood: Really Easy Jazzin' About for French Horn (Faber)
10 Pam Wedgwood	Hot Chilli (from <i>Really Easy Jazzin' About for French Horn</i> )	Pam Wedgwood: Really Easy Jazzin' About for French Horn (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
C major		
A minor (natural or harmonic or melodic, at candidate's choice)	1 oct.*	tongued / slurred
<b>ARPEGGIOS</b>		
C major		
A minor	1 oct.*	tongued / slurred

\* starting an octave above lowest tonic

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 161

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Carol Barratt	Harvest Time	Bravo! Horn in F (Boosey & Hawkes)
	2 Lizzie Davis	Tarantella (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: Polished Brass (Brass Wind), $\text{♩}$ brass edition
	3 Handel	Hallelujah Chorus (from <i>Messiah</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
	4 Edward Richens	Twynham Fanfare (from <i>Horn Rocks</i> )	Edward Richens: Horn Rocks (Con Moto), F/E♭ edition
	5 W. Rimmer	Slaidburn, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches for French Horn (Warwick Music) III
	6 E. Smyth & C. M. Hamilton	The March of the Women, arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III
	7 Philip Sparke	The Big Apple (No. 11 from <i>Skilful Studies for Horn</i> ) SOLO	Philip Sparke: Skilful Studies for Horn (Anglo Music)
	8 Tchaikovsky	Capriccio Italien, arr. Lawrance with repeats	Winner Scores All (Brass Wind), $\text{♩}$ brass edition III
	9 Trad. Welsh	Men of Harlech, arr. Lawrance or arr. Sparke upper part in duet DUET/PIANO	Winner Scores All (Brass Wind), $\text{♩}$ brass edition III or No. 58 from Starter Duets for Horns (Anglo Music), E♭/F edition
	10 Warlock	Basse-Dance (arr.)	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), Horn in F edition
<b>B</b>	1 Alden	On a Southern Balcony (No. 4 from <i>Southland Sketches</i> ), arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III
	2 Brahms	St Anthony Chorale (from <i>Variations on a Theme by Haydn</i> , Op. 56a), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), E♭/F edition
	3 di Capua	O sole mio, arr. Wilson-Smith	All Jazzed Up for Horn in F (Brass Wind)
	4 Mozart	Aria (from <i>The Marriage of Figaro</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
	5 Fiona Pritchard	Baked Beethoven (from <i>Cooking Up a Classic for F or E♭ Horn</i> )	Fiona Pritchard: Cooking Up a Classic for F or E♭ Horn (Warwick Music), E♭/F edition
	6 W. Rowlands	Blaenwern, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches for French Horn (Warwick Music) III
	7 Philip Sparke	My Lady's Pavan	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition III
	8 David A. Stowell	A Walk in the Rain	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition III
	9 Tchaikovsky	Old French Song, arr. Kovács & Ónozó	No. 13 from Horn Music for Beginners (EMB Zeneműkiadó)
	10 Pam Wedgwood	Dragonfly (from <i>Really Easy Jazzin' About for French Horn</i> )	Pam Wedgwood: Really Easy Jazzin' About for French Horn (Faber)
<b>C</b>	1 African-American Spiritual	Wade in the Water, arr. Pankhurst upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ brass edition III
	2 Carol Barratt	Bed Rock Blues	Bravo! Horn in F (Boosey & Hawkes)
	3 Trent & Hatch	Neighbours, arr. Lawrance upper part 'A' DUET	Winners Galore Duets, Book 3, Parts A & B (Brass Wind)
	4 Mark Nightingale	Ready, Aim, Fire! (No. 4 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{♩}$ brass edition
	5 R. & R. Sherman	Supercalifragilisticexpialidocious (from <i>Mary Poppins</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ brass edition III
	6 Philip Sparke	Spooks upper part DUET	No. 43 from Starter Duets for Horns (Anglo Music), E♭/F edition
	7 Philip Sparke	Tennessee Rag	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition III
	8 David A. Stowell	High Street SOLO	Shining Brass, Book 1 (ABRSM), $\text{♩}$ brass edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Tchaikovsky	Wine Cellar (from <i>50 Russian Folksongs</i> ), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), Eb/F edition
10 Pam Wedgwood	Easy Tiger (from <i>Really Easy Jazzin' About for French Horn</i> )	Pam Wedgwood: Really Easy Jazzin' About for French Horn (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
Bb, D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.*	tongued / slurred
<b>ARPEGGIOS</b>		
Bb, D majors		
A, D minors	1 oct.*	tongued / slurred

\* starting an octave above lowest tonic

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon.	The Cornish Squire, arr. Tanner	Cornish Pastiche for Horn in F (Spartan Press)
	2 Aldridge	On Parade, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	3 Bratton	The Teddy Bears' Picnic, arr. Lawrance <i>upper part A'</i> DUET	Winners Galore Duets, Book 2, Parts A & B (Brass Wind)
	4 Tom Davoren	Rondo Olympia	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	5 Peter Meechan	Summer Sound SOLO	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	6 Handel	See, the Conqu'ring Hero Comes (from <i>Judas Maccabaeus</i> ), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), Eb/F edition
	7 Schumann	Soldiers' March (from <i>Album for the Young</i> , Op. 68), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), Eb/F edition
	8 Fiona Pritchard	Chicken Tchaikovsky (from <i>Cooking Up a Classic for Horn in F or Eb</i> )	Fiona Pritchard: <i>Cooking Up a Classic</i> for F or Eb Horn (Warwick Music), Eb/F edition
	9 Corrado Maria Saglietti	Allegro deciso (No.17 from <i>40 Progressive Melodic Studies for Brass</i> ) SOLO	Corrado Maria Saglietti: <i>40 Progressive Melodic Studies for Brass</i> (Warwick Music), Horn in F edition
	10 Vivaldi	Spring, arr. Sparke	No. 4 from <i>Skilful Solos for F or Eb Horn</i> (Anglo Music), Eb/F edition
<b>B</b>	1 S. Coleridge-Taylor	Oh, the Summer, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	2 F. Price	The Deserted Garden, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	3 Delius	La Calinda, arr. Campbell	No. 6 from <i>Going Solo - Horn</i> (Faber)
	4 John Frith	Broken Dreams	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	5 Lucy Pankhurst	Sicilienne	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	6 E. Pütz	Blue Waltz, arr. Birtel	E. Pütz: <i>Blue Waltz for Horn in F</i> (Schott)
	7 Ramskill	Reflections	<i>Jazzed Up Too for Horn in F</i> (Brass Wind)
	8 Nicholas Sackman	Scarborough Dreaming (No. 5 from <i>Folio IV for French Horn</i> )	Nicholas Sackman: <i>Folio IV for French Horn</i> (Warwick Music)
	9 Trad. English	Greensleeves, arr. Sparke	No. 8 from <i>Skilful Solos for F or Eb Horn</i> (Anglo Music), Eb/F edition
10 Weber	Theme from <i>Der Freischütz</i> Overture, arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), Eb/F edition	
<b>C</b>	1 Maurice Arnold	A Canadian Boat Song, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	2 Alford	Colonel Bogey, arr. Douglas <i>upper part in duet; with repeat</i> DUET/PIANO	Famous Hymns and Marches for French Horn (Warwick Music) III
	3 L. Bernstein	America (from <i>West Side Story</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\text{B}\flat$ brass edition III
	4 Trad. Eastern European	Bessarabianke, arr. Lawrance SOLO	Winner Scores All (Brass Wind), $\text{B}\flat$ brass edition
	5 Alan Bullard	Tightrope Walker (No. 4 from <i>Circus Skills for Horn in Eb/F</i> )	Alan Bullard: <i>Circus Skills for Horn in Eb/F</i> (Spartan Press), Eb/F edition
	6 Blakeson	Way Back Waltzer (No.19 from <i>Smooth Groove</i> ) SOLO	Blakeson: <i>Smooth Groove for Horn in F</i> (Brass Wind)
	7 Timothy Jackson	How's Tricks? SOLO	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	8 Peter Meechan	Purple Shade	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 H. Mancini	The Pink Panther, arr. Wilson-Smith	All Jazzed Up for Horn in F (Brass Wind)
10 Fiona Pritchard	Rossini Risotto (from <i>Cooking Up a Classic for F or E♭ Horn</i> )	Fiona Pritchard: <i>Cooking Up a Classic for F or E♭ Horn</i> (Warwick Music), E♭/F edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭ major	1 oct.*	tongued / slurred
G major	a 12th †	
C minor (harmonic or melodic, at candidate's choice)	1 oct.*	
G minor (harmonic or melodic, at candidate's choice)	a 12th †	
<b>CHROMATIC SCALE</b>		
starting on C	1 oct.*	tongued / slurred
<b>ARPEGGIOS</b>		
E♭ major	1 oct.*	tongued / slurred
G major	a 12th †	
C minor	1 oct.*	
G minor	a 12th †	

\* starting an octave above lowest tonic

† starting below the stave

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bizet	Theme from <i>'L'Arlésienne'</i> , arr. Campbell	No.11 from Going Solo – Horn (Faber)
	2 Tom Davoren	Beaufort Allegro	Shining Brass, Book 2 (ABRSM), $\mathfrak{B}/\mathfrak{C}$ brass edition <b>!!!</b>
	3 John Frith	Jiggedy Jig	Shining Brass, Book 2 (ABRSM), $\mathfrak{B}/\mathfrak{C}$ brass edition <b>!!!</b>
	4 R. Goodwin	633 Squadron, arr. Lawrance	Great Winners (Brass Wind), $\mathfrak{C}$ brass edition <b>!!!</b>
	5 Gounod	Soldiers' Chorus, arr. Humphries	Cordon Bleu for Horn in F (Brass Wind)
	6 Hanmer	Finale (4th movt from <i>Suite for Horn</i> )	Hanmer: Suite for Horn (Emerson), F/E $\flat$ edition
	7 Mozart	Contredanse en Rondeau (from <i>Divertimento in F</i> , K. 213), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 2 (ABRSM), E $\flat$ /F edition
	8 Andrea Price	Rapsallion	Brass Mix 2 (ABRSM), $\mathfrak{B}/\mathfrak{C}$ brass edition <b>!!!</b>
	9 Fiona Pritchard	Grilled Grieg (from <i>Cooking Up a Classic for F or E<math>\flat</math> Horn</i> )	Fiona Pritchard: Cooking Up a Classic for F or E $\flat$ Horn (Warwick Music), E $\flat$ /F edition
	10 Weber	Huntsmen's Chorus (from <i>Der Freischütz</i> ), arr. Campbell	No.17 from Horn Solos, Book 1 (Faber)
<b>B</b>	1 Chris Augustine	Sunday at the Boulevard	Brass Mix 2 (ABRSM), $\mathfrak{B}/\mathfrak{C}$ brass edition <b>!!!</b>
	2 G. Concone	Study No.5, arr. Ashworth <b>SOLO</b>	G. Concone: Concone Studies for Horn in F (Emerson)
	3 Fiona Pritchard	Chopin and Chips (from <i>Cooking Up a Classic for F or E<math>\flat</math> Horn</i> )	Fiona Pritchard: Cooking Up a Classic for F or E $\flat$ Horn (Warwick Music), E $\flat$ /F edition
	4 Dvořák	Humoresque, arr. Humphries	Cordon Bleu for Horn in F (Brass Wind)
	5 Grieg	Solveig's Song (from <i>Peer Gynt</i> ), arr. Lawrance	Great Winners (Brass Wind), $\mathfrak{C}$ brass edition <b>!!!</b>
	6 Hanmer	Arioso (3rd movt from <i>Suite for Horn</i> )	Hanmer: Suite for Horn (Emerson), F/E $\flat$ edition
	7 Mendelssohn	Nocturne (from <i>A Midsummer Night's Dream</i> ), arr. Campbell	No.17 from Horn Solos, Book 1 (Faber)
	8 Mark Nightingale	The Shout (No.17 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathfrak{C}$ brass edition
	9 Nicholas Sackman	October Blues (No. 4 from <i>Folio IV for French Horn</i> )	Nicholas Sackman: Folio IV for French Horn (Warwick Music)
	10 Philip Sparke	One-part Invention (No.36 from <i>Skilful Studies for Horn</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Horn (Anglo Music)
<b>C</b>	1 Anon.	Tiger Rag, arr. Humphries <i>grows optional</i>	Cordon Bleu for Horn in F (Brass Wind)
	2 Seiber	Foxtrot, arr. Humphries	Cordon Bleu for Horn in F (Brass Wind)
	3 L. Bernstein	Cool (from <i>West Side Story</i> ), arr. Lawrance	Great Winners (Brass Wind), $\mathfrak{C}$ brass edition <b>!!!</b>
	4 Dave Gale	Future Bright (from <i>JazzFX</i> ) <b>SOLO</b>	Dave Gale: JazzFX for Horn in F (Brass Wind)
	5 Timothy Jackson	Circulation <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\mathfrak{B}/\mathfrak{C}$ brass edition
	6 Shanti Paul Jayasinha	Cumbianita para ti	Brass Mix 2 (ABRSM), $\mathfrak{B}/\mathfrak{C}$ brass edition <b>!!!</b>
	7 Robert Ramskill	In the Fast Lane	Jazzed Up Too for Horn in F (Brass Wind)
	8 Corrado Maria Soglietti	Siciliana (No.18 from <i>40 Progressive Melodic Studies for Brass</i> ) <b>SOLO</b>	Corrado Maria Soglietti: 40 Progressive Melodic Studies for Brass (Warwick Music), Horn in F edition
	9 Sullivan & Peterik	Eye of the Tiger, arr. Lawrance	Win Win (Brass Wind), $\mathfrak{C}$ brass edition <b>!!!</b>
	10 Pam Wedgwood	Call it a Day (from <i>After Hours for French Horn</i> )	Pam Wedgwood: After Hours for French Horn (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭ major	a 12th	
E♭ major	♦	
E, F majors	2 oct.	
A, B minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
F minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭ major	a 12th	
E♭ major	♦	
E, F majors	2 oct.	tongued / slurred
A, B minors	a 12th	
F minor	2 oct.	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of F	1 oct.	tongued / slurred

♦ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 163

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Callum Au	Lethe	Brass Mix 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition <b>III</b>
	2 Beethoven	Scherzo and Trio (from <i>Septet</i> , Op. 20), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 2 (ABRSM), $\text{E}\flat/\text{F}$ edition
	3 G. Concone	Study No.18, arr. Ashworth <b>SOLO</b>	G. Concone: Concone Studies for Horn in F (Emerson)
	4 Lizzie Davis	Hornpipe (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind), $\text{F}$ brass edition
	5 Françaix	Canon in Octave	Françaix: Canon in Octave (IMC)
	6 Handel	La réjouissance (from <i>Music for the Royal Fireworks</i> ), arr. Lawrance	Winning Matrix for French Horn (Brass Wind) <b>III</b>
	7 Fiona Pritchard	Under Estimated (No.10 from <i>Getting Down to Business</i> ) <b>SOLO</b>	Fiona Pritchard: Getting Down to Business (Warwick Music)
	8 David A. Stowell	Flennon Study <i>either version</i> <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition
	9 David A. Stowell	Jam Bouree	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition <b>III</b>
	10 John Williams	Star Wars (Main Theme) (from <i>Star Wars Episode IV: A New Hope</i> ), arr. Galliford & Neuburg	Top Hits from TV, Movies & Musicals for Horn in F (Alfred)
<b>B</b>	1 Fauré	Après un rêve, arr. Humphries	Cordially Yours (Brass Wind)
	2 Shanti Paul Jayasinha	By the River	Brass Mix 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition <b>III</b>
	3 W. Lloyd Webber	Summer Pastures	W. Lloyd Webber: Summer Pastures (Stainer & Bell)
	4 Paradies	Sicilienne, arr. Denwood	Paradies: Sicilienne for Horn in $\text{F}/\text{E}\flat$ (Emerson), $\text{F}/\text{E}\flat$ edition
	5 Lucy Pankhurst	Gone, Not Forgotten	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition <b>III</b>
	6 Jim Parker	Mapp and Lucia	The Music of Jim Parker for Horn in F (Brass Wind)
	7 Saint-Saëns	Romance, Op. 36, arr. Harris & Skirrow	Time Pieces for Horn, Vol. 2 (ABRSM), $\text{E}\flat/\text{F}$ edition
	8 Sherwin & Maschwitz	A Nightingale Sang in Berkeley Square, arr. Ledbury	Big Chillers for Horn in F (Brass Wind)
	9 Pam Wedgwood	The Friends (from <i>After Hours for French Horn</i> )	Pam Wedgwood: After Hours for French Horn (Faber)
	10 Woolfenden	Shore Dance (from <i>Horn Dances</i> )	Woolfenden: Horn Dances (Brass Wind)
<b>C</b>	1 Tom Davoren	Lindy Hop!	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition <b>III</b>
	2 Peter Meechan	Air <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition
	3 Fučík	Entry of the Gladiators, arr. Humphries	Cordon Bleu for Horn in F (Brass Wind)
	4 Gordon & Warren	Chattanooga Choo-Choo, arr. Ledbury	Big Chillers for Horn in F (Brass Wind)
	5 Michael Zev Gordon	Burnished Bright	Michael Zev Gordon: Burnished Bright (Composers Edition)
	6 Kopprasch	Study No.10 <b>SOLO</b>	Kopprasch: 60 Selected Studies for Horn, Book 1 (Carl Fischer or Hofmeister)
	7 Fiona Pritchard	Blue Lagoon (No. 4 from <i>Jazz Cocktails</i> )	Fiona Pritchard: Jazz Cocktails (Warwick Music)
	8 Shri Sriram	Koli	Brass Mix 2 (ABRSM), $\text{F}/\text{E}\flat$ brass edition <b>III</b>
	9 John Williams	Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance	Great Winners (Brass Wind), $\text{F}$ brass edition <b>III</b>
	10 Woolfenden	Moonlight Rumba (from <i>Horn Dances</i> )	Woolfenden: Horn Dances (Brass Wind)

**III** Piano accompaniment published separately

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A, B majors	a 12th	
D, G majors	2 oct.	
C minor (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
A minor (harmonic or melodic, at candidate's choice)	◆	
D, F# minors (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A, B majors	a 12th	
D, G majors	2 oct.	
C minor	a 12th	tongued / slurred
A minor	◆	
D, F# minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of A and C	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 164

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Gigue (6th movt from <i>Suite No.1</i> ), trans. Hoss <b>SOLO</b>	J. S. Bach: Six Cello Suites for Horn (Southern Music)
	2 Boyce	1st Movement from Symphony No. 4, arr. Bissill	O Solo Mio for Horn in F (Brass Wind)
	3 G. Concone	Study No. 25, arr. Ashworth <b>SOLO</b>	G. Concone: Concone Studies for Horn in F (Emerson)
	4 Lizzie Davis	Rubbadubba Duck (No. 5 from <i>Hornopoly</i> ) <b>SOLO</b>	Lizzie Davis: Hornopoly (Emerson)
	5 Dunhill	Allegro vivo (No. 2 from <i>Cornucopia</i> , Op. 95)	Dunhill: Cornucopia, Op. 95 (Boosey & Hawkes)
	6 Gipps	Moderato (1st movt from <i>Sonatina</i> , Op. 56)	Gipps: Sonatina, Op. 56 (Emerson)
	7 Timothy Jackson	The Old Lancashire Hornpipe	Principal Horn (ABRSM)
	8 Mozart	Allegro (1st movt from <i>Horn Concerto No.1 in D</i> , K. 412/514)	Mozart: Horn Concerto No.1 in D, K. 412/514 (Bärenreiter), F/D edition
	9 A. Ridout	1st movt (from <i>Concertino for Horn</i> )	A. Ridout: Concertino for Horn (Emerson), F/E♭ edition
	10 Philip Sparke	Moto Perpetuo (No. 6 from <i>Super Solos for F or E♭ Horn</i> )	Philip Sparke: Super Solos for F or E♭ Horn (Anglo Music), F/E♭ edition
<b>B</b>	1 Richard Bissill	My Lady Fair	Principal Horn (ABRSM)
	2 John Frith	Time Passing	Principal Horn (ABRSM)
	3 Bozza	En Irlande	Bozza: En Irlande (Leduc)
	4 Eileen Clews	Serenata (2nd movt from <i>Partita for Horn</i> ), arr. Wiggins	Eileen Clews: Partita for Horn (Paterson's Publications), E♭/F edition
	5 Roderick Elms	The Horn in Winter (No. 2 from <i>Four Seasonal Nocturnes</i> )	Roderick Elms: Four Seasonal Nocturnes (Camden Music)
	6 Glière	Nocturno, Op. 35 No.10	Glière: Four Pieces for Horn, Op. 35 (Hans Pizka Edition)
	7 Hindemith	Ruhig bewegt (2nd movt from <i>Horn Sonata (1939)</i> )	Hindemith: Horn Sonata (1939) (Schott)
	8 Claude-Michel Schönberg	I dreamed a dream (from <i>Les Misérables</i> ), arr. Iveson	A Little Light Music for Horn in F (Brass Wind)
	9 R. Strauss	Andante (2nd movt from <i>Horn Concerto No.1 in E♭</i> , Op.11)	R. Strauss: Horn Concerto No.1 in E♭, Op.11 (Universal)
	10 Tchaikovsky	2nd Movement from Symphony No. 5, arr. Bissill	O Solo Mio for Horn in F (Brass Wind)
<b>C</b>	1 I. Berlin	Let's Face the Music and Dance, arr. Iveson	Let's Face the Music for Horn in F (Brass Wind)
	2 Richard Bissill	Ghost Rider	Hornscape for Horn in F (Brass Wind)
	3 Richard Bissill	On Your Uppers <b>SOLO</b>	Principal Horn (ABRSM)
	4 John Frith	Tarantella <b>SOLO</b>	Principal Horn (ABRSM)
	5 Timothy Jackson	Loch Lomond	Principal Horn (ABRSM)
	6 Lizzie Davis	Espresso Tango (No.14 from <i>Hornabout</i> ) <b>SOLO</b>	Lizzie Davis: Hornabout (Emerson)
	7 Dunhill	Presto non troppo (No. 6 from <i>Cornucopia</i> , Op. 95)	Dunhill: Cornucopia, Op. 95 (Boosey & Hawkes)
	8 Bryan Kelly	Burlesca (from <i>Dance Preludes</i> ) <i>last note 8vb</i>	Bryan Kelly: Dance Preludes (Spartan Press)
	9 Gershwin	I Got Rhythm, arr. Iveson	A Little Light Music for Horn in F (Brass Wind)
	10 Woolfenden	Spanish Dance (from <i>Horn Dances</i> )	Woolfenden: Horn Dances (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , E, F $\sharp$ , A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / slurred
<b>SCALE IN THIRDS</b>		
C major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on D $\flat$ , E and A $\flat$	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on D and E $\flat$	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , E, F $\sharp$ , A $\flat$ /G $\sharp$ majors and minors	2 oct.	tongued / slurred
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of F $\sharp$ , B and D $\flat$	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on F $\sharp$	2 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14-16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Courante (3rd movt from <i>Suite No. 1</i> ), trans. Hoss <b>SOLO</b>	J. S. Bach: Six Cello Suites for Horn (Southern Music)
	2 Richard Bissill	The Drawing Room	Hornscape for Horn in F (Brass Wind)
	3 Cherubini	Thema con variazioni (3rd movt from <i>Concerto in F</i> ) <i>complete</i>	Cherubini: Concerto in F for Horn (Doblinger)
	4 A. Cooke	Rondo in B $\flat$	A. Cooke: Rondo in B $\flat$ (Schott)
	5 John Frith	Olympic Spirit <b>SOLO</b>	Principal Horn (ABRSM)
	6 Tara Islas	Miniature No. 2 (from <i>Three Miniatures for Horn</i> )	Tara Islas: Three Miniatures for Horn (WaveFront Music LLC)
	7 Lizzie Davis	Drama Queen (No. 24 from <i>Hornabout</i> ) <b>SOLO</b>	Lizzie Davis: Hornabout (Emerson)
	8 Mozart	Allegro (1st movt from <i>Horn Concerto No. 3 in E<math>\flat</math>, K. 447</i> )	Mozart: Horn Concerto No. 3 in E $\flat$ , K. 447 (Bärenreiter), F/E $\flat$ edition
	9 Mozart	Allegro (3rd movt from <i>Horn Concerto No. 3 in E<math>\flat</math>, K. 447</i> )	Mozart: Horn Concerto No. 3 in E $\flat$ , K. 447 (Bärenreiter), F/E $\flat$ edition
	10 F. Strauss	3rd movt (from <i>Horn Concerto in C minor, Op. 8</i> ) <i>starting at Fig. K</i>	F. Strauss: Horn Concerto in C minor, Op. 8 (G. Schirmer)
<b>B</b>	1 Albinoni	Adagio, arr. Bissill	O Solo Mio for Horn in F (Brass Wind)
	2 Arlen & Harburg	Over the Rainbow, arr. Richards	Arlen & Harburg: (Somewhere) Over the Rainbow (Studio Music), E $\flat$ /F edition
	3 M. Arnold	Andantino grazioso (2nd movt from <i>Horn Concerto No. 2, Op. 58</i> )	M. Arnold: Horn Concerto No. 2, Op. 58 (Paterson's Publications), F/E $\flat$ edition
	4 Damase	Pavane variée	Damase: Pavane variée (Lemoine)
	5 Glazunov	Rêverie, Op. 24	Glazunov: Rêverie (Belaieff)
	6 Glière	Intermezzo, Op. 35 No. 11	Glière: Four Pieces for Horn, Op. 35 (Hans Pizka Edition)
	7 Koetsier	Romanza, Op. 59 No. 2	Koetsier: Romanza, Op. 59 No. 2 (Editions Marc Reift)
	8 C. Nielsen	Canto serioso	C. Nielsen: Canto serioso (Henle)
	9 Elizabeth Raum	Romance for French Horn	Elizabeth Raum: Romance for French Horn (Cimarron Music Press)
	10 F. Strauss	Nocturno, Op. 7	F. Strauss: Nocturno, Op. 7 (Universal)
<b>C</b>	1 Eileen Clews	Burlesca (1st movt from <i>Partita for Horn</i> ), arr. Wiggins	Eileen Clews: Partita for Horn (Paterson's Publications), E $\flat$ /F edition
	2 Lizzie Davis	Over the Eight (No. 9 from <i>Hornabout</i> ) <b>SOLO</b>	Lizzie Davis: Hornabout (Emerson)
	3 Randall E. Faust	Etude-All Intervals (from <i>Interval Etudes for Horn</i> ) <b>SOLO</b>	Randall E. Faust: Interval Etudes for Horn (Faust Music)
	4 John Frith	Jousting	Principal Horn (ABRSM)
	5 C. Gibbs	Meditation	C. Gibbs: Meditation (Phylloscopus)
	6 Liz Lane	Welcome to the Weather <i>ignoring optional cuts</i>	Liz Lane: Welcome to the Weather for Horn in F (Composers Edition)
	7 Larsson	Allegro moderato (1st movt from <i>Concertino, Op. 45 No. 5</i> )	Larsson: Concertino, Op. 45 No. 5 (Gehrmans)
	8 Prokofiev	Morning Dance (from <i>Romeo and Juliet</i> ), arr. Bissill	Hornscape for Horn in F (Brass Wind)
	9 Lowell E. Shaw	No. 6 (from <i>Just Desserts - Frippery Style</i> ) <b>SOLO</b>	Lowell E. Shaw: Just Desserts - Frippery Style (The Hornists' Nest)
	10 Woolfenden	Sword Dance (from <i>Horn Dances</i> )	Woolfenden: Horn Dances (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 20

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B♭ major and minor (minors harmonic <i>and</i> melodic)	2 oct.*	
<b>EXTENDED-RANGE SCALE</b>		
G major	see p. 20	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
F major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on B, E♭ and A	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on E and A♭	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D, E♭ majors and minors	2 oct.	legato-tongued / staccato / slurred
B♭ major and minor	2 oct.*	
<b>EXTENDED-RANGE ARPEGGIO</b>		
G major	see p. 20	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E, G and A♭	2 oct.	legato-tongued / staccato / slurred
in the key of E♭	2 oct.†	
<b>DIMINISHED SEVENTHS</b>		
starting on B and E♭	2 oct.	legato-tongued / staccato / slurred

\* both lower and upper two octaves

† upper two octaves only

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16. Candidates must choose at least one accompanied piece

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Quoniam tu solus sanctus (from <i>Mass in B minor</i> ), arr. Bissill <i>solo line for Horn in D</i>	Absolutely Horn (Brass Wind)
	2 J. S. Bach	Gigue (6th movt from <i>Suite No. 3</i> ), trans. Hoss <b>SOLO*</b>	J. S. Bach: Six Cello Suites for Horn (Southern Music)
	3 Françaix	Introduzione (1st movt from <i>Divertimento</i> )	Françaix: Divertimento (Editions Musicales Transatlantiques)
	4 Wan-Yun Liang	Solely Flight (1st movt from <i>Meteoroid</i> )	Wan-Yun Liang: Meteoroid (Cimarron Music Press)
	5 Mozart	Allegro (1st movt from <i>Horn Quintet in E<sub>b</sub></i> , K. 407), trans. Bissill	Mozart: Horn Quintet in E <sub>b</sub> , K. 407 (Brass Wind), F/E <sub>b</sub> edition
	6 Mozart	Rondo-Allegro (3rd movt from <i>Horn Concerto No. 2 in E<sub>b</sub></i> , K. 417)	Mozart: Horn Concerto No. 2 in E <sub>b</sub> , K. 417 (Bärenreiter), F/E <sub>b</sub> edition
	7 de Pré	No. 13 (from <i>20 Études pour le cor grave</i> ) <b>SOLO*</b>	de Pré: 20 Études pour le cor grave (Billaudot)
	8 Saint-Saëns	Morceau de Concert, Op. 94 <i>cutting Figs 3-4 and 10-11</i>	Saint-Saëns: Morceau de Concert, Op. 94 (Durand)
	9 Schuller	Con moto (No. 7 from <i>Studies for Unaccompanied Horn</i> ) <b>SOLO*</b>	Schuller: Studies for Unaccompanied Horn (OUP)
	10 R. Strauss	Allegro (1st movt from <i>Horn Concerto No. 1 in E<sub>b</sub></i> , Op. 11)	R. Strauss: Horn Concerto No. 1 in E <sub>b</sub> , Op. 11 (Universal)
<b>B</b>	1 Y. Bowen	Moderato espressivo (1st movt from <i>Sonata in E<sub>b</sub></i> , Op. 101)	Y. Bowen: Sonata in E <sub>b</sub> , Op. 101 (Emerson)
	2 Bruckner	2nd Movement from <i>Symphony No. 7</i> , arr. Bissill	Absolutely Horn (Brass Wind)
	3 Büsser	Cantecor, Op. 77	Büsser: Cantecor, Op. 77 (Leduc)
	4 Damase	Andante (2nd movt from <i>Sonata for Horn</i> )	Damase: Sonata for Horn (Lemoine)
	5 Roderick Elms	Little Horn in the Sun (No. 4 from <i>Four Seasonal Nocturnes</i> )	Roderick Elms: Four Seasonal Nocturnes (Camden Music)
	6 John Frith	The Pearl	Principal Horn (ABRSM)
	7 Glière	Andante (2nd movt from <i>Horn Concerto</i> , Op. 91)	Glière: Horn Concerto, Op. 91 (Hans Pizka Edition or Sikorski-Boosey & Hawkes)
	8 J. M. Haydn	Larghetto (1st movt from <i>Concertino for French Horn</i> )	J. M. Haydn: Concertino for French Horn (G. Schirmer)
	9 Trygve Madsen	The Dream of the Rhinoceros, Op. 92 <b>SOLO*</b>	Trygve Madsen: The Dream of the Rhinoceros, Op. 92 (Musikk-Huset)
<b>C</b>	1 Alan Abbott	Alla Caccia	Alan Abbott: Alla Caccia (Weinberger)
	2 Richard Bissill	By Jupiter!	Principal Horn (ABRSM)
	3 Bozza	En forêt, Op. 40	Bozza: En forêt, Op. 40 (Leduc)
	4 Lizzie Davis	Antique and Antic (No. 17 from <i>Horn Crazy</i> ) <b>SOLO*</b>	Lizzie Davis: Horn Crazy (Emerson)
	5 Gina Gillie	Rondo (3rd movt from <i>Sonata for Horn</i> )	Gina Gillie: Sonata for Horn (WaveFront Music LLC)
	6 Hindemith	Lebhaft (3rd movt from <i>Horn Sonata (1939)</i> )	Hindemith: Horn Sonata (1939) (Schott)
	7 Krol	Laudatio <b>SOLO*</b>	Krol: Laudatio (Simrock)
	8 Trygve Madsen	Allegro (1st movt from <i>Horn Sonata</i> , Op. 24)	Trygve Madsen: Horn Sonata, Op. 24 (Musikk-Huset)

\* Candidates may choose up to a maximum of two unaccompanied pieces

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Lowell E. Shaw	No.12 (from <i>Just Desserts - Frivolous Style</i> ) SOLO*	Lowell E. Shaw: Just Desserts - Frivolous Style (The Hornists' Nest)
10 Vinter	Hunter's Moon	Vinter: Hunter's Moon (Boosey & Hawkes)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 20

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
C, F majors and minors (minor harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALES</b>		
E major	see p. 20	legato-tongued / staccato / slurred
D harmonic minor		
<b>SCALES IN THIRDS</b>		
E $\flat$ , A majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on C	2 oct.	legato-tongued / staccato / slurred
starting on A and B $\flat$	3 oct.	
<b>WHOLE-TONE SCALES</b>		
starting on C	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	3 oct.	
<b>ARPEGGIOS</b>		
C, F majors and minors	2 oct.	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors	3 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
E major	see p. 20	legato-tongued / staccato / slurred
D minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F, B $\flat$ , D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>DIMINISHED SEVENTHS</b>		
starting on F	2 oct.	legato-tongued / staccato / slurred
starting on A, B $\flat$	3 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

# Trumpet, B♭ Cornet, E♭ Soprano Cornet, Flugelhorn

Practical Grades from 2023

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14-16

Candidates may play one of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Lizzie Davis	Andover Amble (No.1 from <i>The Brass Player's Guide to Britain</i> ) SOLO*	Lizzie Davis: <i>The Brass Player's Guide to Britain</i> (Lizzie Davis), ♪ edition
	2 Jock McKenzie	Slavonic Dance (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), ♪ edition
	3 Mozart	Theme from a Musical Joke, arr. Lawrance SOLO*	Easy Winners (Brass Wind), ♪ brass edition
	4 Trad.	The Cuckoo, arr. Lawrance candidate to start in round DUET/SOLO*	Easy Winners (Brass Wind), ♪ brass edition
	5 Sancho	Les Matadors (from <i>Minuets, Cotillons and Country Dances</i> ), arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), ♭/♪ brass edition III
	6 Philip Sparke	Morning Minuet (No.1 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO*	Philip Sparke: <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> (Anglo Music)
	7 Susato	La Morisque, arr. Lawrance	Winner Scores All (Brass Wind), ♪ brass edition III
	8 Handel	Minuet (from <i>Water Music</i> ), arr. Harris & Wallace	Time Pieces for Trumpet, Vol. 1 (ABRSM)
	9 Trad. American	Shaker Melody (arr.)	Grade by Grade, Trumpet Grade 1 (Boosey & Hawkes)
	10 Trad. English	The Barley Break, arr. Hare	The Magic Trumpet (Boosey & Hawkes) or Grade by Grade, Trumpet Grade 1 (Boosey & Hawkes)
<b>B</b>	1 Ascher	Alice (Theme from <i>Open All Hours</i> ), arr. Lawrance	Win Win (Brass Wind), ♪ brass edition III
	2 L. Bernstein	One Hand, One Heart (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners (Brass Wind), ♪ brass edition III
	3 Tom Davoren	Romanza	Shining Brass, Book 1 (ABRSM), ♭/♪ brass edition III
	4 Tom Davoren	Waltz for E.	Shining Brass, Book 1 (ABRSM), ♭/♪ brass edition III
	5 W. H. Monk	Eventide, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), B♭ ♪ edition III
	6 H. Parker	Deep Harmony, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), B♭ ♪ edition III
	7 Trad. Chinese	Xiao Baicai, arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), ♭/♪ brass edition III
	8 Beethoven	Theme from Ninth Symphony, arr. Lawrance SOLO*	Winners Galore (Brass Wind), ♪ brass edition
	9 Peter Graham	Paris (No.2 from <i>Cityscapes</i> )	Peter Graham: <i>Cityscapes for B♭ Instrument</i> (Gramercy Music), ♭/♪ edition
	10 Christopher Gunning	Pigalle	No. 9 from <i>The Really Easy Trumpet Book</i> (Faber)
<b>C</b>	1 Lizzie Davis	Beefy Bongo (from <i>Polished Brass</i> ) SOLO*	Lizzie Davis: <i>Polished Brass</i> (Brass Wind), ♪ brass edition
	2 Jock McKenzie	Bratwursts (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), ♪ edition
	3 Peter Meechan	One, Two, Three! SOLO*	Shining Brass, Book 1 (ABRSM), ♭/♪ brass edition
	4 David A. Stowell	Strollin'	Shining Brass, Book 1 (ABRSM), ♭/♪ brass edition III

III Piano accompaniment published separately

\* Candidates may choose up to a maximum of two unaccompanied pieces

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5	Mark Nightingale	A Small Step (No.1 from <i>Easy Jazzy 'Tudes</i> ) SOLO*	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♩ brass edition
6	Rendall & Thomas	Birdie Song, arr. Lawrance	Winners Galore (Brass Wind), ♩ brass edition [III]
7	C. M. Smith & B. Johnson	The Barnyard Rag, arr. Pankhurst duet DUET/PIANO	Brass Mix 1 (ABRSM), ♩/♩ brass edition [III]
8	African-American Spiritual	When the Saints, arr. Hare	P.1 from The Magic Trumpet (Boosey & Hawkes)
9	James Rae	Cats on Patrol (from <i>Trumpet Debut</i> )	James Rae: Trumpet Debut (Universal) [III]
10	Pam Wedgwood	Hot Chilli (from <i>Really Easy Jazzin' About for Trumpet</i> )	Pam Wedgwood: Really Easy Jazzin' About for Trumpet (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
C major		
A minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
C major		
A minor	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 161

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Howard Goodall Blackadder Theme, arr. Lawrance	Winners Galore (Brass Wind),  brass edition
	2	Jock McKenzie Rigaudon (from <i>Parpetudes for Beginner Brass</i> ) <b>SOLO</b>	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto),  edition
	3	R. & R. Sherman It's a Small World, arr. Lawrance	Win Win (Brass Wind),  brass edition
	4	Tchaikovsky Overture (from <i>The Nutcracker</i> ), arr. Lawrance	Win Win (Brass Wind),  brass edition
	5	E. Smyth & C. M. Hamilton The March of the Women, arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM),   brass edition
	6	Philip Sparke The Big Apple (No.11 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	7	Trad. Welsh Men of Harlech, arr. Lawrance or arr. Sparke <i>upper part in duet</i> <b>DUET/PIANO</b>	Winner Scores All (Brass Wind),  brass edition  or No.58 from Starter Duets for Trumpets, Cornets or Flugel Horns (Anglo Music)
	8	Bartók Play (from <i>For Children, Vol. 1</i> ), arr. Harris & Wallace	Time Pieces for Trumpet, Vol. 1 (ABRSM)
	9	Nicholas Hare Variations on 'Goe from My Window'	The Magic Trumpet (Boosey & Hawkes)
	10	Warlock Basse-Dance (arr.)	Grade by Grade, Trumpet Grade 2 (Boosey & Hawkes)
<b>B</b>	1	Alden On a Southern Balcony (No. 4 from <i>Southland Sketches</i> ), arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM),   brass edition
	2	Irvine Crimond, arr. Douglas <i>upper part in duet</i> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), B♭  edition
	3	Andrew Lloyd Webber Love Changes Everything (from <i>Aspects of Love</i> ), arr. Lawrance	Winner Scores All (Brass Wind),  brass edition
	4	Mozart Aria (from <i>The Marriage of Figaro</i> ), arr. Lawrance	Winners Galore (Brass Wind),  brass edition
	5	John Rutter A Clare Benediction, arr. Lawrance	Win Win (Brass Wind),  brass edition
	6	Philip Sparke My Lady's Pavan	Shining Brass, Book 1 (ABRSM),   brass edition
	7	David A. Stowell A Walk in the Rain	Shining Brass, Book 1 (ABRSM),   brass edition
	8	Anon. The Pool of Pilate, arr. Tanner	Cornish Pastiche (Spartan Press), B♭  brass edition
	9	J. S. Bach O Jesulein süß (O Sweet Child Jesus), arr. Wallace & Miller	No.16 from First Book of Trumpet Solos (Faber)
	10	Christopher Gunning Shepherd's Delight	No.12 from The Really Easy Trumpet Book (Faber)
<b>C</b>	1	African-American Spiritual Wade in the Water, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM),   brass edition
	2	Blakeson Chickpea (No.11 from <i>Smooth Groove</i> ) <b>SOLO</b>	Blakeson: Smooth Groove for Trumpet, etc. (Brass Wind)
	3	Lizzie Davis Itchy Scratchy (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind),  brass edition
	4	Dave Gale Swinging Janos (from <i>JazzFX</i> ) <i>upper part in duet</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Trumpet, etc. (Brass Wind)
	5	Gilkyson The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All (Brass Wind),  brass edition
	6	Jock McKenzie Latin a Go Go (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 1</i> ) <i>upper part</i> <b>DUET</b>	The Jock McKenzie Tutor Book for Young Brass Players, Book 1 (Con Moto),  edition

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7	Mark Nightingale	The Nuthatch (No. 6 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♩ brass edition
8	Carol Barratt	Hampton Swing	Grade by Grade, Trumpet Grade 2 (Boosey & Hawkes)
9	David A. Stowell	High Street SOLO	Shining Brass, Book 1 (ABRSM), ♯/♩ brass edition
10	Pam Wedgwood	Easy Tiger (from <i>Really Easy Jazzin' About for Trumpet</i> )	Pam Wedgwood: Really Easy Jazzin' About for Trumpet (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭, D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭, D majors		
A, D minors	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Aldridge	On Parade, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), ♭/♩ brass edition III
	2 Tom Davoren	Rondo Olympia	Shining Brass, Book 1 (ABRSM), ♭/♩ brass edition III
	3 Peter Meechan	Summer Sound SOLO	Shining Brass, Book 1 (ABRSM), ♭/♩ brass edition
	4 Patrick Doyle	Hogwart's March (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	P.19 from Win Win (Brass Wind), ♩ brass edition III
	5 Dave Gale	Mellowdrama (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX for Trumpet, etc. (Brass Wind)
	6 Jock McKenzie	Russian Ballet (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> )	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), ♩ edition III
	7 Philip Sparke	Rondino (No. 22 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	8 J. Clarke	Trumpet Tune, arr. Harris & Wallace	Time Pieces for Trumpet, Vol. 2 (ABRSM)
	9 Mozart	Der Vogelfänger bin ich ja (from <i>The Magic Flute</i> ), arr. Calland	Onstage Brass for Trumpet (Stainer & Bell)
	10 Vivaldi	Spring, arr. Sparke	No. 4 from Skilful Solos for Trumpet, Cornet or Flugel Horn (Anglo Music)
<b>B</b>	1 Andersson & Ulvaeus	I have a dream, arr. Lawrance	Win Win (Brass Wind), ♩ brass edition III
	2 Shostakovich	Waltz (from <i>Jazz Suite No. 2</i> ), arr. Lawrance	P.18 from Win Win (Brass Wind), ♩ brass edition III
	3 S. Coleridge-Taylor	Oh, the Summer, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), ♭/♩ brass edition III
	4 F. Price	The Deserted Garden, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), ♭/♩ brass edition III
	5 Fauré	Pavane, arr. Lawrance	Easy Winners (Brass Wind), ♩ brass edition III
	6 Lucy Pankhurst	Sicilienne	Shining Brass, Book 1 (ABRSM), ♭/♩ brass edition III
	7 John Frith	Broken Dreams	Shining Brass, Book 1 (ABRSM), ♭/♩ brass edition III
	8 Elgar	Pomp and Circumstance (Theme from March No. 4), arr. Hare	The Magic Trumpet (Boosey & Hawkes)
	9 Holst	Jupiter (from <i>The Planets</i> ), arr. Lawrance	Easy Winners (Brass Wind), ♩ brass edition III
	10 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrance	Winner Scores All (Brass Wind), ♩ brass edition III
<b>C</b>	1 Alford	Colonel Bogey, arr. Douglas <i>upper part in duet; with repeat</i> DUET/PIANO	Famous Hymns and Marches (Warwick Music), B♭ ♩ edition III
	2 Maurice Arnold	A Canadian Boat Song, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), ♭/♩ brass edition III
	3 Dave Gale	Heads Up (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX for Trumpet, etc. (Brass Wind)
	4 Gershwin	They all laughed, arr. Lawrance	Win Win (Brass Wind), ♩ brass edition III
	5 Joplin	Easy Winners, arr. Lawrance	Easy Winners (Brass Wind), ♩ brass edition III
	6 Monty Norman	James Bond Theme, arr. Lawrance	Easy Winners (Brass Wind), ♩ brass edition III
	7 Jock McKenzie	Fiesta for Fun (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> ) <i>upper part</i> DUET	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), ♩ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Lizzie Davis	Tap Dance (in G minor) (from <i>Polished Brass</i> ) SOLO	P. 7 from Lizzie Davis: Polished Brass (Brass Wind), $\text{tr}$ brass edition
9 Peter Graham	New York (No. 5 from <i>Cityscapes</i> ) <i>grace note optional</i>	Peter Graham: Cityscapes for B♭ Instrument (Gramercy Music), $\text{tr}$ / $\text{tr}$ edition
10 Rob Hudson	Down Home Blues (from <i>Easy Blue Trumpet</i> )	Rob Hudson: Easy Blue Trumpet (Universal)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭, E majors		
C, E minors (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E♭, E majors		
C, E minors	1 oct.	tongued / slurred


















**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	John Frith Jiggedy Jig	Shining Brass, Book 2 (ABRSM),  brass edition 
	2	Lucy Pankhurst Folk Song	Shining Brass, Book 2 (ABRSM),  brass edition 
	3	R. Goodwin 633 Squadron, arr. Lawrance	Great Winners (Brass Wind),  brass edition 
	4	Andrea Price Rapsallion	Brass Mix 2 (ABRSM),  brass edition 
	5	Anon. Trelawny, arr. Tanner	Cornish Pastiche (Spartan Press), B♭  brass edition
	6	E. Bernstein Great Escape March, arr. Lawrance	Great Winners (Brass Wind),  brass edition 
	7	Alan Bullard Russian Galop (No. 8 from <i>Circus Skills for Trumpet</i> )	Alan Bullard: Circus Skills for Trumpet (Spartan Press)
	8	M.-A. Charpentier Prelude, arr. Harris & Wallace	Time Pieces for Trumpet, Vol. 3 (ABRSM)
	9	Haydn Canzonet (arr.)	Grade by Grade, Trumpet Grade 4 (Boosey & Hawkes)
	10	Jim Parker Soweto	Top Line Album for Trumpet (Brass Wind)
<b>B</b>	1	Chris Augustine Sunday at the Boulevard	Brass Mix 2 (ABRSM),  brass edition 
	2	Peter Graham Doyle's Lament (from <i>Call of the Cossacks</i> )	Peter Graham: Gramercy Lyric Album (Gramercy Music), B♭  edition
	3	Grieg Solveig's Song (from <i>Peer Gynt</i> ), arr. Lawrance	Great Winners (Brass Wind),  brass edition 
	4	David A. Stowell Open Plains	Shining Brass, Book 2 (ABRSM),  brass edition 
	5	Deborah Calland Lonely Town <b>SOLO</b>	Deborah Calland: Top Brass (Stainer & Bell)
	6	Delibes Waltz (from <i>Coppélia</i> ) (arr.) <b>SOLO</b>	Tunes for Cornet Technic, Level 2 (Alfred-Belwin)
	7	C. Schumann Romance (No. 1 from <i>Three Romances</i> , Op. 21), arr. Wallace & Miller	Fourth Book of Trumpet Solos (The Music Company) 
	8	Schumann Curious Story (from <i>Kinderscenen</i> ), arr. Lawrance	Winning Matrix for Trumpet, etc. (Brass Wind),  brass edition 
	9	Howard Shore In Dreams (from <i>The Lord of the Rings: The Fellowship of the Ring</i> ), arr. Galliford, Neuburg & Edmondson	Ultimate Movie Instrumental Solos for Trumpet (Alfred) 
	10	Philip Sparke Shepherd's Song (No. 33 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
<b>C</b>	1	Lizzie Davis Solar Shorts (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind),  brass edition
	2	Alberto Dominguez Frenesi, arr. Lawrance	Great Winners (Brass Wind),  brass edition 
	3	Shanti Paul Jayasinha Cumbianita para ti	Brass Mix 2 (ABRSM),  brass edition 
	4	Joplin The Entertainer, arr. Lawrance <b>SOLO</b>	Winners Galore (Brass Wind),  brass edition
	5	Mark Nightingale L'il Basie (No. 13 from <i>Easy Jazzy Styles</i> )	Mark Nightingale: Easy Jazzy Styles (Warwick Music),  B♭ brass edition
	6	John Barber Dipping Your Toe... (from <i>Seaside Studies for Solo Cornet</i> ) <b>SOLO</b>	John Barber: Seaside Studies for Solo Cornet (Astute Music)
	7	John Frith Bragtime	Shining Brass, Book 2 (ABRSM),  brass edition 
	8	Gershwin I Got Plenty O' Nuttin' (from <i>Porgy and Bess</i> ), arr. Rickard	All the World's a Stage for Trumpet (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Robert Ramskill	In the Fast Lane	Jazzed Up Too for Trumpet (Brass Wind)
10 Pam Wedgwood	Hot on the Line (No. 3 from <i>Jazzin' About for Trumpet</i> )	Pam Wedgwood: Jazzin' About for Trumpet (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major	1 oct.	
A♭, B♭ majors	a 12th	
E♭ major	◆	
F minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
A, B minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on B♭	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F major	1 oct.	
A♭, B♭ majors	a 12th	
E♭ major	◆	tongued / slurred
F minor	1 oct.	
A, B minors	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of B♭	1 oct.	tongued / slurred
◆ one octave and down to the dominant		

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 163

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Callum Au Lethe	Brass Mix 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	2	Bizet Chanson bohème, arr. Lawrance	Great Winners (Brass Wind), $\text{C}$ brass edition <b>III</b>
	3	David A. Stowell Jam Bouree	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	4	V. Archer Jig (No. 4 from <i>Little Suite for Trumpet</i> )	V. Archer: Little Suite for Trumpet (CMC) ©
	5	J. Clarke The Prince of Denmark's March, arr. Lawton	No. 9 from Old English Trumpet Tunes, Book 1 (OUP)
	6	Barry Gray Thunderbirds, arr. Lawrance	Great Winners (Brass Wind), $\text{C}$ brass edition <b>III</b>
	7	Edward Gregson Canon Dance (from <i>Cameos for Trumpet</i> )	Edward Gregson: Cameos for Trumpet (Brass Wind)
	8	Paul Austin Kelly Minuet and Variations <i>with repeat</i>	Paul Austin Kelly: Minuet, Sarabande and Serenade (Forton Music)
<b>B</b>	9	Praetorius La bourée, arr. Blackadder & Gout	Baroque Around the Clock for Trumpet (Brass Wind)
	10	Prokofiev March (from <i>The Love for Three Oranges</i> ), arr. Lawrance	Winning Matrix for Trumpet, etc. (Brass Wind), $\text{C}$ brass edition <b>III</b>
	1	Peter Graham Lady Stewart's Air	Peter Graham: Gramercy Favourites B♭ (Gramercy Music), $\text{F}/\text{C}$ edition
	2	Shanti Paul Jayasinha By the River	Brass Mix 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	3	Lucy Pankhurst Gone, Not Forgotten	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	4	John Frith Canzona	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	5	Elgar Howarth Study No. 2 (from <i>The Elgar Howarth Way</i> ) <b>SOLO</b>	Elgar Howarth: The Elgar Howarth Way (Brass Wind)
	6	J. N. Hummel Romanze, arr. Harris & Wallace	Time Pieces for Trumpet, Vol. 3 (ABRSM)
<b>C</b>	7	Joplin Solace: A Mexican Serenade, arr. Calland	Concert Repertoire for Trumpet (Faber)
	8	John Miller Prairie Song (No. 5 from <i>Progressive Brass Studies</i> ) <b>SOLO</b>	John Miller: Progressive Brass Studies (Faber), $\text{C}$ brass edition
	9	Puccini O Mio Babbino Caro (from <i>Gianni Schicchi</i> ), arr. Rickard	All the World's a Stage for Trumpet (Brass Wind)
	10	Joy Webb Share My Yoke, arr. Bosanko	Joy Webb & Condon: Share My Yoke/Prayer of Childhood (SP&S)
	1	Mark Nightingale The Turkey (No. 22 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{C}$ brass edition
	2	Shri Sriram Koli	Brass Mix 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	3	John Williams Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance	Great Winners (Brass Wind), $\text{C}$ brass edition <b>III</b>
	4	John Barber Havana Good Time!	John Barber: Five Pieces for Cornet (Astute Music)
<b>C</b>	5	Bizet Séguedille (from <i>Carmen</i> ), arr. Calland	Bizet: Carmen Suite for Trumpet (Stainer & Bell)
	6	Lizzie Davis All Tied Up (No. 5 from <i>Trumpet Troop</i> ) <b>SOLO</b>	Lizzie Davis: Trumpet Troop (Emerson)
	7	Grieg In the Hall of the Mountain King (from <i>Peer Gynt</i> ), arr. Lawrance	Winning Matrix for Trumpet, etc. (Brass Wind), $\text{C}$ brass edition <b>III</b>
	8	Elgar Howarth Study No. 1 (from <i>The Elgar Howarth Way</i> ) <b>SOLO</b>	Elgar Howarth: The Elgar Howarth Way (Brass Wind)
	9	Pam Wedgwood Tequila Sunrise (No. 6 from <i>Jazzin' About for Trumpet</i> )	Pam Wedgwood: Jazzin' About for Trumpet (Faber)
	10	Stevie Wonder Sir Duke, arr. Ramskill	I Feel Good for Trumpet (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, C, D♭ majors	a 12th	
G major	2 oct.	
B♭, C♯ minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
F minor (harmonic or melodic, at candidate's choice)	◆	
G minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B, C, D♭ majors	a 12th	
G major	2 oct.	
B♭, C♯ minors	a 12th	tongued / slurred
F minor	◆	
G minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of C and D♭	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 164



## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14-16

Candidates may play *one* of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Albrechtsberger Menuet (2nd movt from <i>Concertino</i> )	Albrechtsberger: Concertino (Brass Wind)
	2	J. S. Bach Study in C minor, arr. Piper <b>SOLO</b>	No. 2 from The Well-Tempered Player (Winwood Music)
	3	Berlioz Un bal (from <i>Symphonie fantastique</i> ), arr. Ramskill	Absolutely Trumpet (Brass Wind)
	4	D. Bourgeois Allegro vivace (No.16 from <i>Ace of Trumpets</i> ) <b>SOLO</b>	D. Bourgeois: Ace of Trumpets (Brass Wind)
	5	John Dutton Trends	John Dutton: Trends (Spartan Press), E♭ edition
	6	Gibbons The King's Juell (No. 4 from <i>Keyboard Suite</i> ), arr. Cruft	Gibbons: Keyboard Suite for Trumpet (Stainer & Bell), B♭/C edition
	7	Philip Godfrey Reveille (No.1 from <i>Revelry</i> )	Philip Godfrey: Revelry (Emerson)
	8	Elgar Howarth Study No. 7 (from <i>The Elgar Howarth Way</i> ) <b>SOLO</b>	Elgar Howarth: The Elgar Howarth Way (Brass Wind)
	9	Lucy Pankhurst Irregularity (No.13 from <i>15 Progressive Concert Solos</i> )	Lucy Pankhurst: 15 Progressive Concert Solos (Prima Vista Musikk), B♭ brass edition
	10	Philip Sparke Little Overture (No.1 from <i>Super Solos for Trumpet, Cornet or Flugel Horn</i> )	Philip Sparke: Super Solos for Trumpet, Cornet or Flugel Horn (Anglo Music)
<b>B</b>	1	J. S. Bach Esurientes implevit bonis (from <i>Magnificat</i> ), arr. Blackadder & Gout	Baroque Around the Clock for Trumpet (Brass Wind)
	2	John Barber Kin	John Barber: Five Pieces for Cornet (Astute Music)
	3	Dvořák Rusalka's Song to the Moon (from <i>Rusalka</i> ), arr. Wilson	Shepherd's Song (Winwood Music)
	4	Peter Graham Celtic Dream (from <i>Windows of the World</i> )	Peter Graham: Gramercy Lyric Album (Gramercy Music), B♭ or E♭ $\text{♩}$ / $\text{♩}$ editions
	5	Haydn Andante (2nd movt from <i>Trumpet Concerto in E♭</i> , Hob. VIIe/1)	Haydn: Trumpet Concerto in E♭ (Henle or Universal), B♭/E♭ edition
	6	Hubeau Sarabande (1st movt from <i>Sonata for Trumpet</i> )	Hubeau: Sonata for Trumpet (Durand), B♭/C edition
	7	H. Mancini Moon River, arr. Iveson	Let's Face the Music for Trumpet (Brass Wind)
	8	Jock McKenzie A Cambrian Spiritual (from <i>Soprano Supreme</i> ) <i>upper line in ossias</i>	Jock McKenzie: Soprano Supreme (Con Moto), E♭ edition
	9	Rodney Newton Dimitri	Rodney Newton: Dimitri for Flugelhorn (Wright & Round)
	10	Pam Wedgwood Falling	Pam Wedgwood: After Hours for Trumpet (Faber)
<b>C</b>	1	Leroy Anderson A Trumpeter's Lullaby	Leroy Anderson: A Trumpeter's Lullaby (Alfred)
	2	Deborah Calland Two to Boogie	The Light Touch for Trumpet, Book 2 (Stainer & Bell)
	3	Dukas The Sorcerer's Apprentice, arr. Mayes	On the Darkside (Brass Wind)
	4	Saint-Saëns Danse macabre, Op. 40, arr. Mayes	On the Darkside (Brass Wind)
	5	Getchell Study No.106 (from <i>Second Book of Practical Studies for Cornet and Trumpet</i> ) <b>SOLO</b>	Getchell: Second Book of Practical Studies for Cornet and Trumpet (Alfred-Belwin)
	6	Adam Gorb Chikona	Adam Gorb: A Tango to Bali (Brass Wind)
	7	Siobhan Lamb Saturday's Child	Spectrum for Trumpet (ABRSM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Mahler	Three Angels Sang a Sweet Song (from <i>Des Knaben Wunderhorn</i> ), arr. Wallace & Miller	Fourth Book of Trumpet Solos (The Music Company) 
9 Jock McKenzie	Jota (from <i>Rhythms of Life</i> ) <b>SOLO</b>	Jock McKenzie: Rhythms of Life (Con Moto),  brass edition
10 Allen Vizzutti	Bulgarian Bounce (from <i>20 Dances for Trumpet</i> ) <b>SOLO</b>	Allen Vizzutti: 20 Dances for Trumpet (De Haske)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Trumpet, B♭ Cornet & Flugelhorn	RANGE	ARTICULATION (chosen by the examiner)
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**SCALES**

D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
G, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	

**SCALE IN THIRDS**

B♭ major	1 oct.	tongued / slurred
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**CHROMATIC SCALES**

starting on G and A♭	2 oct.	tongued / slurred
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**WHOLE-TONE SCALES**

starting on G and A♭	2 oct.	tongued / slurred
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**ARPEGGIOS**

D, E♭ majors and minors	a 12th	tongued / slurred
G, A♭/G♯ majors and minors	2 oct.	

**DOMINANT SEVENTHS (resolving on tonic)**

in the keys of G and A♭	a 12th	tongued / slurred
in the key of D♭	2 oct.	

**DIMINISHED SEVENTH**

starting on G♯	2 oct.	tongued / slurred
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E♭ Soprano Cornet	RANGE	ARTICULATION (chosen by the examiner)
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**SCALES**

D♭/C♯, D majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
F major and minor (minor harmonic <i>and</i> melodic)	♦	
A♭/G♯ major and minor (minor harmonic <i>and</i> melodic)	2 oct.	

**SCALE IN THIRDS**

B♭ major	1 oct.	tongued / slurred
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**CHROMATIC SCALES**

starting on F♯ and G	2 oct.	tongued / slurred
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**WHOLE-TONE SCALES**

starting on F♯ and G	2 oct.	tongued / slurred
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E♭ Soprano Cornet	RANGE	ARTICULATION (chosen by the examiner)
<b>ARPEGGIOS</b>		
D♭/C#, D majors and minors	a 12th	
F major and minor	◆	tongued / slurred
A♭/G# major and minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F# and G	a 12th	
in the key of D♭	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G#	2 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play one of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Albrechtsberger Vivace (4th movt from <i>Concertino</i> )	Albrechtsberger: Concertino (Brass Wind)
	2	Arban Moderato in F (No. 6 from <i>14 Studies for Cornet</i> ) SOLO	Arban: 14 Studies for Cornet (Boosey & Hawkes) or Arban: Cornet Method (Boosey & Hawkes)
	3	J. S. Bach Study in E♭, arr. Piper SOLO	No. 7 from The Well-Tempered Player (Winwood Music)
	4	L. Bernstein Rondo for Lifey for Trumpet	L. Bernstein: Rondo for Lifey for Trumpet (Boosey & Hawkes)
	5	Bitsch Molto vivo (No. 20 from <i>Vingt études</i> ) SOLO	Bitsch: Vingt études (Leduc)
	6	Bizet Overture (from <i>Carmen</i> ), arr. Calland	Bizet: Carmen Suite for Trumpet (Stainer & Bell)
	7	D. Bourgeois Presto (3rd movt from <i>Sonatina for Trumpet</i> , Op. 347)	D. Bourgeois: Sonatina for Trumpet, Op. 347 (Brass Wind)
	8	Boyce Trumpet Voluntary, arr. Lawton	No. 13 from Old English Trumpet Tunes, Book 1 (OUP)
	9	Martin Ellerby The Defence of Poesy (from <i>Mercurial Dances</i> )	Martin Ellerby: Mercurial Dances (Brass Wind)
<b>B</b>	10	Charles Ingram Boldly (1st movt from <i>Sonatina for Trumpet</i> )	Charles Ingram: Sonatina for Trumpet (Cimarron Music Press), B♭/C edition
	1	Aroutiounian Aria (No. 1 from <i>Aria et Scherzo</i> )	Aroutiounian: Aria et Scherzo (Leduc)
	2	J. S. Bach Sinfonia, arr. Hesford	Sound the Trumpet (De Haske) ©
	3	Golland Poco lento (from <i>Concerto for Flugelhorn</i> , Op. 87) starting two quavers before letter J; including bracketed notes	Golland: Concerto for Flugelhorn, Op. 87 (Kirklees Music)
	4	J. N. Hummel Andante (2nd movt from <i>Trumpet Concerto in E♭</i> )	J. N. Hummel: Trumpet Concerto in E♭ (Kevin Mayhew), B♭/E♭ edition or J. N. Hummel: Trumpet Concerto in E♭ (Boosey & Hawkes), B♭ edition
	5	Peter Meechan Dream (2nd movt from <i>Manchester Concertino</i> )	Peter Meechan: Manchester Concertino (Peter Meechan Music)
	6	Hugo Nash Demelza	Hugo Nash: Demelza (Kirklees Music), E♭ edition
	7	Daryl Runswick Crushed Velvet (from <i>Suite and Hot</i> )	Daryl Runswick: Suite and Hot (Brass Wind)
	8	Trad. English Scarborough Fair, arr. Broadbent	Scarborough Fair (Kirklees Music)
<b>C</b>	9	Allen Vizzutti Andante (2nd movt from <i>Sonata No. 2</i> )	Allen Vizzutti: Sonata No. 2 (Southern Music)
	10	D. Wright Canzonetta (2nd movt from <i>Cornet Concerto</i> )	D. Wright: Cornet Concerto (Studio Music)
	1	Bozza Badinage	Bozza: Badinage (Leduc), B♭/C edition
	2	Elgar Howarth Study No. 11 (from <i>The Elgar Howarth Way</i> ) SOLO	Elgar Howarth: The Elgar Howarth Way (Brass Wind)
	3	Paul Hughes Night Flight	The Light Touch for Trumpet, Book 2 (Stainer & Bell)
	4	Edward Maxwell Torelli One-Too	Edward Maxwell: Torelli One-Too (Warwick Music)
	5	Cecilia McDowall Marilyn Diptych (from <i>Framed</i> )	Cecilia McDowall: Framed for Trumpet (Brass Wind)
	6	Jock McKenzie Klezmer (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	7	Jock McKenzie Too Hot to Handle! (from <i>Soprano Supreme</i> )	Jock McKenzie: Soprano Supreme (Con Moto), E♭ edition
8	Round The Carnival of Venice (Air and Variations)	Round: The Carnival of Venice (Air and Variations) (Wright & Round)	

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Allen Vizzutti	Funk (from <i>20 Dances for Trumpet</i> ) <i>ignoring lower notes in bb. 17, 30 &amp; 31</i> SOLO	Allen Vizzutti: 20 Dances for Trumpet (De Haske)
10 Woolfenden	Gorky Park (from <i>Landmarks for Trumpet</i> )	Woolfenden: Landmarks for Trumpet (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21–22

Trumpet, B♭ Cornet & Flugelhorn	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D♭/C#, E majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A, B♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D♭/C#, E majors and minors	a 12th	legato-tongued / staccato / slurred
A, B♭ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F# and A	a 12th	legato-tongued / staccato / slurred
in the keys of D and E♭	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>E♭ Soprano Cornet</b>		
<b>SCALES</b>		
B, C, E♭ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A major and minor (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 22	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A♭ and A	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A♭ and A	2 oct.	legato-tongued / staccato / slurred

<b>E♭ Soprano Cornet</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>ARPEGGIOS</b>		
B, C, E♭ majors and minors	a 12th	legato-tongued / staccato / slurred
A major and minor	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 22	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of E, F and A♭	a 12th	legato-tongued / staccato / slurred
in the key of D	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play one of their three pieces on one of the other three instruments. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arban	Allegro in G minor (No.10 from <i>14 Studies for Cornet</i> ) <b>SOLO</b>	Arban: <i>14 Studies for Cornet</i> (Boosey & Hawkes) or Arban: <i>Cornet Method</i> (Boosey & Hawkes)
	2 J. S. Bach	Study in D minor, arr. Piper <b>SOLO</b>	No. 6 from <i>The Well-Tempered Player</i> (Winwood Music)
	3 D. Bourgeois	Allegro vivace (No. 6 from <i>Fantasy Pieces for Trumpet</i> ) <b>SOLO</b>	D. Bourgeois: <i>Fantasy Pieces for Trumpet</i> (Brass Wind)
	4 Chance	Credo	Chance: <i>Credo for B<math>\flat</math> Trumpet</i> (Boosey & Hawkes)
	5 Robert Eaves	Rhapsody <i>with cadenza</i>	Rhapsody for E $\flat$ Soprano Cornet (R. Smith), E $\flat$ edition
	6 Haydn	Allegro (1st movt from <i>Trumpet Concerto in E<math>\flat</math></i> , Hob. VIIe/1)	Haydn: <i>Trumpet Concerto in E<math>\flat</math></i> (Henle or Universal), B $\flat$ /E $\flat$ edition
	7 J. N. Hummel	Allegro con spirito (1st movt from <i>Trumpet Concerto in E<math>\flat</math></i> )	J. N. Hummel: <i>Trumpet Concerto in E<math>\flat</math></i> (Boosey & Hawkes), B $\flat$ edition or J. N. Hummel: <i>Trumpet Concerto in E<math>\flat</math></i> (Kevin Mayhew), B $\flat$ /E $\flat$ edition
	8 Peter Meechan	Fanfare (1st movt from <i>Manchester Concertino</i> )	Peter Meechan: <i>Manchester Concertino</i> (Peter Meechan Music)
	9 Neruda	Vivace (3rd movt from <i>Trumpet Concerto in E<math>\flat</math></i> ) <i>with cadenza</i>	Neruda: <i>Trumpet Concerto in E<math>\flat</math></i> (Musica Rara or Brass Wind), B $\flat$ /E $\flat$ edition
	10 Peeters	Allegro (1st movt from <i>Sonata for Trumpet</i> , Op. 51)	Peeters: <i>Sonata for Trumpet</i> , Op. 51 (Peters)
<b>B</b>	1 Antheil	Dolce espressivo (2nd movt from <i>Sonata for Trumpet</i> )	Antheil: <i>Sonata for Trumpet</i> (Weintraub Publishing)
	2 L. Bernstein	Red, White and Blues <i>as written</i>	Contemporary Music for Trumpet (Boosey & Hawkes)
	3 Copland	Quiet City	Contemporary Music for Trumpet (Boosey & Hawkes)
	4 Martin Ellerby	Arietta (2nd movt from <i>Cornet Concerto</i> )	Martin Ellerby: <i>Cornet Concerto</i> (Studio Music)
	5 William Himes	Ballad (2nd movt from <i>Concertino for Flugelhorn</i> ) <i>with cadenza</i>	William Himes: <i>Concertino for Flugelhorn</i> (Studio Music)
	6 Horovitz	Lento moderato (2nd movt from <i>Trumpet Concerto</i> )	Horovitz: <i>Trumpet Concerto</i> (Novello)
	7 Hubeau	Spiritual (3rd movt from <i>Sonata for Trumpet</i> )	Hubeau: <i>Sonata for Trumpet</i> (Durand), B $\flat$ /C edition
	8 Mahler	Posthorn Solo (from <i>Third Symphony</i> ), trans. Ostrander	Mahler: <i>Posthorn Solo from Third Symphony</i> (Edition Musica)
	9 Peter Meechan	These Mist Covered Mountains	Peter Meechan: <i>These Mist Covered Mountains for E<math>\flat</math> Trumpet</i> (Peter Meechan Music), E $\flat$ edition
	10 Philip Sparke	Saturday Serenade (1st movt from <i>Manhattan</i> )	Philip Sparke: <i>Manhattan</i> (Anglo Music)
<b>C</b>	1 Abreu	Tico Tico, arr. Iveson <i>with cadenza</i>	Abreu: <i>Tico Tico for Trumpet or Cornet</i> (Brass Wind)
	2 Eric Ball	Woodland Song for Flugelhorn or Cornet <i>with cadenza</i>	Eric Ball: <i>Woodland Song for Flugelhorn or Cornet</i> (G & M Brand)
	3 Percy Code	Zelda (Caprice) for Cornet	Percy Code: <i>Zelda (Caprice) for Cornet</i> (Boosey & Hawkes)
	4 Elgar Howarth	Study No.14 (from <i>The Elgar Howarth Way</i> ) <b>SOLO</b>	Elgar Howarth: <i>The Elgar Howarth Way</i> (Brass Wind)
	5 Leidzen	A Happy Day <i>with repeats; with cadenza</i>	Leidzen: <i>A Happy Day</i> (SP&S)
	6 Louiguy	Cherry Pink and Apple Blossom White, arr. Iveson	Louiguy: <i>Cherry Pink and Apple Blossom White</i> (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Cecilia McDowall	Overcoming Red (from <i>Framed</i> ) <i>flutter tonguing optional</i>	Cecilia McDowall: Framed for Trumpet (Brass Wind)
8 Jock McKenzie	Old Feet in New Dancing Shoes (from <i>Soprano Supreme</i> )	Jock McKenzie: Soprano Supreme (Con Moto), E♭ edition
9 Andrea Price	Yama Uta (Mountaineering Song) (from <i>Around the World</i> ) <i>without pedal note</i> SOLO	Andrea Price: Around the World (Kirklees Music)
10 Allen Vizzutti	Polka (from <i>20 Dances for Trumpet</i> ) SOLO	Allen Vizzutti: 20 Dances for Trumpet (De Haske)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21–22

Trumpet, B♭ Cornet & Flugelhorn	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
F♯, B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A♭ major	see p. 21	legato-tongued / staccato / slurred
G harmonic minor		
<b>SCALES IN THIRDS</b>		
A, B♭ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F♯, B and C	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B and C	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
F major and minor	a 12th	legato-tongued / staccato / slurred
F♯, B, C majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A♭ major	see p. 21	legato-tongued / staccato / slurred
G minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of B♭	a 12th	legato-tongued / staccato / slurred
in the keys of B, E and F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F♯, B and C	2 oct.	legato-tongued / staccato / slurred
<b>E♭ Soprano Cornet</b>		
<b>SCALES</b>		
E major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
F♯, G, B♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
G major	see p. 22	legato-tongued / staccato / slurred
G♯ harmonic minor		

E♭ Soprano Cornet	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES IN THIRDS</b>		
A♭, A majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F♯, B♭ and B	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B♭ and B	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
E major and minor	a 12th	legato-tongued / staccato / slurred
F♯, G, B♭ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
G major	see p. 22	legato-tongued / staccato / slurred
G♯ minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of A	a 12th	legato-tongued / staccato / slurred
in the keys of B, C and E♭	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F♯, G and B♭	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Lizzie Davis Andover Amble (No.1 from <i>The Brass Player's Guide to Britain</i> ) SOLO	Lizzie Davis: The Brass Player's Guide to Britain (Lizzie Davis), $\text{♩}$ edition
	2	Jock McKenzie Slavonic Dance (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto), $\text{♩}$ edition
	3	Mozart Theme from a Musical Joke, arr. Lawrance SOLO	Easy Winners (Brass Wind), $\text{♩}$ brass edition
	4	Trad. The Cuckoo, arr. Lawrance candidate to start in round DUET/SOLO	Easy Winners (Brass Wind), $\text{♩}$ brass edition
	5	Sancho Les Matadors (from <i>Minuets, Cotillons and Country Dances</i> ), arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition III
	6	Philip Sparke Morning Minuet (No.1 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	7	Susato La Morisque, arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ brass edition III
	8	Czerny Rise and Shine!, arr. Barratt	Bravo! E♭ Tenor Horn (Boosey & Hawkes)
	9	Haydn Minuet, arr. Barratt	Bravo! E♭ Tenor Horn (Boosey & Hawkes)
	10	Handel Minuet in C, arr. Pearson	No. 4 from The Really Easy Tenor Horn Book (Faber)
<b>B</b>	1	Ascher Alice (Theme from Open All Hours), arr. Lawrance	Win Win (Brass Wind), $\text{♩}$ brass edition III
	2	L. Bernstein One Hand, One Heart (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{♩}$ brass edition III
	3	Tom Davoren Romanza	Shining Brass, Book 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition III
	4	Tom Davoren Waltz for E.	Shining Brass, Book 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition III
	5	W. H. Monk Eventide, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), E♭ $\text{♩}$ edition III
	6	H. Parker Deep Harmony, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), E♭ $\text{♩}$ edition III
	7	Trad. Chinese Xiao Baicai, arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition III
	8	Carol Barratt Serenade	Bravo! E♭ Tenor Horn (Boosey & Hawkes)
	9	Grieg Morning (from <i>Peer Gynt</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
	10	Leslie Pearson Lament	No. 3 from The Really Easy Tenor Horn Book (Faber)
<b>C</b>	1	Lizzie Davis Beefy Bongo (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: Polished Brass (Brass Wind), $\text{♩}$ brass edition
	2	Jock McKenzie Bratwursts (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto), $\text{♩}$ edition
	3	Peter Meechan One, Two, Three! SOLO	Shining Brass, Book 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition
	4	David A. Stowell Strollin'	Shining Brass, Book 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition III
	5	Mark Nightingale A Small Step (No.1 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{♩}$ brass edition
	6	Rendall & Thomas Birdie Song, arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ brass edition III
	7	C. M. Smith & B. Johnson The Barnyard Rag, arr. Pankhurst upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}/\text{♩}$ brass edition III
	8	Ian Lowes Nightfall	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), E♭ Brass Band Instruments edition
	9	Trad. Japanese Koinobori, arr. Morgan	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), E♭ Brass Band Instruments edition
	10	Leslie Pearson Russian Dance	No.1 from The Really Easy Tenor Horn Book (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
C major		
A minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
C major		
A minor	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 161

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Howard Goodall	Blackadder Theme, arr. Lawrance	Winners Galore (Brass Wind),  brass edition <b>III</b>
	2 Jock McKenzie	Rigaudon (from <i>Parpetudes for Beginner Brass</i> ) <b>SOLO</b>	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto),  edition
	3 R. & R. Sherman	It's a Small World, arr. Lawrance	Win Win (Brass Wind),  brass edition <b>III</b>
	4 Tchaikovsky	Overture (from <i>The Nutcracker</i> ), arr. Lawrance	Win Win (Brass Wind),  brass edition <b>III</b>
	5 E. Smyth & C. M. Hamilton	The March of the Women, arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM),  brass edition <b>III</b>
	6 Philip Sparke	The Big Apple (No.11 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	7 Trad. Welsh	Men of Harlech, arr. Lawrance or arr. Sparke <i>upper part in duet</i> <b>DUET/PIANO</b>	Winner Scores All (Brass Wind),  brass edition <b>III</b> or No.58 from Starter Duets for Horns (Anglo Music), E♭/F edition
	8 F. Couperin	Le petit rien, arr. Pearson	No. 7 from The Really Easy Tenor Horn Book (Faber)
	9 Leslie Pearson	Moto perpetuo	No. 5 from The Really Easy Tenor Horn Book (Faber)
	10 John Miller	Bulgarian Dance (No.19 from <i>Simple Studies for Beginner Brass</i> ) <b>SOLO</b>	John Miller: Simple Studies for Beginner Brass (Faber)
<b>B</b>	1 Alden	On a Southern Balcony (No. 4 from <i>Southeastland Sketches</i> ), arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM),  brass edition <b>III</b>
	2 Irvine	Crimond, arr. Douglas <i>upper part in duet</i> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), E♭  edition <b>III</b>
	3 Andrew Lloyd Webber	Love Changes Everything (from <i>Aspects of Love</i> ), arr. Lawrance	Winner Scores All (Brass Wind),  brass edition <b>III</b>
	4 Mozart	Aria (from <i>The Marriage of Figaro</i> ), arr. Lawrance	Winners Galore (Brass Wind),  brass edition <b>III</b>
	5 John Rutter	A Clare Benediction, arr. Lawrance	Win Win (Brass Wind),  brass edition <b>III</b>
	6 Philip Sparke	My Lady's Pavan	Shining Brass, Book 1 (ABRSM),  brass edition <b>III</b>
	7 David A. Stowell	A Walk in the Rain	Shining Brass, Book 1 (ABRSM),  brass edition <b>III</b>
	8 Bart	Where is Love? (from <i>Oliver!</i> ), arr. Lawrance	Easy Winners (Brass Wind),  brass edition <b>III</b>
	9 Geoffrey Kinder	Saudades de Lisboa	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), E♭ Brass Band Instruments edition
	10 Trad.	O Waly, Waly, arr. Wallace & Pearson	No. 2 from Going Solo – Tenor Horn (Faber)
<b>C</b>	1 African-American Spiritual	Wade in the Water, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM),  brass edition <b>III</b>
	2 Blakeson	Chickpea (No.11 from <i>Smooth Groove</i> ) <b>SOLO</b>	Blakeson: Smooth Groove for Horn in E♭ (Brass Wind)
	3 Lizzie Davis	Itchy Scratchy (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind),  brass edition
	4 Dave Gale	Swinging Janos (from <i>JazzFX</i> ) <i>upper part in duet</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Horn in E♭ (Brass Wind)
	5 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All (Brass Wind),  brass edition <b>III</b>
	6 Jock McKenzie	Latin a Go Go (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 1</i> ) <i>upper part</i> <b>DUET</b>	The Jock McKenzie Tutor Book for Young Brass Players, Book 1 (Con Moto),  edition
	7 Mark Nightingale	The Nuthatch (No. 6 from <i>Easy Jazzy Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy Tudes (Warwick Music),  brass edition
	8 Carol Barratt	Hampton Swing	Bravo! E♭ Tenor Horn (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Tom Davoren	Hangin' with Monti	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition 
10 Leslie Pearson	Seven-Up	No. 9 from The Really Easy Tenor Horn Book (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭, D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭, D majors		
A, D minors	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Aldridge	On Parade, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	2 Tom Davoren	Rondo Olympia	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	3 Peter Meechan	Summer Sound SOLO	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	4 Patrick Doyle	Hogwart's March (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	P.19 from Win Win (Brass Wind), $\text{C}$ brass edition III
	5 Dave Gale	Mellowdrama (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX for Horn in E♭ (Brass Wind)
	6 Jock McKenzie	Russian Ballet (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> )	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{C}$ edition III
	7 Philip Sparke	Rondino (No. 22 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	8 Handel	See, the Conqu'ring Hero Comes (from <i>Judas Maccabaeus</i> ), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 1 (ABRSM), E♭/F edition
	9 Schubert	The Trout, arr. Wallace & Pearson	No. 3 from Going Solo – Tenor Horn (Faber)
	10 Vivaldi	Spring, arr. Sparke	No. 4 from Skilful Solos for F or E♭ Horn (Anglo Music), E♭/F edition
<b>B</b>	1 Andersson & Ulvaeus	I have a dream, arr. Lawrance	Win Win (Brass Wind), $\text{C}$ brass edition III
	2 Shostakovich	Waltz (from <i>Jazz Suite No. 2</i> ), arr. Lawrance	P.18 from Win Win (Brass Wind), $\text{C}$ brass edition III
	3 S. Coleridge-Taylor	Oh, the Summer, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	4 F. Price	The Deserted Garden, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	5 Fauré	Pavane, arr. Lawrance	Easy Winners (Brass Wind), $\text{C}$ brass edition III
	6 Lucy Pankhurst	Sicilienne	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	7 John Frith	Broken Dreams	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	8 Andrew Lloyd Webber	The Music of the Night, arr. Lawrance	Winner Scores All (Brass Wind), $\text{C}$ brass edition III
	9 Philip Sparke	A Victorian Ballad	No. 5 from Skilful Solos for F or E♭ Horn (Anglo Music), E♭/F edition
	10 Tchaikovsky	Reverie, arr. Lawrance	Winner Scores All (Brass Wind), $\text{C}$ brass edition III
<b>C</b>	1 Alford	Colonel Bogey, arr. Douglas <i>upper part in duet; with repeat</i> DUET/PIANO	Famous Hymns and Marches (Warwick Music), E♭ $\text{C}$ edition III
	2 Maurice Arnold	A Canadian Boat Song, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	3 Dave Gale	Heads Up (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX for Horn in E♭ (Brass Wind)
	4 Gershwin	They all laughed, arr. Lawrance	Win Win (Brass Wind), $\text{C}$ brass edition III
	5 Joplin	Easy Winners, arr. Lawrance	Easy Winners (Brass Wind), $\text{C}$ brass edition III
	6 Monty Norman	James Bond Theme, arr. Lawrance	Easy Winners (Brass Wind), $\text{C}$ brass edition III
	7 Jock McKenzie	Fiesta for Fun (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> ) <i>upper part</i> DUET	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{C}$ edition
	8 Mark Goddard	Swingin' (No.1 from <i>Party Pieces for Horn in E♭</i> )	Mark Goddard: Party Pieces for Horn in E♭ (Spartan Press)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 John Miller	Rubic Rumba (No. 27 from <i>Simple Studies for Beginner Brass</i> ) SOLO	John Miller: Simple Studies for Beginner Brass (Faber)
10 Mark Nightingale	Ermie's Blues (No. 10 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♫ brass edition

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
Eb, E majors		
C, E minors (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
Eb, E majors		
C, E minors	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	John Frith Jiggedy Jig	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	2	Lucy Pankhurst Folk Song	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	3	R. Goodwin 633 Squadron, arr. Lawrance	Great Winners (Brass Wind), $\text{F}$ brass edition <b>III</b>
	4	Andrea Price Rapsallion	Brass Mix 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	5	Anon. Tom Bawcock's Eve, arr. Tanner	Cornish Pastiche (Spartan Press), E♭ $\text{F}$ brass edition
	6	Anon. Trelawny, arr. Tanner	Cornish Pastiche (Spartan Press), E♭ $\text{F}$ brass edition
	7	Gounod Soldiers' Chorus, arr. Humphries	Cordon Bleu for Horn in E♭ (Brass Wind)
	8	Grieg Norwegian Dance No. 2, arr. Gout	Undercover Hits for Horn in E♭ (Brass Wind)
	9	Schubert Marche militaire, arr. Sparke <i>grace notes optional</i>	No. 16 from Skilful Solos for F or E♭ Horn (Anglo Music), E♭/F edition
	10	Philip Sparke At the Circus	No. 14 from Skilful Solos for F or E♭ Horn (Anglo Music), E♭/F edition
<b>B</b>	1	Chris Augustine Sunday at the Boulevard	Brass Mix 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	2	Peter Graham Doyle's Lament (from <i>Call of the Cossacks</i> )	Peter Graham: Gramercy Lyric Album E♭ (Gramercy Music), $\text{F}/\text{C}$ edition
	3	Grieg Solveig's Song (from <i>Peer Gynt</i> ), arr. Lawrance	Great Winners (Brass Wind), $\text{F}$ brass edition <b>III</b>
	4	David A. Stowell Open Plains	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	5	Tom Davoren Quiet Moment <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition
	6	Puccini Nessun dorma! (from <i>Turandot</i> ), arr. Rickard	All the World's a Stage for Horn in E♭ (Brass Wind)
	7	Claude-Michel Schönberg On my own (from <i>Les Misérables</i> ), arr. Ramskill	More on the Light Side for E♭ Horn (Brass Wind)
	8	Schumann Curious Story (from <i>Kinderscenen</i> ), arr. Lawrance	Winning Matrix for Trumpet etc. (Brass Wind), $\text{F}$ brass edition <b>III</b>
	9	Sondheim Send in the Clowns, arr. Iveson	A Little Light Music for Horn in E♭ (Brass Wind)
	10	Philip Sparke Shepherd's Song (No. 33 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
<b>C</b>	1	Lizzie Davis Solar Shorts (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind), $\text{F}$ brass edition
	2	Alberto Dominguez Frenesi, arr. Lawrance	Great Winners (Brass Wind), $\text{F}$ brass edition <b>III</b>
	3	Shanti Paul Jayasinha Cumbianita para ti	Brass Mix 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	4	Joplin The Entertainer, arr. Lawrance <b>SOLO</b>	Winners Galore (Brass Wind), $\text{F}$ brass edition
	5	Mark Nightingale L'il Basie (No. 13 from <i>Easy Jazzy Styles</i> )	Mark Nightingale: Easy Jazzy Styles (Warwick Music), E♭ $\text{F}$ brass edition
	6	D. Bourgeois Three-Legged Horn (from <i>A Horn-ting We Will Go</i> )	D. Bourgeois: A Horn-ting We Will Go for Tenor Horn (Brass Wind)
	7	John Frith Bragtime	Shining Brass, Book 2 (ABRSM), $\text{F}/\text{C}$ brass edition <b>III</b>
	8	Mark Nightingale Blues for Big-Ears (No. 15 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{F}$ brass edition
	9	Lucy Pankhurst Yo, Ho! (No. 6 from <i>15 Progressive Concert Solos</i> )	Lucy Pankhurst: 15 Progressive Concert Solos (Prima Vista Musikk), E♭ brass edition
	10	Sullivan & Peterik Eye of the Tiger, arr. Ramskill	Action Packed for E♭ Horn (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major	1 oct.	
A♭, B♭ majors	a 12th	
E♭ major	◆	
F minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
A, B minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on B♭	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F major	1 oct.	
A♭, B♭ majors	a 12th	
E♭ major	◆	tongued / slurred
F minor	1 oct.	
A, B minors	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of B♭	1 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 163

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Callum Au Lethe	Brass Mix 2 (ABRSM), /♩ brass edition
	2	Bizet Chanson bohème, arr. Lawrance	Great Winners (Brass Wind), ♩ brass edition
	3	David A. Stowell Jam Bouree	Shining Brass, Book 2 (ABRSM), /♩ brass edition
	4	Peter Meechan Final Thought	Shining Brass, Book 2 (ABRSM), /♩ brass edition
	5	David A. Stowell Flennon Study <i>either version</i> SOLO	Shining Brass, Book 2 (ABRSM), /♩ brass edition
	6	D. Bourgeois On Holiday (from <i>A Horn-ting We Will Go</i> )	D. Bourgeois: A Horn-ting We Will Go for Tenor Horn (Brass Wind)
	7	Lizzie Davis Heads or Tails (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: Polished Brass (Brass Wind), ♩ brass edition
	8	Andrew Duncan The Preposterous Rhinoceros (No. 25 from <i>25 Progressive Studies for New Tenor Horn Players</i> ) SOLO	Andrew Duncan: 25 Progressive Studies for New Tenor Horn Players (Duncan Music Press)
	9	Peter Lawrance Fanfare and Response (from <i>In Concert for Horn in E♭</i> )	Peter Lawrance: In Concert for Horn in E♭ (Brass Wind)
	10	Philip Sparke Party Piece (No. 40 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
<b>B</b>	1	Peter Graham Lady Stewart's Air	Peter Graham: Gramercy Favourites E♭ (Gramercy Music), /♩ edition
	2	Shanti Paul Jayasinha By the River	Brass Mix 2 (ABRSM), /♩ brass edition
	3	Lucy Pankhurst Gone, Not Forgotten	Shining Brass, Book 2 (ABRSM), /♩ brass edition
	4	J. Barry Dances with Wolves, arr. Gout	Undercover Hits for Horn in E♭ (Brass Wind)
	5	Beethoven Romance, arr. Wright	Slow Melody Book No. 2 (G & M Brand)
	6	Elgar Salut d'amour, arr. Green	Classic SH (Brass Wind)
	7	Fauré Après un rêve, arr. Wilson	Fauré: Après un rêve (Winwood Music), E♭/B♭/F edition
	8	Peter Graham Follow the Flame (from <i>The Torchbearer</i> )	Peter Graham: Gramercy Favourites E♭ (Gramercy Music), /♩ edition
	9	Saint-Saëns The Swan (from <i>The Carnival of the Animals</i> ), arr. Hanmer	Saint-Saëns: The Swan (Studio Music), E♭/F edition
10	Sherwin & Maschwitz A Nightingale Sang in Berkeley Square, arr. Iveson	A Little Light Music for Horn in E♭ (Brass Wind)	
<b>C</b>	1	Mark Nightingale The Turkey (No. 22 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♩ brass edition
	2	Shri Sriram Koli	Brass Mix 2 (ABRSM), /♩ brass edition
	3	John Williams Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance	Great Winners (Brass Wind), ♩ brass edition
	4	John Frith Caber Dance	Shining Brass, Book 2 (ABRSM), /♩ brass edition
	5	Dan McGrath & Josh Phillips Theme from Strictly Come Dancing, arr. Iveson	Stranger on the A Train for E♭ Horn or Tuba/E♭ Bass (Brass Wind), ♩ edition
	6	Strayhorn Take the A Train, arr. Iveson	Stranger on the A Train for E♭ Horn or Tuba/E♭ Bass (Brass Wind), ♩ edition
	7	Jock McKenzie Bhangra (from <i>Music Makes the World Go Around</i> ) SOLO	Jock McKenzie: Music Makes the World Go Around (Con Moto), ♩ edition
	8	Mark Nightingale Hillbilly (No. 16 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♩ brass edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Philip Sparke	March of the Toy Soldiers (No. 3 from <i>Super Solos for F or E♭ Horn</i> )	Philip Sparke: Super Solos for F or E♭ Horn (Anglo Music), E♭/F edition
10 Hans Zimmer & Lisa Gerrard	Gladiator, arr. Ramskill	Action Packed for E♭ Horn (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, C, D♭ majors	a 12th	
G major	2 oct.	
B♭, C♯ minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
F minor (harmonic or melodic, at candidate's choice)	◆	
G minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B, C, D♭ majors	a 12th	
G major	2 oct.	
B♭, C♯ minors	a 12th	tongued / slurred
F minor	◆	
G minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of C and D♭	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued / slurred

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 164

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Albinoni	Allegro finale (from <i>Concerto</i> , Op. 7 No. 3), arr. Green	Classic SH (Brass Wind)
	2 Arban	Allegro maestoso (from <i>Fantaisie brillante</i> ) ending at b. 40 SOLO	P. 214 from Arban: Cornet Method (Boosey & Hawkes)
	3 Boccherini	Menuet, arr. Müller	No. 1 from Classical and Romantic Album for Horn (Obrasso-Verlag), E♭/F edition
	4 Handel	La réjouissance <b>and</b> La paix (from <i>Music for the Royal Fireworks</i> ), arr. Harris & Skirrow	Time Pieces for Horn, Vol. 2 (ABRSM), E♭/F edition
	5 Reginald Heath	Air and Rondo	Reginald Heath: Air and Rondo for E♭ Horn (G & M Brand)
	6 B. Marcello	Largo <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata</i> ), arr. Smith	B. Marcello: Sonata for E♭ Horn or French Horn (Obrasso-Verlag)
	7 Jock McKenzie	Hornpipe (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	8 Mozart	The Queen of the Night's Aria (from <i>The Magic Flute</i> ), arr. Golland	Mozart: The Queen of the Night's Aria (Kirklees Music)
	9 Lucy Pankhurst	Irregularity (No. 13 from <i>15 Progressive Concert Solos</i> ) mute optional	Lucy Pankhurst: 15 Progressive Concert Solos (Prima Vista Musikk), E♭ brass edition
	10 Philip Sparke	Little Overture (No. 1 from <i>Super Solos for F or E♭ Horn</i> )	Philip Sparke: Super Solos for F or E♭ Horn (Anglo Music), E♭/F edition
<b>B</b>	1 Hoagy Carmichael	Stardust, arr. Iveson ignoring ossia	A Little Light Music for Horn in E♭ (Brass Wind)
	2 Elgar	Chanson de matin, Op. 15 No. 2, arr. Wallace	E♭ Solo Book (Warwick Music)
	3 Fauré	Pie Jesu (from <i>Requiem</i> ), arr. Green	Music for the Minster (Warwick Music), E♭/F edition
	4 Garner	Misty, arr. Iveson	Paper Moon for Horn in E♭ (Brass Wind)
	5 Peter Graham	A Time for Peace	Peter Graham: Gramercy Solo Album E♭ (Gramercy Music), ♯/♭ edition
	6 arr. Graham	Swedish Hymn	Peter Graham: Gramercy Solo Album E♭ (Gramercy Music), ♯/♭ edition
	7 Peter Graham	Celtic Dream (from <i>Windows of the World</i> )	Peter Graham: Gramercy Lyric Album E♭ (Gramercy Music), ♯/♭ edition
	8 Handel	Lascia ch'io pianga (from <i>Rinaldo</i> ), arr. Fretwell playing higher notes in ossia	Handel: Lascia ch'io pianga (Con Moto)
	9 Hindemith	Ruhig bewegt (1st movt from <i>Sonata for Alto Horn in E♭</i> (1943))	Hindemith: Sonata for Alto Horn in E♭ (1943) (Schott)
	10 H. Mancini	Moon River, arr. Iveson	Let's Face the Music for Horn in E♭ (Brass Wind)
<b>C</b>	1 John Barber	Tricky Tango with printed cadenza	John Barber: Five Pieces for Tenor Horn (Astute Music)
	2 Richard Bissill	Ghost Rider	Hornscape for Horn in E♭ (Brass Wind)
	3 D. Bourgeois	Bubble in the Tube (from <i>A Horn-ting We Will Go</i> )	D. Bourgeois: A Horn-ting We Will Go for Tenor Horn (Brass Wind)
	4 Rebecca Lundberg	Conspiracy SOLO	Tenorissimo Technico (Kirklees Music)
	5 Jock McKenzie	Mazurka (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	6 Mark Nightingale	On the Off-beat (No. 23 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♯ brass edition

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7	Andrea Price	Parkour! (from <i>Adventures for Tenor Horn</i> )	Andrea Price: <i>Adventures for Tenor Horn</i> , Book 2 (Kirklees Music)
8	Phillip Rawle	Cha-Cha (No.1 from <i>Jazz Dances</i> )	Phillip Rawle: <i>Nice 'n' Easy and Jazz Dances for Tenor Horn</i> (Forton Music)
9	Philip Sparke	Chicago Blues (No. 5 from <i>Super Solos for F or E♭ Horn</i> )	Philip Sparke: <i>Super Solos for F or E♭ Horn</i> (Anglo Music), E♭/F edition
10	Waller	Ain't misbehavin', arr. Ledbury	Big Chillers for Horn in E♭ (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
G, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
B♭ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A♭	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on G and A♭	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D, E♭ majors and minors	a 12th	tongued / slurred
G, A♭/G♯ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of G and A♭	a 12th	tongued / slurred
in the key of D♭	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on G♯	2 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arban	Moderato (No. 6 from <i>14 Studies for Cornet</i> ) SOLO	Arban: 14 Studies for Cornet (Boosey & Hawkes) or Arban: Cornet Method (Boosey & Hawkes)
	2 Richard Bissill	The Drawing Room	Hornscape for Horn in E♭ (Brass Wind)
	3 Boccherini	Rondo–Allegro (3rd movt from <i>Concertino</i> ), arr. Müller	Boccherini: Concertino for E♭ or F Horn (Obrasso-Verlag), E♭/F edition
	4 D. Bourgeois	Allegro moderato (1st movt from <i>Sonata for Tenor Horn</i> , Op. 304)	D. Bourgeois: Sonata for Tenor Horn, Op. 304 (Brass Wind)
	5 Peter Meechan	Introduction and Toccata	Peter Meechan: Introduction and Toccata for Tenor Horn (Peter Meechan Music)
	6 Andrea Price	Enter the Dance	Andrea Price: Enter the Dance for Tenor Horn (Yewden Music)
	7 Round	Jenny Jones (Welsh Air Varie)	Round: Jenny Jones (Wright & Round)
	8 Philip Sparke	Air (No. 11 from <i>Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	9 Philip Sparke	Leapfrog (No. 19 from <i>Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	10 Trad.	Banks and Braes, arr. Collinson	Trad.: Banks and Braes for Tenor Horn (Kirklees Music)
<b>B</b>	1 Albinoni	Adagio, arr. Bissill	O Solo Mio for E♭ Horn (Brass Wind)
	2 Corelli	Adagio (from <i>Sonata in D</i> , Op. 5 No. 1), arr. Müller	No. 8 from Classical and Romantic Album for Horn (Obrasso-Verlag), E♭/F edition
	3 Martin Ellerby	Elegy (2nd movt from <i>Tenor Horn Concerto</i> )	Martin Ellerby: Tenor Horn Concerto (Studio Music)
	4 Harbach & Kern	Smoke Gets in Your Eyes, arr. Iveson	Let's Face the Music for Horn in E♭ (Brass Wind)
	5 Paul Lovatt-Cooper	An Untold Story with quasi cadenza	Paul Lovatt-Cooper: An Untold Story for Tenor Horn (Prima Vista Musikk)
	6 Ennio Morricone	Gabriel's Oboe, arr. Bissill	Hornscape for Horn in E♭ (Brass Wind)
	7 Hugo Nash	Demelza	Hugo Nash: Demelza (Kirklees Music)
	8 James Parkinson	On Herme's Wings	Tenorissimo Lyrico (Kirklees Music)
	9 Ravel	Pavane pour une infante défunte, arr. Wilson	Ravel: Pavane pour une infante défunte (Winwood Music), E♭/F edition
	10 Philip Sparke	Aria	Philip Sparke: Aria for E♭ Horn (Anglo Music)
<b>C</b>	1 Allison	Iona, arr. Rimmer	Allison: Iona (Wright & Round)
	2 J. N. Audoire	An Irish Melody ending at b.133	No. 3 from Solos for E♭ Instruments (Salvationist Publishing)
	3 John Barber	Sonata Spiritata	John Barber: Five Pieces for Tenor Horn (Astute Music)
	4 Rube Bloom	Give Me the Simple Life, arr. Bissill	O Solo Mio for E♭ Horn (Brass Wind)
	5 Christopher Bond	Proficiency with printed cadenza	Christopher Bond: Proficiency for Tenor Horn (Prima Vista Musikk), E♭ brass edition
	6 Jock McKenzie	Klezmer (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	7 Jock McKenzie	Samba (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	8 Lucy Pankhurst	Pixie Dust (No. 10 from <i>15 Progressive Concert Solos</i> ) mute, lip bends and flutter tonguing optional	Lucy Pankhurst: 15 Progressive Concert Solos (Prima Vista Musikk), E♭ brass edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Prokofiev	Morning Dance (from <i>Romeo and Juliet</i> ), arr. Bissill	Hornscape for Horn in E♭ (Brass Wind)
10 Ian Raisbeck	Take Me to the Funk <b>SOLO</b>	Tenorissimo Technico (Kirklees Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D♭/C#, E majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A, B♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D♭/C#, E majors and minors	a 12th	legato-tongued / staccato / slurred
A, B♭ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of F# and A	a 12th	legato-tongued / staccato / slurred
in the keys of D and E♭	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arban	Allegro (No. 9 from <i>14 Studies for Cornet</i> ) SOLO	Arban: 14 Studies for Cornet (Boosey & Hawkes) or Arban: Cornet Method (Boosey & Hawkes)
	2 Bellini	Concerto for Horn in E♭, arr. Newsome complete	Bellini: Concerto for Horn in E♭ (Studio Music)
	3 D. Bourgeois	Allegro giocoso (3rd movt from <i>Sonata for Tenor Horn</i> , Op. 304) upper line in ossia	D. Bourgeois: Sonata for Tenor Horn, Op. 304 (Brass Wind)
	4 D. Bourgeois	Allegro vivace (No. 6 from <i>Fantasy Pieces for Trumpet</i> ) SOLO	D. Bourgeois: Fantasy Pieces for Trumpet (Brass Wind)
	5 Etienne Crausaz	Moderato deciso (1st movt from <i>Sonatina for Tenor Horn</i> )	Etienne Crausaz: Sonatina for Tenor Horn (Editions BIM)
	6 Alan Fernie	Caprice for E♭ Horn with cadenza	Alan Fernie: Caprice for E♭ Horn (Obrasso-Verlag)
	7 J. Hartmann	The Return, arr. Stephens with printed cadenzas	J. Hartmann: The Return (Wiederkehr) for E♭ Horn (Obrasso-Verlag)
	8 Philip Sparke	Threes, Fives and Sevens (No. 26 from <i>Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music)
	9 Philip Wilby	Burlesque (2nd movt from <i>Fantasie Concertante</i> ) final note 8va	Philip Wilby: Fantasie Concertante (Winwood Music), E♭/F edition
	10 Philip Wilby	Concert Gallop	Philip Wilby: Concert Gallop (Winwood Music), E♭/B♭ edition
<b>B</b>	1 Chopin	Nocturne in E♭, Op. 9 No. 2, arr. Bates ignoring 8va in bb. 27 & 28	The Jonathan Bates Tenor Horn Solo Album, Vol. 1 (Kirklees Music)
	2 Etienne Crausaz	Largo e misterioso (2nd movt from <i>Sonatina for Tenor Horn</i> ) with printed cadenza	Etienne Crausaz: Sonatina for Tenor Horn (Editions BIM)
	3 John Frith	A Fantasy with printed cadenza	John Frith: A Fantasy for Tenor Horn (Warwick Music)
	4 John Frith	Andante espressivo	John Frith: Andante espressivo for Tenor Horn (Warwick Music)
	5 Philip Harper	Elegy and Episodes ending at b. 56	Philip Harper: Elegy and Episodes (Wright & Round)
	6 Massenet	Meditation (from <i>Thaïs</i> ), arr. Hayes	Massenet: Meditation from Thaïs for Tenor Horn (Larch Music)
	7 Mendelssohn	Andante (2nd movt from <i>Violin Concerto</i> ), arr. Hopkinson	Mendelssohn: Andante from the Violin Concerto (Kirklees Music)
	8 Lucy Pankhurst	Forgotten Oath (2nd movt from <i>Concerto for Tenor Horn</i> ) play high Ds 8vb in bb. 313–316; 8vb optional in bb. 305–306 and 345–347	Lucy Pankhurst: Concerto for Tenor Horn (Prima Vista Musikk), E♭ brass edition
	9 Lucy Pankhurst	Nightlights	Lucy Pankhurst: Nightlights for Tenor Horn (Prima Vista Musikk)
<b>C</b>	1 David Beal	Andante e sostenuto (1st movt from <i>Triptych for Horn</i> ) with printed cadenzas	David Beal: Triptych for Horn (Larch Music)
	2 Robert Collinson	Fantasy for Tenor Horn horn tacet in bb. 88–94	Robert Collinson: Fantasy for Tenor Horn (Kirklees Music)
	3 Hindemith	Lebhaft (2nd movt from <i>Sonata for Alto Horn in E♭</i> (1943))	Hindemith: Sonata for Alto Horn in E♭ (1943) (Schott)
	4 Jock McKenzie	Krivo Horo (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	5 Jock McKenzie	Rock (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), ♯ brass edition
	6 V. Monti	Czardas, arr. Green	It's a Classic (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 G. Richards	Higgijig	G. Richards: Higgijig (Studio Music)
8 Satie	Jack in the Box, arr. Green	Classic SH (Brass Wind)
9 F. Strauss	Introduction, Theme and Variations <i>omitting bb. 1-33 and 106-152</i>	F. Strauss: Introduction, Theme and Variations (Obrasso-Verlag), E♭/F edition
10 B. Wiggins	Rhapsody for Tenor Horn	B. Wiggins: Rhapsody for Tenor Horn (Kirklees Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
F♯, B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A♭ major G harmonic minor	see p. 21	legato-tongued / staccato / slurred
<b>SCALES IN THIRDS</b>		
A, B♭ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F♯, B and C	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B and C	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
F major and minor	a 12th	legato-tongued / staccato / slurred
F♯, B, C majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A♭ major G minor	see p. 21	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of B♭	a 12th	legato-tongued / staccato / slurred
in the keys of B, E and F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F♯, B and C	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Lizzie Davis Andover Amble (No.1 from <i>The Brass Player's Guide to Britain</i> ) SOLO	Lizzie Davis: <i>The Brass Player's Guide to Britain</i> (Lizzie Davis), $\text{♩}$ or $\text{♩}$ editions
	2	Jock McKenzie Slavonic Dance (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), $\text{♩}$ or $\text{♩}$ trombone editions
	3	Mozart Theme from a Musical Joke, arr. Lawrance SOLO	Easy Winners (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions
	4	Trad. The Cuckoo, arr. Lawrance candidate to start in round DUET/PIANO	Easy Winners (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions
	5	Sancho Les Matadors (from <i>Minuets, Cotillons and Country Dances</i> ), arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition III
	6	Philip Sparke Morning Minuet (No.1 from <i>Skilful Studies for Trombone</i> ) SOLO	Philip Sparke: <i>Skilful Studies for Trombone</i> (Anglo Music), $\text{♩}$ / $\text{♩}$ edition
	7	Susato La Morisque, arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions III
	8	Anon. Going Up Camborne Hill, arr. Tanner	Cornish Pastiche (Spartan Press), $\text{♩}$ trombone/tuba or $\text{B}\flat$ brass editions
	9	Philip Sparke Marching Home (No. 7 from <i>Skilful Studies for Trombone</i> ) SOLO	Philip Sparke: <i>Skilful Studies for Trombone</i> (Anglo Music), $\text{♩}$ / $\text{♩}$ edition
10	Adrian Taylor A Short March for Short Arms (No.1 from <i>Simple Studies on Trombone Technique</i> ) SOLO	Adrian Taylor: <i>Simple Studies on Trombone Technique</i> (Warwick Music), $\text{♩}$ or $\text{♩}$ editions	
<b>B</b>	1	Ascher Alice (Theme from <i>Open All Hours</i> ), arr. Lawrance	Win Win (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions III
	2	L. Bernstein One Hand, One Heart (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions III
	3	Tom Davoren Romanza	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition III
	4	Tom Davoren Waltz for E.	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition III
	5	W. H. Monk Eventide, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\text{♩}$ or $\text{B}\flat$ editions III
	6	H. Parker Deep Harmony, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\text{♩}$ or $\text{B}\flat$ editions III
	7	Trad. Chinese Xiao Baicai, arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition III
	8	J. S. Bach Chorale (from <i>St. Matthew Passion</i> ) (arr.)	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), $\text{♩}$ trombone or $\text{♩}$ $\text{B}\flat$ Brass Band Instruments editions
	9	Peter Graham Paris (No. 2 from <i>Cityscapes</i> )	Peter Graham: <i>Cityscapes for B</i> Instrument (Gramercy Music), $\text{♩}$ / $\text{♩}$ edition
10	Humperdinck Evening Prayer (from <i>Hänsel und Gretel</i> ), arr. Lawrance with repeats	Winner Scores All (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions III	
<b>C</b>	1	Lizzie Davis Beefy Bongo (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: <i>Polished Brass</i> (Brass Wind), $\text{♩}$ or $\text{♩}$ brass editions
	2	Jock McKenzie Bratwursts (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), $\text{♩}$ or $\text{♩}$ trombone editions
	3	Peter Meechan One, Two, Three! SOLO	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition
	4	David A. Stowell Strollin'	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition III
	5	Mark Nightingale A Small Step (No.1 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: <i>Easy Jazzy 'Tudes</i> (Warwick Music), $\text{♩}$ or $\text{♩}$ trombone editions

III Piano accompaniment published separately

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6	Rendall & Thomas	Birdie Song, arr. Lawrance	Winners Galore (Brass Wind), $\mathbb{B}\flat$ trombone or $\mathbb{C}$ brass editions <b>!!!</b>
7	C. M. Smith & B. Johnson	The Barnyard Rag, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathbb{B}\flat/\mathbb{C}$ brass edition <b>!!!</b>
8	African-American Spiritual	All Night, All Day, arr. Lawrance	Easy Winners (Brass Wind), $\mathbb{B}\flat$ trombone or $\mathbb{C}$ brass editions <b>!!!</b>
9	Pam Wedgwood	Wrap It Up (from <i>Really Easy Jazzin' About for Trombone</i> )	Pam Wedgwood: Really Easy Jazzin' About for Trombone (Faber), $\mathbb{B}\flat/\mathbb{C}$ edition
10	Zimmer & Morris	I've Got My Eye On You (from <i>Pirates of the Caribbean</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\mathbb{B}\flat$ trombone or $\mathbb{C}$ brass editions <b>!!!</b>

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Bass clef	RANGE	ARTICULATION
<b>SCALES</b>		
$\mathbb{B}\flat$ major		
G minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued
<b>ARPEGGIOS</b>		
$\mathbb{B}\flat$ major		
G minor	1 oct.	tongued
<b>Treble clef</b>		
<b>SCALES</b>		
C major		
A minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued
<b>ARPEGGIOS</b>		
C major		
A minor	1 oct.	tongued

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 161

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Howard Goodall	Blackadder Theme, arr. Lawrance	Winners Galore (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	2 Jock McKenzie	Rigaudon (from <i>Parpetudes for Beginner Brass</i> ) <b>SOLO</b>	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), $\mathcal{T}$ or $\mathcal{B}$ trombone editions
	3 R. & R. Sherman	It's a Small World, arr. Lawrance	Win Win (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	4 Tchaikovsky	Overture (from <i>The Nutcracker</i> ), arr. Lawrance	Win Win (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	5 E. Smyth & C. M. Hamilton	The March of the Women, arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ brass edition <b>III</b>
	6 Philip Sparke	The Big Apple (No.11 from <i>Skilful Studies for Trombone</i> ) <b>SOLO</b>	Philip Sparke: <i>Skilful Studies for Trombone</i> (Anglo Music), $\mathcal{T}$ / $\mathcal{B}$ edition
	7 Trad. Welsh	Men of Harlech, arr. Lawrance or arr. Sparke <i>upper part in duet</i> <b>DUET/PIANO</b>	Winner Scores All (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b> or No.58 from <i>Starter Duets for Trombones or Euphoniums</i> (Anglo Music), $\mathcal{T}$ or $\mathcal{B}$ editions
	8 J. S. Bach	Minuet, arr. Adam & Hannickel	No.13 from <i>Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium</i> (Curnow Music), $\mathcal{T}$ / $\mathcal{B}$ edition <b>III</b>
	9 Bartók	Play (from <i>For Children, Vol. 1</i> ), arr. Harris & Miller	Time Pieces for Trombone, Vol. 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ edition
	10 Osborne & Simon May	Eastenders, arr. Lawrance	Easy Winners (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
<b>B</b>	1 Alden	On a Southern Balcony (No. 4 from <i>Southern Sketches</i> ), arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ brass edition <b>III</b>
	2 Irvine	Crimond, arr. Douglas <i>upper part in duet</i> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), $\mathcal{T}$ or $\mathcal{B}$ $\mathcal{B}$ editions <b>III</b>
	3 Andrew Lloyd Webber	Love Changes Everything (from <i>Aspects of Love</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	4 Mozart	Aria (from <i>The Marriage of Figaro</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	5 John Rutter	A Clare Benediction, arr. Lawrance	Win Win (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	6 Philip Sparke	My Lady's Pavan	Shining Brass, Book 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ brass edition <b>III</b>
	7 David A. Stowell	A Walk in the Rain	Shining Brass, Book 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ brass edition <b>III</b>
	8 Anon.	The Pool of Pilate, arr. Tanner	Cornish Pastiche (Spartan Press), $\mathcal{T}$ : trombone/tuba or $\mathcal{B}$ $\mathcal{B}$ brass editions
	9 Mercury	We Are the Champions, arr. Lawrance	Easy Winners (Brass Wind), $\mathcal{T}$ : trombone or $\mathcal{B}$ brass editions <b>III</b>
	10 Purcell	Fairest Isle (from <i>King Arthur</i> ), arr. Harris & Miller	Time Pieces for Trombone, Vol. 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ edition
<b>C</b>	1 African-American Spiritual	Wade in the Water, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathcal{T}$ / $\mathcal{B}$ brass edition <b>III</b>
	2 Blakeson	Chickpea (No.11 from <i>Smooth Groove</i> ) <b>SOLO</b>	Blakeson: <i>Smooth Groove for Trombone</i> (Brass Wind), $\mathcal{T}$ or $\mathcal{B}$ editions
	3 Lizzie Davis	Itchy Scratchy (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: <i>Polished Brass</i> (Brass Wind), $\mathcal{T}$ or $\mathcal{B}$ brass editions
	4 Dave Gale	Swinging Janos (from <i>JazzFX</i> ) <i>upper part in duet</i> <b>DUET/SOLO</b>	Dave Gale: <i>JazzFX for Trombone</i> (Brass Wind), $\mathcal{T}$ or $\mathcal{B}$ editions

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\mathbb{B}^1$ trombone or $\mathbb{C}^1$ brass editions <b>III</b>
6 Jock McKenzie	Latin a Go Go (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 1</i> ) <i>upper part</i> <b>DUET</b>	The Jock McKenzie Tutor Book for Young Brass Players, Book 1 (Con Moto), $\mathbb{B}^1$ euphonium/trombone or $\mathbb{C}^1$ editions
7 Mark Nightingale	The Nuthatch (No. 6 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathbb{B}^1$ or $\mathbb{C}^1$ trombone editions
8 African-American Spiritual	Go Down Moses, arr. Harris & Miller	Time Pieces for Trombone, Vol. 1 (ABRSM), $\mathbb{B}^1/\mathbb{C}^1$ edition
9 David A. Stowell	High Street <b>SOLO</b>	Shining Brass, Book 1 (ABRSM), $\mathbb{B}^1/\mathbb{C}^1$ brass edition
10 Pam Wedgwood	Easy Tiger (from <i>Really Easy Jazzin' About for Trombone</i> )	Pam Wedgwood: Really Easy Jazzin' About for Trombone (Faber), $\mathbb{B}^1/\mathbb{C}^1$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Bass clef	RANGE	ARTICULATION
<b>SCALES</b>		
Ab, C majors		
G, C minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued
<b>ARPEGGIOS</b>		
Ab, C majors		
G, C minors	1 oct.	tongued

Treble clef	RANGE	ARTICULATION
<b>SCALES</b>		
Bb, D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued
<b>ARPEGGIOS</b>		
Bb, D majors		
A, D minors	1 oct.	tongued

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Aldridge	On Parade, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	2 Tom Davoren	Rondo Olympia	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	3 Peter Meechan	Summer Sound SOLO	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	4 Patrick Doyle	Hogwart's March (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	P.19 from Win Win (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	5 Dave Gale	Mellowdrama (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX for Trombone (Brass Wind), $\text{B}\flat/\text{C}$ editions
	6 Jock McKenzie	Russian Ballet (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> )	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{B}\flat/\text{C}$ euphonium/trombone or $\text{C}$ editions
	7 Philip Sparke	Rondino (No. 22 from <i>Skilful Studies for Trombone</i> ) SOLO	Philip Sparke: Skilful Studies for Trombone (Anglo Music), $\text{B}\flat/\text{C}$ edition
	8 Haydn	Rondino, arr. Mowat	Slide Show for Trombone (Brass Wind), $\text{B}\flat/\text{C}$ editions
	9 Christopher Mowat	The Parson's Nose	Slide Show for Trombone (Brass Wind), $\text{B}\flat/\text{C}$ editions
	10 Mouret	Rondeau, arr. Adam & Hannickel	No. 27 from Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium (Curnow Music), $\text{B}\flat/\text{C}$ edition III
<b>B</b>	1 Andersson & Ulvaeus	I have a dream, arr. Lawrance	Win Win (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	2 Shostakovich	Waltz (from <i>Jazz Suite No. 2</i> ), arr. Lawrance	P.18 from Win Win (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	3 S. Coleridge-Taylor	Oh, the Summer, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	4 F. Price	The Deserted Garden, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	5 Fauré	Pavane, arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	6 Lucy Pankhurst	Sicilienne	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	7 Holst	Jupiter (from <i>The Planets</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	8 Andrew Lloyd Webber	Close Every Door to Me, arr. Lawrance	Winner Scores All (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	9 Tchaikovsky	Reverie, arr. Lawrance	Winner Scores All (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	10 MacDowell	To a Wild Rose (from <i>Woodland Sketches</i> ), arr. Harris & Miller	Time Pieces for Trombone, Vol. 1 (ABRSM), $\text{B}\flat/\text{C}$ edition
<b>C</b>	1 Alford	Colonel Bogey, arr. Douglas <i>upper part in duet; with repeat</i> DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\text{B}\flat/\text{C}$ or $\text{B}\flat/\text{C}$ editions III
	2 Maurice Arnold	A Canadian Boat Song, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition III
	3 Dave Gale	Heads Up (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX for Trombone (Brass Wind), $\text{B}\flat/\text{C}$ editions
	4 Gershwin	They all laughed, arr. Lawrance	Win Win (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III
	5 Joplin	Easy Winners, arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{C}$ trombone or $\text{C}$ brass editions III

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Monty Norman	James Bond Theme, arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat$ trombone or $\text{C}$ brass editions <b>III</b>
7 Jock McKenzie	Fiesta for Fun (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> ) <i>upper part</i> <b>DUET</b>	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{E}$ euphonium/trombone or $\text{C}$ editions
8 Peter Graham	New York (No. 5 from <i>Cityscapes</i> ) <i>grace note optional</i>	Peter Graham: Cityscapes for $\text{B}\flat$ Instrument (Gramercy Music), $\text{B}\flat$ / $\text{C}$ edition
9 Mark Nightingale	The Software Stroll (No. 3 from <i>Jazz@Etudes for Trombone</i> ) <b>SOLO</b>	Mark Nightingale: Jazz@Etudes for Trombone (Warwick Music), $\text{B}\flat$ or $\text{C}$ editions
10 Adrian Taylor	The Boxing Match (No. 18 from <i>Simple Studies on Trombone Technique</i> ) <b>SOLO</b>	Adrian Taylor: Simple Studies on Trombone Technique (Warwick Music), $\text{B}\flat$ or $\text{C}$ editions

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Bass clef	RANGE	ARTICULATION
<b>SCALES</b>		
$\text{D}\flat$ , D majors	1 oct.	tongued
$\text{B}\flat$ , D minors (harmonic or melodic, at candidate's choice)		
<b>CHROMATIC SCALE</b>		
starting on C	1 oct.	tongued
<b>ARPEGGIOS</b>		
$\text{D}\flat$ , D majors	1 oct.	tongued
$\text{B}\flat$ , D minors		
<b>Treble clef</b>		
<b>SCALES</b>		
$\text{E}\flat$ , E majors	1 oct.	tongued
C, E minors (harmonic or melodic, at candidate's choice)		
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	tongued
<b>ARPEGGIOS</b>		
$\text{E}\flat$ , E majors	1 oct.	tongued
C, E minors		

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	John Frith Jiggedy Jig	Shining Brass, Book 2 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	2	Lucy Pankhurst Folk Song	Shining Brass, Book 2 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	3	R. Goodwin 633 Squadron, arr. Lawrance	Great Winners (Brass Wind), $\text{B}\flat$ trombone or $\text{C}$ brass editions
	4	Andrea Price Rapsallion	Brass Mix 2 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	5	E. Bernstein Great Escape March, arr. Lawrance	Great Winners (Brass Wind), $\text{B}\flat$ trombone or $\text{C}$ brass editions
	6	D. Bourgeois Moderato (No. 5 from <i>Bone of Contention</i> ) <b>SOLO</b>	D. Bourgeois: Bone of Contention (Brass Wind), $\text{B}\flat$ or $\text{C}$ editions
	7	M.-A. Charpentier Prelude to Te Deum, arr. Mowat <i>lower line in ossia</i>	Savoir Faire for Trombone/Euphonium (Brass Wind), $\text{B}\flat$ or $\text{C}$ editions
	8	Eric Crees & Peter Gane Gavotte (No. 6.6 from <i>How Trombonists Do It</i> ) <b>SOLO</b>	Eric Crees & Peter Gane: How Trombonists Do It (Brass Wind), $\text{B}\flat$ edition
	9	Philip Sparke Ursa Major (No. 37 from <i>Skilful Studies for Trombone</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Trombone (Anglo Music), $\text{B}\flat/\text{C}$ edition
	10	Warlock Basse Dance (from <i>Capriol Suite</i> ), arr. Mowat	Slide Show for Trombone (Brass Wind), $\text{B}\flat$ or $\text{C}$ editions
<b>B</b>	1	Chris Augustine Sunday at the Boulevard	Brass Mix 2 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	2	Peter Graham Doyle's Lament (from <i>Call of the Cossacks</i> )	Peter Graham: Gramercy Lyric Album B $\flat$ (Gramercy Music), $\text{B}\flat/\text{C}$ edition
	3	Grieg Solveig's Song (from <i>Peer Gynt</i> ), arr. Lawrance	Great Winners (Brass Wind), $\text{B}\flat$ trombone or $\text{C}$ brass editions
	4	David A. Stowell Open Plains	Shining Brass, Book 2 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	5	Anon. Sweet Nightingale, arr. Tanner	Cornish Pastiche (Spartan Press), $\text{B}\flat$ trombone/tuba or B $\flat$ $\text{C}$ brass editions
	6	Molloy Love's Old Sweet Song, arr. Wills	The Victorian Trombone (Faber), $\text{B}\flat/\text{C}$ edition
	7	Mozart Adagio, arr. Sparke	No. 15 from Skilful Solos for Trombone (Anglo Music), $\text{B}\flat/\text{C}$ edition
	8	Philip Sparke Thinking of You	No. 17 from Skilful Solos for Trombone (Anglo Music), $\text{B}\flat/\text{C}$ edition
	9	Sondheim Send in the Clowns, arr. Iveson	A Little Light Music for Trombone (Brass Wind), $\text{B}\flat$ or $\text{C}$ editions
	10	Trad. Amazing Grace, arr. Lusher	No. 3 from Don Lusher's Trombone Album (Boosey & Hawkes), $\text{B}\flat$ edition
<b>C</b>	1	Lizzie Davis Solar Shorts (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind), $\text{B}\flat$ or $\text{C}$ brass editions
	2	Alberto Dominguez Frenesi, arr. Lawrance	Great Winners (Brass Wind), $\text{B}\flat$ trombone or $\text{C}$ brass editions
	3	Shanti Paul Jayasinha Cumbianita para ti	Brass Mix 2 (ABRSM), $\text{B}\flat/\text{C}$ brass edition
	4	Joplin The Entertainer, arr. Lawrance <b>SOLO</b>	Winners Galore (Brass Wind), $\text{B}\flat$ trombone or $\text{C}$ brass editions
	5	Mark Nightingale L'il Basie (No. 13 from <i>Easy Jazzy Styles</i> )	Mark Nightingale: Easy Jazzy Styles (Warwick Music), $\text{B}\flat$ trombone or $\text{C}$ B $\flat$ brass editions
	6	Gershwin Summertime, arr. Iveson	A Little Light Music for Trombone (Brass Wind), $\text{B}\flat$ or $\text{C}$ editions

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Jock McKenzie	Tarantella (from <i>Music Makes the World Go Around</i> ) SOLO	Jock McKenzie: <i>Music Makes the World Go Around</i> (Con Moto), $\mathcal{B}$ or $\mathcal{T}$ editions
8 S. K. Russell & Borroso	Brazil, arr. Ramskill	Latino for Trombone/Euphonium (Brass Wind), $\mathcal{B}$ or $\mathcal{T}$ editions
9 Rob Wiffin	Stroll (No. 2 from <i>20 Trombone Teasers</i> ) SOLO	Rob Wiffin: <i>20 Trombone Teasers</i> (Studio Music), $\mathcal{B}$ / $\mathcal{T}$ edition
10 John Williams	Hedwig's Theme (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i> ), arr. Galliford, Neuburg & Edmondson	Ultimate Movie Instrumental Solos for Trombone (Alfred), $\mathcal{B}$ edition ©

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Bass clef	RANGE	ARTICULATION
<b>SCALES</b>		
F, D $\flat$ majors	1 oct.	
A $\flat$ major	a 12th	
E $\flat$ major	◆	
E $\flat$ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued
E minor (harmonic or melodic, at candidate's choice)	1 oct.*	
G minor (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	tongued
<b>ARPEGGIOS</b>		
F, D $\flat$ majors	1 oct.	
A $\flat$ major	a 12th	
E $\flat$ major	◆	
E $\flat$ minor	1 oct.	tongued
E minor	1 oct.*	
G minor	a 12th	
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of B $\flat$	1 oct.	tongued
◆ one octave and down to the dominant * starting an octave above lowest tonic		

Treble clef	RANGE	ARTICULATION
<b>SCALES</b>		
G, E $\flat$ majors	1 oct.	
B $\flat$ major	a 12th	
F major	◆	
F minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued
F $\sharp$ minor (harmonic or melodic, at candidate's choice)	1 oct.*	
A minor (harmonic or melodic, at candidate's choice)	a 12th	

Treble clef	RANGE	ARTICULATION
<b>CHROMATIC SCALE</b>		
starting on E	1 oct.	tongued
<b>ARPEGGIOS</b>		
G, E♭ majors	1 oct.	
B♭ major	a 12th	
F major	◆	tongued
F minor	1 oct.	
F♯ minor	1 oct.*	
A minor	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of C	1 oct.	tongued

◆ one octave and down to the dominant

\* starting an octave above lowest tonic

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 163

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Callum Au Lethe	Brass Mix 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	2	Bizet Chanson bohème, arr. Lawrance	Great Winners (Brass Wind), $\text{tr}$ trombone or $\text{trb}$ brass editions $\text{III}$
	3	David A. Stowell Jam Bouree	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	4	Peter Meechan Final Thought	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	5	attrib. C. P. E. Bach March, arr. Mowat	Bach for Trombone (Brass Wind), $\text{tr}$ or $\text{trb}$ editions
	6	J. S. Bach Quia fecit mihi magna (from <i>Magnificat</i> , BWV 243), arr. Yeo <i>without trill</i>	Trombone Essentials (G. Schirmer), $\text{tr}$ edition
	7	S. de Haan March (No. 3 from <i>Four Easy Pieces</i> )	S. de Haan: Four Easy Pieces (Warwick Music), $\text{tr}$ edition
	8	Handel The Conquering Hero (from <i>Judas Maccabaeus</i> ), arr. Mowat	Get a Handel on It for Trombone (Brass Wind), $\text{tr}$ or $\text{trb}$ editions
	9	Purcell Rondo (from <i>Abdelazar</i> ), arr. Mowat <i>with repeats</i>	Slide Show for Trombone (Brass Wind), $\text{tr}$ or $\text{trb}$ editions
	10	Sullivan Rataplani! (from <i>Cox and Box</i> ), arr. Wills	The Victorian Trombone (Faber), $\text{tr}$ / $\text{trb}$ edition
<b>B</b>	1	Peter Graham Lady Stewart's Air	Peter Graham: Gramercy Favourites Bb (Gramercy Music), $\text{tr}$ / $\text{trb}$ edition
	2	Shanti Paul Jayasinha By the River	Brass Mix 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	3	Lucy Pankhurst Gone, Not Forgotten	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	4	John Frith Canzona	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	5	Beethoven Romanze, arr. Klaschka	It's T(rombone) Time (Doblinger), $\text{tr}$ edition
	6	Dave Gale Waltz for Woody (from <i>JazzFX</i> ) <b>SOLO</b>	Dave Gale: JazzFX for Trombone (Brass Wind), $\text{tr}$ or $\text{trb}$ editions
	7	Charles Ingram Gently flowing (2nd movt from <i>Sonatina No. 2 for Trombone</i> )	Charles Ingram: Sonatina No. 2 for Trombone (Cimarron Music Press), $\text{tr}$ edition
	8	Mozart Agnus Dei (from <i>Litaniae Lauretanae</i> , K.109), arr. Harris & Miller	Time Pieces for Trombone, Vol. 2 (ABRSM), $\text{tr}$ / $\text{trb}$ edition
	9	Mark Nightingale Junk Email Blues (No.18 from <i>Jazz@Etudes for Trombone</i> ) <b>SOLO</b>	Mark Nightingale: Jazz@Etudes for Trombone (Warwick Music), $\text{tr}$ or $\text{trb}$ editions
	10	Rob Wiffin Simple Song (No. 5 from <i>20 Trombone Teasers</i> ) <b>SOLO</b>	Rob Wiffin: 20 Trombone Teasers (Studio Music), $\text{tr}$ / $\text{trb}$ edition
<b>C</b>	1	Mark Nightingale The Turkey (No. 22 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{tr}$ or $\text{trb}$ trombone editions
	2	Shri Sriram Koli	Brass Mix 2 (ABRSM), $\text{tr}$ / $\text{trb}$ brass edition $\text{III}$
	3	John Williams Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance or arr. Galliford, Neuburg & Edmondson	Great Winners (Brass Wind), $\text{tr}$ trombone or $\text{trb}$ brass editions $\text{III}$ or Ultimate Movie Instrumental Solos for Trombone (Alfred), $\text{tr}$ edition $\text{Ⓞ}$
	4	John Williams The Imperial March (Darth Vader's Theme) (from <i>Star Wars</i> ), arr. Galliford, Neuburg & Edmondson	Ultimate Movie Instrumental Solos for Trombone (Alfred), $\text{tr}$ edition $\text{Ⓞ}$
	5	African-American Spiritual I've got peace like a river, arr. Trigg	No. 9 from Star Search, Book 1 (Salvationist Publishing), $\text{trb}$ edition
	6	Bernie, Pinkard & K. Casey Sweet Georgia Brown, arr. Iveson	Stranger on the A Train for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{trb}$ editions

$\text{III}$  Piano accompaniment published separately

$\text{Ⓞ}$  Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Tom Davoren	Lindy Hop!	Shining Brass, Book 2 (ABRSM), $\mathbb{B}\flat$ / $\mathbb{C}$ brass edition $\blacksquare$
8 Gershwin	Let's Call the Whole Thing Off, arr. Mowat	Slide Show for Trombone (Brass Wind), $\mathbb{B}\flat$ or $\mathbb{C}$ editions
9 Grieg	In the Hall of the Mountain King (from <i>Peer Gynt</i> ), arr. Lawrance	Winning Matrix for Trombone (Brass Wind), $\mathbb{B}\flat$ or $\mathbb{C}$ editions $\blacksquare$
10 Stevie Wonder	Sir Duke, arr. Ramskill	I Feel Good for Trombone (Brass Wind), $\mathbb{B}\flat$ trombone or $\mathbb{C}$ trombone/euphonium editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Bass clef	RANGE	ARTICULATION
<b>SCALES</b>		
A, C majors	a 12th	
F, G majors	2 oct.	
A, C minors (harmonic or melodic, at candidate's choice)	a 12th	tongued
E $\flat$ minor (harmonic or melodic, at candidate's choice)	◆	
G minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on F	2 oct.	tongued
<b>WHOLE-TONE SCALE</b>		
starting on F	2 oct.	tongued
<b>ARPEGGIOS</b>		
A, C majors	a 12th	
F, G majors	2 oct.	
A, C minors	a 12th	tongued
E $\flat$ minor	◆	
G minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of B $\flat$ and C	2 oct.	tongued
<b>DIMINISHED SEVENTH</b>		
starting on F	2 oct.	tongued
◆ one octave and down to the dominant		

Treble clef	RANGE	ARTICULATION
<b>SCALES</b>		
B, D majors	a 12th	
G, A majors	2 oct.	
B, D minors (harmonic or melodic, at candidate's choice)	a 12th	tongued
F minor (harmonic or melodic, at candidate's choice)	◆	
A minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	tongued

Treble clef	RANGE	ARTICULATION
<b>WHOLE-TONE SCALE</b>		
starting on G	2 oct.	tongued
<b>ARPEGGIOS</b>		
B, D majors	a 12th	
G, A majors	2 oct.	
B, D minors	a 12th	tongued
F minor	◆	
A minor	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of C and D	2 oct.	tongued
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 164

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on a bass trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bizet	Chanson du Toreador, arr. Mowat	Savoir Faire for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	2 Bordogni	Allegro (No. 5 from <i>Melodious Etudes for Trombone, Book 1</i> ), trans. Rochut <b>SOLO</b>	Bordogni: Melodious Etudes for Trombone, Book 1 (Carl Fischer), $\text{♩}$ edition
	3 D. Bourgeois	Allegretto (No. 24 from <i>Splinters of Bone</i> , Op.130) <b>SOLO</b>	D. Bourgeois: Splinters of Bone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	4 D. Bourgeois	Allegro molto (No. 3 from <i>Hear Today and Bone Tomorrow</i> ) <b>SOLO</b>	D. Bourgeois: Hear Today and Bone Tomorrow (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	5 Dvořák	Humoresque, arr. Lusher	No. 5 from Don Lusher's Trombone Album (Boosey & Hawkes), $\text{♩}$ edition
	6 Gossec	Tambourin, arr. Raph	Repertoire Classics for Trombone (Carl Fischer), $\text{♩}$ edition $\text{Ⓢ}$
	7 Handel	The Harmonious Blacksmith, arr. Mowat	Get a Handel on It for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	8 Jock McKenzie	Halling (from <i>Music Makes the World Go Around</i> ) <b>SOLO</b>	Jock McKenzie: Music Makes the World Go Around (Con Moto), $\text{♩}$ or $\text{♩}$ editions
	9 Jim Parker	Fantango	Jazzed Up Too for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	10 Adrian Taylor	Articulation (Advanced) (No. 8, P. 28 from <i>Melodic Studies on Trombone Technique</i> ) <b>SOLO</b>	Adrian Taylor: Melodic Studies on Trombone Technique (Warwick Music), $\text{♩}$ or $\text{♩}$ editions
<b>B</b>	1 J. S. Bach	Arioso (from <i>Concerto in F minor</i> ), arr. Smith	No. 7 from Solos for the Trombone Player (G. Schirmer), $\text{♩}$ edition
	2 J. S. Bach	Sarabande (from <i>French Suite No. 1</i> ), arr. Mowat <i>with repeats</i>	Bach for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	3 Garner	Misty, arr. Iveson	Paper Moon for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	4 Handel	Ombra mai fu (from <i>Serse</i> ), arr. Mowat	Get a Handel on It for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	5 Liz Johnson	February Dream	Liz Johnson: February Dream (Composers Edition), $\text{♩}$ edition
	6 H. Mancini	Moon River, arr. Iveson	Let's Face the Music for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	7 Christopher Mowat	Bone Idyll	Slide Show for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	8 Rimsky-Korsakov	Andante cantabile (2nd movt from <i>Trombone Concerto</i> ) <i>with cadenza</i>	Rimsky-Korsakov: Concerto for Trombone (Brass Wind), $\text{♩}$ / $\text{♩}$ edition or No. 11 from Solos for the Trombone Player, arr. Smith (G. Schirmer), $\text{♩}$ edition
	9 Stephen Roberts	Sarabande	Stephen Roberts: Sarabande (Tanglewind Music), $\text{♩}$ / $\text{♩}$ edition
	10 Vivaldi	Largo (from <i>Cello Concerto in E♭</i> ), arr. Wills	The Baroque Trombone (Faber), $\text{♩}$ edition
<b>C</b>	1 C. Coleman & Fields	Big Spender, arr. Mowat	SmartBone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	2 J. A. Greenwood	The Acrobat	J. A. Greenwood: The Acrobat (Wright & Round), $\text{♩}$ / $\text{♩}$ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
3 Charles Ingram	Last Call (3rd movt from <i>Sonatina No.1 for Trombone</i> )	Charles Ingram: <i>Sonatina No.1 for Trombone</i> (Cimarron Music Press), $\text{♩}$ edition
4 McHugh & Fields	On the Sunny Side of the Street, arr. Iveson	The Sunny Side of the Street for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
5 Mark Nightingale	Hard Drive (No.16 from <i>Jazz@Etudes for Trombone</i> ) <b>SOLO</b>	Mark Nightingale: <i>Jazz@Etudes for Trombone</i> (Warwick Music), $\text{♩}$ or $\text{♩}$ editions
6 Mark Nightingale	Broadband Bossa (No.19 from <i>Jazz@Etudes for Trombone</i> ) <b>SOLO</b>	Mark Nightingale: <i>Jazz@Etudes for Trombone</i> (Warwick Music), $\text{♩}$ or $\text{♩}$ editions
7 Peter Thorne	Fast and Rhythmic (1st movt from <i>Shades of Indigo</i> )	Peter Thorne: <i>Shades of Indigo</i> (Warwick Music), $\text{♩}$ edition
8 Philip Sparke	Chicago Blues (No. 5 from <i>Super Solos for Trombone</i> )	Philip Sparke: <i>Super Solos for Trombone</i> (Anglo Music), $\text{♩}$ / $\text{♩}$ edition
9 Allen Vizzutti	Cancan <b>SOLO</b>	No. 2 from <i>Melodic Studies for Trombone</i> (De Haske), $\text{♩}$ edition
10 Washington & Bassman	I'm Getting Sentimental Over You, arr. Ledbury	Big Chillers for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
C, D $\flat$ /C $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued
F, F $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / legato-tongued
<b>SCALE IN THIRDS</b>		
A $\flat$ major	1 oct.	tongued / legato-tongued
<b>CHROMATIC SCALES</b>		
starting on F and F $\sharp$	2 oct.	tongued / legato-tongued
<b>WHOLE-TONE SCALES</b>		
starting on F and F $\sharp$	2 oct.	tongued / legato-tongued
<b>ARPEGGIOS</b>		
C, D $\flat$ /C $\sharp$ majors and minors	a 12th	tongued / legato-tongued
F, F $\sharp$ majors and minors	2 oct.	tongued / legato-tongued
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of F and F $\sharp$	a 12th	tongued / legato-tongued
in the key of B	2 oct.	tongued / legato-tongued
<b>DIMINISHED SEVENTH</b>		
starting on F $\sharp$	2 oct.	tongued / legato-tongued
<b>Treble clef</b>		
<b>SCALES</b>		
D, E $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued
G, A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / legato-tongued
<b>SCALE IN THIRDS</b>		
B $\flat$ major	1 oct.	tongued / legato-tongued

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>CHROMATIC SCALES</b>		
starting on G and A $\flat$	2 oct.	tongued / legato-tongued
<b>WHOLE-TONE SCALES</b>		
starting on G and A $\flat$	2 oct.	tongued / legato-tongued
<b>ARPEGGIOS</b>		
D, E $\flat$ majors and minors	a 12th	tongued / legato-tongued
G, A $\flat$ /G $\sharp$ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of G and A $\flat$	a 12th	tongued / legato-tongued
in the key of D $\flat$	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on G $\sharp$	2 oct.	tongued / legato-tongued

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on a bass trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Prelude in A $\flat$ (from <i>48 Preludes and Fugues, Book 1</i> ), arr. Mowat	Bach for Trombone (Brass Wind), $\text{tr}$ or $\text{tr}$ editions
	2 Copland	Hoe-Down, arr. McMillen	Across the Pond 02 for Trombone (Brass Wind), $\text{tr}$ or $\text{tr}$ editions
	3 Corelli	Sarabanda <b>and</b> Gigue (3rd <b>and</b> 4th movts from <i>Sonata in G minor</i> ), arr. Mortimer	Corelli: Sonata in G minor (Editions Marc Reift), $\text{tr}$ / $\text{tr}$ edition
	4 Dorothy Gates	This is the Day <i>grace notes optional</i>	No.14 from Star Search, Book 1 (Salvationist Publishing), $\text{tr}$ edition
	5 Handel	Sound an Alarm (from <i>Judas Maccabaeus</i> ), arr. Mowat	Get a Handel on It for Trombone (Brass Wind), $\text{tr}$ or $\text{tr}$ editions
	6 Charles Ingram	Stepping Out (1st movt from <i>Sonatina No.1 for Trombone</i> )	Charles Ingram: Sonatina No.1 for Trombone (Cimarron Music Press), $\text{tr}$ edition
	7 L. Mozart	Allegro (1st movt from <i>Serenade for Trombone</i> ), arr. Clack	L. Mozart: Serenade for Trombone (Winwood Music), $\text{tr}$ / $\text{tr}$ edition
	8 Stephen Roberts	Toreadors	Stephen Roberts: Toreadors for Trombone/Euphonium/Baritone (Composers Edition), $\text{tr}$ / $\text{tr}$ edition
	9 Rossini	Tarantella, arr. Raph	Repertoire Classics for Trombone (Carl Fischer), $\text{tr}$ edition $\text{\textcircled{C}}$
	10 Trad. Welsh	Variations on The Ash Grove, arr. Iveson	Just Brass: Trombone Solos, Vol. 1 (Chester), $\text{tr}$ / $\text{tr}$ edition
<b>B</b>	1 Berlioz	Recitative and Prayer, arr. Smith	No. 9 from Solos for the Trombone Player (G. Schirmer), $\text{tr}$ edition
	2 Bordogni	Andantino con moto (No. 9 from <i>Melodious Etudes for Trombone, Book 1</i> ), trans. Rochut <b>SOLO</b>	Bordogni: Melodious Etudes for Trombone, Book 1 (Carl Fischer), $\text{tr}$ edition
	3 Bruckner	Ave Maria, arr. Mortimer	Bruckner: Ave Maria (Editions Marc Reift), $\text{tr}$ / $\text{tr}$ edition
	4 Carolina Calvache	Trombonsillo	Carolina Calvache: Trombonsillo (Calvachmusic), $\text{tr}$ / $\text{tr}$ edition
	5 Castèrède	Andante sostenuto (2nd movt from <i>Sonatine for Trombone</i> )	Castèrède: Sonatine for Trombone (Leduc), $\text{tr}$ edition
	6 Debussy	Clair de Lune, arr. Bennett	Chris Jeans Melodies for Trombone (Kirklees Music), $\text{tr}$ / $\text{tr}$ edition
	7 Gluck	Che farò (from <i>Orfeo ed Euridice</i> ), arr. Wills	The Baroque Trombone (Faber), $\text{tr}$ edition
	8 Harbach & Kern	Smoke Gets in Your Eyes, arr. Iveson	Let's Face the Music for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{tr}$ editions
	9 Clive Jenkins	In Roseland <i>with printed cadenza</i>	Clive Jenkins: In Roseland (Goodmusic), $\text{tr}$ edition
	10 Ravel	Pavane pour une infante défunte, arr. Mowat	Savoir Faire for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{tr}$ editions
<b>C</b>	1 Martin Ellerby	Variété (4th movt from <i>Trombone Sonata</i> ) <i>flutter tonguing optional; last note may be played 8va</i>	Martin Ellerby: Sonata (in five movements) for Trombone (MEM), $\text{tr}$ / $\text{tr}$ edition
	2 Peter Kneale	Bluejohn <i>with cut at F2</i>	Peter Kneale: Bluejohn (Peter Kneale Music), $\text{tr}$ / $\text{tr}$ edition
	3 Bertrand Moren	Wild Dances <b>SOLO</b>	No.18 from Melodic Studies for Trombone (De Haske), $\text{tr}$ edition
	4 R. Newsome	Tenor Trombone Rag	R. Newsome: Tenor Trombone Rag (Studio Music), $\text{tr}$ / $\text{tr}$ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Mark Nightingale	Scart Stomp (No. 23 from <i>Jazz@Etudes for Trombone</i> ) <b>SOLO</b>	Mark Nightingale: <i>Jazz@Etudes for Trombone</i> (Warwick Music), $\mathcal{B}$ or $\mathcal{C}$ editions
6 Mark Nightingale	Burn, Burn, Burn (No. 25 from <i>Jazz@Etudes for Trombone</i> ) <b>SOLO</b>	Mark Nightingale: <i>Jazz@Etudes for Trombone</i> (Warwick Music), $\mathcal{B}$ or $\mathcal{C}$ editions
7 Jim Parker	Dances with Bears <i>flutter tonguing optional</i>	Jazzed Up Too for Trombone (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ editions
8 Peter Thorne	Quick Swing (3rd movt from <i>Shades of Indigo</i> )	Peter Thorne: <i>Shades of Indigo</i> (Warwick Music), $\mathcal{B}$ edition
9 Rob Wiffin	A Simmer Tree (No.10 from <i>20 Trombone Teasers</i> ) <b>SOLO</b>	Rob Wiffin: <i>20 Trombone Teasers</i> (Studio Music), $\mathcal{B}$ / $\mathcal{C}$ edition
10 Philip Wilby	Cool Shades	The Brett Baker Trombone Collection, Vol. 1 (Kirklees Music), $\mathcal{C}$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19, 21 & 23

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
G, A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
C major	see p. 23	tongued / legato-tongued / staccato
<b>SCALE IN THIRDS</b>		
F major	2 oct.	tongued / legato-tongued / staccato
<b>CHROMATIC SCALES</b>		
starting on G and A $\flat$	2 oct.	tongued / legato-tongued / staccato
<b>WHOLE-TONE SCALES</b>		
starting on G and A $\flat$	2 oct.	tongued / legato-tongued / staccato
<b>ARPEGGIOS</b>		
B, D majors and minors	a 12th	tongued / legato-tongued / staccato
G, A $\flat$ /G $\sharp$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
C major	see p. 23	tongued / legato-tongued / staccato
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E and G	a 12th	tongued / legato-tongued / staccato
in the keys of C and D $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on G and G $\sharp$	2 oct.	tongued / legato-tongued / staccato
<b>Treble clef</b>		
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , E majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 21	tongued / legato-tongued / staccato
<b>SCALE IN THIRDS</b>		
G major	2 oct.	tongued / legato-tongued / staccato
<b>CHROMATIC SCALES</b>		
starting on A and B $\flat$	2 oct.	tongued / legato-tongued / staccato
<b>WHOLE-TONE SCALES</b>		
starting on A and B $\flat$	2 oct.	tongued / legato-tongued / staccato
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , E majors and minors	a 12th	tongued / legato-tongued / staccato
A, B $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 21	tongued / legato-tongued / staccato
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F $\sharp$ and A	a 12th	tongued / legato-tongued / staccato
in the keys of D and E $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B $\flat$	2 oct.	tongued / legato-tongued / staccato

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on a bass trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bordogni	Allegro moderato (No. 55 from <i>Melodious Etudes for Trombone, Book 1</i> ), trans. Rochut <b>SOLO</b>	Bordogni: Melodious Etudes for Trombone, Book 1 (Carl Fischer), $\text{♩}$ edition
	2 D. Bourgeois	Moderato con moto (No. 8 from <i>Hear Today and Bone Tomorrow</i> ) <b>SOLO</b>	D. Bourgeois: Hear Today and Bone Tomorrow (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	3 Gareth Churcher	Klavji <i>with printed cadenza</i>	The Brett Baker Trombone Collection, Vol. 2 (Kirklees Music), $\text{♩}$ edition
	4 Dorothy Gates	The Road (1st movt from <i>Servant of Peace: Concerto for Trombone</i> )	Dorothy Gates: <i>Servant of Peace: Concerto for Trombone</i> (Atiqa Music), $\text{♩}$ edition
	5 Guilmant	Morceau symphonique (Concert Piece), Op. 88 <i>starting at Allegro moderato, b. 39</i>	Guilmant: Morceau symphonique, Op. 88 (Editions Marc Reift or Brass Wind), $\text{♩}$ / $\text{♩}$ edition or No. 15 from Solos for the Trombone Player, arr. Smith (G. Schirmer), $\text{♩}$ edition
	6 Handel	Adagio and Allegro (from <i>Flute Sonata</i> , HWV 363b), arr. Mowat	Get a Handel on It for Trombone (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	7 Larsson	Preludium (Allegro pomposo) (1st movt from <i>Concertino for Trombone</i> , Op. 45 No. 7)	Larsson: <i>Concertino for Trombone</i> , Op. 45 No. 7 (Gehrmans), $\text{♩}$ edition
	8 B. Marcello	Sonata No. 5 (in B $\flat$ ), arr. Mortimer <i>complete</i>	B. Marcello: Sonata No. 5 in B $\flat$ (Editions Marc Reift), $\text{♩}$ / $\text{♩}$ edition
	9 E. Reiche	Rondo (3rd movt from <i>Trombone Concerto No. 2 in A</i> ) <i>with repeats</i>	E. Reiche: Concerto No. 2 in A (IMC), $\text{♩}$ edition or No. 12 from Solos for the Trombone Player, arr. Smith (G. Schirmer), $\text{♩}$ edition
	10 Philip Sparke	Threes, Fives and Sevens (No. 26 from <i>Super Studies for Trombone</i> ) <b>SOLO</b>	Philip Sparke: <i>Super Studies for Trombone</i> (Anglo Music), $\text{♩}$ / $\text{♩}$ edition
<b>B</b>	1 Darrol Barry	Lento (2nd movt from <i>Trombone Concerto</i> )	Darrol Barry: <i>Trombone Concerto</i> (Studio Music), $\text{♩}$ / $\text{♩}$ edition
	2 Brian Chapple	Allegro giocoso (1st movt from <i>A Bit of a Blow for Trombone</i> )	Brian Chapple: <i>A Bit of a Blow for Trombone</i> (Bosworth), $\text{♩}$ / $\text{♩}$ edition
	3 Ferdinand David	Marcia funebre (Andante) (2nd movt from <i>Trombone Concertino</i> , Op. 4)	Ferdinand David: <i>Concertino</i> , Op. 4 for Trombone (Editions Marc Reift or Brass Wind), $\text{♩}$ / $\text{♩}$ edition or Ferdinand David: <i>Concertino</i> , Op. 4 for Trombone (IMC), $\text{♩}$ edition
	4 Martin Ellerby	Chaconne (2nd movt from <i>Trombone Concerto</i> )	Martin Ellerby: <i>Trombone Concerto</i> (Studio Music), $\text{♩}$ edition
	5 L. Grøndahl	Quasi una Leggenda (2nd movt from <i>Trombone Concerto</i> )	L. Grøndahl: <i>Trombone Concerto</i> (Edition-S), $\text{♩}$ edition
	6 Holst	Concertante, arr. Roberts <i>starting at Allegro gioioso ma maestoso</i>	Holst: <i>Concertante for Trombone</i> (Warwick Music), $\text{♩}$ or $\text{♩}$ editions
	7 Jean-François Michel	Prélude <i>and</i> Romance (1st <i>and</i> 2nd movts from <i>Prélude, Romance &amp; Bacchanale</i> ) <i>with cadenza</i>	Jean-François Michel: <i>Prélude, Romance &amp; Bacchanale</i> (Editions BIM), $\text{♩}$ edition
	8 W. G. Still	Romance, arr. Yeo <i>with trills</i>	W. G. Still: <i>Romance for Trombone</i> (IMC), $\text{♩}$ edition
	9 Verdi	Celeste Aida, arr. Golland	The Norman Law Trombone Collection (Kirklees Music), $\text{♩}$ edition
	10 Weber	Romance	Weber: <i>Romance for Trombone</i> (Brass Wind), $\text{♩}$ / $\text{♩}$ edition or Weber: <i>Romance for Trombone</i> (Editions Marc Reift), $\text{♩}$ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Belcke	Allegro con spirito (No. 35 from <i>Posaunen-Etüden</i> 1) <b>SOLO</b>	Posaunen-Etüden 1 (DVfM), $\text{F}^\sharp$ edition
2 Castèrède	Allegro vivo (1st movt from <i>Sonatine for Trombone</i> )	Castèrède: Sonatine for Trombone (Leduc), $\text{F}^\sharp$ edition
3 Tony Cliff	In a relaxed swing style (1st movt from <i>Jazz Silhouettes</i> )	Tony Cliff: Jazz Silhouettes (Studio Music), $\text{F}^\sharp$ edition
4 Robert Collinson	Impromptu No.1 <i>8vb optional in b. 36</i>	Robert Collinson: Three Impromptus (Kirklees Music), $\text{F}^\sharp$ edition
5 Frank Gulino	Allegro (3rd movt from <i>Trombone Sonata No.1: The Journey</i> ) <i>last two bars may be played 8vb</i>	Frank Gulino: Trombone Sonata No.1: The Journey (Cimarron Music Press), $\text{F}^\sharp$ edition
6 A. Jørgensen	Romance, Op. 21	A. Jørgensen: Romance, Op. 21 (Hansen), $\text{F}^\sharp$ edition
7 Rodney Newton	Dick Turpin's Ride to York	Rodney Newton: Dick Turpin's Ride to York (Wright & Round), $\text{F}^\sharp$ edition
8 Anthony Plog	Divergent Roads	Anthony Plog: Divergent Roads for Trombone (Editions BIM), $\text{F}^\sharp$ edition
9 Jiggs Whigham	Steve <b>and</b> Fast Swing (4th <b>and</b> 5th movts from <i>Suite for Trombone</i> )	Jiggs Whigham: Suite for Trombone (Schott), $\text{F}^\sharp$ edition
10 Rob Wiffin	Shout! <i>last 3 notes 8vb</i>	Rob Wiffin: Shout! (Studio Music), $\text{F}^\sharp/\text{F}$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19, 21 & 23

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E $\flat$ major and minor (minor harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
E, A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
F $\sharp$ major	see p. 23	tongued / legato-tongued / staccato
F harmonic minor		
<b>SCALES IN THIRDS</b>		
F $\sharp$ , A $\flat$ majors	2 oct.	tongued / legato-tongued / staccato
<b>CHROMATIC SCALES</b>		
starting on E, A and B $\flat$	2 oct.	tongued / legato-tongued / staccato
<b>WHOLE-TONE SCALES</b>		
starting on A and B $\flat$	2 oct.	tongued / legato-tongued / staccato
<b>ARPEGGIOS</b>		
E $\flat$ major and minor	a 12th	tongued / legato-tongued / staccato
E, A, B $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
F $\sharp$ major	see p. 23	tongued / legato-tongued / staccato
F minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of A $\flat$	a 12th	tongued / legato-tongued / staccato
in the keys of A, D and E $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E, A and B $\flat$	2 oct.	tongued / legato-tongued / staccato

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major and minor (minor harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
F#, B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A♭ major	see p. 21	tongued / legato-tongued / staccato
G harmonic minor		
<b>SCALES IN THIRDS</b>		
A♭, B♭ majors	2 oct.	tongued / legato-tongued / staccato
<b>CHROMATIC SCALES</b>		
starting on F#, B and C	2 oct.	tongued / legato-tongued / staccato
<b>WHOLE-TONE SCALES</b>		
starting on B and C	2 oct.	tongued / legato-tongued / staccato
<b>ARPEGGIOS</b>		
F major and minor	a 12th	tongued / legato-tongued / staccato
F#, B, C majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A♭ major	see p. 21	tongued / legato-tongued / staccato
G minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of B♭	a 12th	tongued / legato-tongued / staccato
in the keys of B, E and F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F#, B and C	2 oct.	tongued / legato-tongued / staccato

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on a tenor trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 D. Bourgeois	Adagio (No.1 from <i>Fantasy Pieces for Bass Trombone</i> ) <b>SOLO</b>	D. Bourgeois: Fantasy Pieces for Bass Trombone (Brass Wind)
	2 Jacob	V.I.P. (No.1 from <i>Cameos for Bass Trombone</i> )	Jacob: Cameos for Bass Trombone (Emerson)
	3 J. B. Loeillet	Cantabile (1st movt from <i>Sonata in Ab</i> ), arr. Sturzenegger	J. B. Loeillet: Sonata (in Ab) for Bass Trombone (Editions Marc Reift)
	4 Telemann	Andante (1st movt from <i>Sonata in F minor</i> ), arr. Mortimer	Telemann: Sonata in F minor for Bass Trombone (Editions Marc Reift)
	5 Warrack	Grade 6 Study <b>SOLO</b>	Studies for Bass Trombone (ABRSM)
	6 Weissenborn	Allegretto (No. 2 from <i>12 Studies for Bass Trombone</i> ), arr. Lake <b>SOLO</b>	Weissenborn: 12 Studies for Bass Trombone (Neuschel Music)
<b>B</b>	1 A. Beach	Arctic Night (No.1 from <i>Eskimos</i> , Op. 64), arr. Sauer	A. Beach: Eskimos, Op. 64 for Tuba/Bass Trombone (Cherry Classics Music)
	2 Bordogni	Allegretto (No. 4 from <i>Melodious Etudes for Bass Trombone</i> ), arr. Ostrander <b>SOLO</b>	Bordogni: Melodious Etudes for Bass Trombone (Carl Fischer)
	3 Chaminade	Méditation (No. 5 from <i>Six romances sans paroles</i> , Op. 76), arr. Sauer	Chaminade: Six Romances Without Words, Op. 76 for Tuba/Bass Trombone (Cherry Classics Music)
	4 Robert Eaves	Introduction and Burlesque <i>starting 3 bars before Fig. 2</i>	Robert Eaves: Introduction and Burlesque for Bass Trombone (G & M Brand)
	5 Tailleferre	Berceuse, arr. Sauer	Tailleferre: Berceuse et Pastorale for Tuba/Bass Trombone (Cherry Classics Music)
	6 Alec Wilder	4th movt (from <i>Sonata for Bass Trombone</i> )	Alec Wilder: Sonata for Bass Trombone (Margun Classics)
<b>C</b>	1 Armitage	Way Down Blues	Armitage: Way Down Blues for Bass Trombone (Editions Marc Reift)
	2 Jean-Michel Defaye	Danse profane (No. 2 from <i>Deux Danses for Bass Trombone</i> )	Jean-Michel Defaye: Deux Danses for Bass Trombone (Leduc)
	3 Dukas	Theme from The Sorcerer's Apprentice, arr. Green	Power Bass – Solos for Bass Trombone (Brass Wind)
	4 C. Porter	Anything Goes, arr. Green	Power Bass – Solos for Bass Trombone (Brass Wind)
	5 Jonathan Warburton	Almost Swing!	Jonathan Warburton: Almost Swing! for Bass Trombone (Warwick Music)
	6 Woolfenden	Moving On	Woolfenden: Moving On for Bass Trombone (Warwick Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A, B♭ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued
D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
F♯ major	1 oct.	tongued / legato-tongued

	RANGE	ARTICULATION (chosen by the examiner)
<b>CHROMATIC SCALES</b>		
starting on D and E♭	2 oct.	tongued / legato-tongued
<b>WHOLE-TONE SCALES</b>		
starting on D and E♭	2 oct.	tongued / legato-tongued
<b>ARPEGGIOS</b>		
A, B♭ majors and minors	a 12th	tongued / legato-tongued
D, E♭ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of D and E♭	a 12th	tongued / legato-tongued
in the key of A♭	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on E♭	2 oct.	tongued / legato-tongued

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on a tenor trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Cranmer	Grade 7 Study <span style="background-color: #D8BFD8;">SOLO</span>	Studies for Bass Trombone (ABRSM)
	2 Andy Derrick	Show Piece (No. 6 from <i>Bass Bone Bonanza</i> ) <span style="background-color: #D8BFD8;">SOLO</span>	Andy Derrick: <i>Bass Bone Bonanza</i> (Warwick Music)
	3 Jacob	Derby Winner (No. 5 from <i>Cameos for Bass Trombone</i> )	Jacob: <i>Cameos for Bass Trombone</i> (Emerson)
	4 S. Leduc	Andante, arr. Goudenhoof <i>low B may be adapted</i>	S. Leduc: <i>Andante for Bass Trombone</i> (Billaudot)
	5 Vivaldi	Allegro (2nd movt from <i>Sonata No. 1 in B♭</i> ), arr. Mortimer	Vivaldi: <i>Sonata No. 1 in B♭ for Bass Trombone</i> (Editions Marc Reift)
	6 Weissenborn	Allegretto grazioso (No. 5 from <i>12 Studies for Bass Trombone</i> ), arr. Lake <i>low B may be adapted</i> <span style="background-color: #D8BFD8;">SOLO</span>	Weissenborn: <i>12 Studies for Bass Trombone</i> (Neuschel Music)
<b>B</b>	1 Bordogni	Andantino con moto (No. 22 from <i>Melodious Etudes for Bass Trombone</i> ), arr. Ostrander <span style="background-color: #D8BFD8;">SOLO</span>	Bordogni: <i>Melodious Etudes for Bass Trombone</i> (Carl Fischer)
	2 D. Bourgeois	Moderato cantabile (No. 4 from <i>Fantasy Pieces for Bass Trombone</i> ) <span style="background-color: #D8BFD8;">SOLO</span>	D. Bourgeois: <i>Fantasy Pieces for Bass Trombone</i> (Brass Wind)
	3 Chaminade	Souvenance (No. 1 from <i>Six romances sans paroles</i> , Op. 76), arr. Sauer	Chaminade: <i>Six Romances Without Words</i> , Op. 76 for Tuba/Bass Trombone (Cherry Classics Music)
	4 Elizabeth Raum	Romance (2nd movt from <i>Concerto for Bass Trombone</i> )	Elizabeth Raum: <i>Concerto for Bass Trombone</i> (Cherry Classics Music)
	5 Robert Spillman	Andante (No. 1 from <i>Two Songs</i> )	Robert Spillman: <i>Two Songs for Bass Trombone</i> (Edition Musicus)
	6 York	Courtship (2nd movt from <i>Concerto for Bass Trombone - War Games</i> )	York: <i>Concerto for Bass Trombone - War Games</i> (Cimarron Music Press)
<b>C</b>	1 Tom Dossett	Caprice (from <i>Trilogy for Bass Trombone</i> )	Tom Dossett: <i>Trilogy for Bass Trombone</i> (Warwick Music)
	2 McCarty	Allegretto non troppo (1st movt from <i>Sonata for Bass Trombone</i> )	McCarty: <i>Sonata for Bass Trombone</i> (Ensemble)
	3 Saint-Saëns	L'éléphant, arr. Green	Power Bass - Solos for Bass Trombone (Brass Wind)
	4 Semler-Collery	Chanson Bachique	Semler-Collery: <i>Barcarolle et Chanson Bachique for Bass Trombone</i> (Leduc)
	5 Alec Wilder	3rd movt (from <i>Sonata for Bass Trombone</i> )	Alec Wilder: <i>Sonata for Bass Trombone</i> (Margun Classics)
	6 Gareth Wood	Toccata	Gareth Wood: <i>Toccata for Bass Trombone</i> (Warwick Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 24

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A♭/G♯ major and minor (minor harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
D♭/C♯, E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
B major	see p. 24	tongued / legato-tongued / staccato

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALE IN THIRDS</b>		
E major	2 oct.	tongued / legato-tongued / staccato
<b>CHROMATIC SCALES</b>		
starting on D $\flat$ and F	2 oct.	tongued / legato-tongued / staccato
<b>WHOLE-TONE SCALES</b>		
starting on D $\flat$ and E	2 oct.	tongued / legato-tongued / staccato
<b>ARPEGGIOS</b>		
A $\flat$ /G $\sharp$ major and minor	a 12th	tongued / legato-tongued / staccato
D $\flat$ /C $\sharp$ , E, F majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
B major	see p. 24	tongued / legato-tongued / staccato
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of D $\flat$ and D	a 12th	tongued / legato-tongued / staccato
in the keys of F $\sharp$ and B $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E and F	2 oct.	tongued / legato-tongued / staccato

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on a tenor trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Dodgson	Alla Polacca (4th movt from <i>Concerto for Bass Trombone</i> )	Dodgson: Concerto for Bass Trombone (Neuschel Music)
	2 Galliard	Sonata No. 5 in D minor, arr. Mortimer <i>complete</i>	Galliard: Sonata No. 5 in D minor for Bass Trombone (Editions Marc Reift) <i>or</i> Galliard: Six Sonatas for Bass Trombone (Editions Marc Reift)
	3 Guilmant	Morceau symphonique <i>starting at Allegro moderato, b. 39</i>	Guilmant: Morceau symphonique, Op. 88 for Bass Trombone (Editions Marc Reift)
	4 Koetsier	Allegro Maestoso, Op. 58 No. 2	Koetsier: Allegro Maestoso, Op. 58 No. 2 for Bass Trombone (Editions Marc Reift)
	5 Elizabeth Raum	Allegro con fuoco (1st movt from <i>Concerto for Bass Trombone</i> )	Elizabeth Raum: Concerto for Bass Trombone (Cherry Classics Music)
	6 Vivaldi	Andante <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 2 in F</i> ), arr. Mortimer	Vivaldi: Sonata No. 2 in F for Bass Trombone (Editions Marc Reift)
	7 Weissenborn	Allegro vivace (No. 12 from <i>12 Studies for Bass Trombone</i> ), arr. Lake <i>low Bs may be adapted SOLO</i>	Weissenborn: 12 Studies for Bass Trombone (Neuschel Music)
<b>B</b>	1 Bruch	Theme from Kol Nidrei, arr. Green	Power Bass – Solos for Bass Trombone (Brass Wind)
	2 Chaminade	Élévation (No. 2 from <i>Six romances sans paroles</i> , Op. 76), arr. Sauer	Chaminade: Six Romances Without Words, Op. 76 for Tuba/Bass Trombone (Cherry Classics Music)
	3 John Frith	Meditation	John Frith: Meditation for Bass Trombone (Warwick Music)
	4 Alonso Pirió	Nocturne in E♭	Alonso Pirió: Nocturne in E♭ for Bass Trombone (Rising Tide Music Press)
	5 Weber	Romance	Weber: Romance for Bass Trombone (Brass Wind)
	6 Alec Wilder	2nd movt (from <i>Sonata for Bass Trombone</i> )	Alec Wilder: Sonata for Bass Trombone (Margun Classics)
<b>C</b>	1 D. Bourgeois	Andante cantabile (No. 2 from <i>Fantasy Pieces for Bass Trombone</i> ) <i>SOLO</i>	D. Bourgeois: Fantasy Pieces for Bass Trombone (Brass Wind)
	2 Tom Dossett	Galliarde (from <i>Trilogy for Bass Trombone</i> ) <i>with cadenza</i>	Tom Dossett: Trilogy for Bass Trombone (Warwick Music)
	3 Richard Lieb	Concertino Basso <i>with cadenza</i>	Richard Lieb: Concertino Basso (Carl Fischer)
	4 Jérôme Naulais	Bien rythmé (No. 12 from <i>Etudes variées sur la virtuosité, le style et le rythme</i> ) <i>SOLO</i>	Jérôme Naulais: Etudes variées sur la virtuosité, le style et le rythme for Bass Trombone, Vol. 1 (Billaudot)
	5 Pederson	Slow Blues (No. 11 from <i>Advanced Etudes for Bass Trombone</i> ) <i>SOLO</i>	Pederson: Advanced Etudes for Bass Trombone (Alfred)
	6 Saint-Saëns	Allegro appassionato, arr. Green <i>low B may be adapted</i>	Power Bass – Solos for Bass Trombone (Brass Wind)
	7 Chris Stearn	McCrorie's Glory <i>SOLO</i>	Chris Stearn: McCrorie's Glory for Solo Bass Trombone (Warwick Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 24

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B major and minor (minor harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
C, F#, G majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
E♭ major D harmonic minor	see p. 24	tongued / legato-tongued / staccato
<b>SCALES IN THIRDS</b>		
C, D majors	2 oct.	tongued / legato-tongued / staccato
<b>CHROMATIC SCALES</b>		
starting on F, F# and G	2 oct.	tongued / legato-tongued / staccato
<b>WHOLE-TONE SCALES</b>		
starting on F# and G	2 oct.	tongued / legato-tongued / staccato
<b>ARPEGGIOS</b>		
B major and minor C, F#, G majors and minors	a 12th 2 oct.	tongued / legato-tongued / staccato
<b>EXTENDED-RANGE ARPEGGIOS</b>		
E♭ major D harmonic minor	see p. 24	tongued / legato-tongued / staccato
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of E in the keys of F, B and C	a 12th 2 oct.	tongued / legato-tongued / staccato
<b>DIMINISHED SEVENTHS</b>		
starting on C, F# and G	2 oct.	tongued / legato-tongued / staccato

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Lizzie Davis Andover Amble (No.1 from <i>The Brass Player's Guide to Britain</i> ) SOLO	Lizzie Davis: The Brass Player's Guide to Britain (Lizzie Davis), $\text{tr}$ or $\text{eu}$ editions
	2	Jock McKenzie Slavonic Dance (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto), $\text{tr}$ baritone/euphonium or $\text{eu}$ editions
	3	Mozart Theme from a Musical Joke, arr. Lawrance SOLO	Easy Winners (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions
	4	Trad. The Cuckoo, arr. Lawrance candidate to start in round DUET/PIANO	Easy Winners (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions
	5	Sancho Les Matadors (from <i>Minuets, Cotillons and Country Dances</i> ), arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{tr}/\text{eu}$ brass edition III
	6	Philip Sparke Morning Minuet (No.1 from <i>Skilful Studies for Baritone or Euphonium</i> ) SOLO	Philip Sparke: Skilful Studies for Baritone or Euphonium (Anglo Music), $\text{tr}/\text{eu}$ edition
	7	Susato La Morisque, arr. Lawrance	Winner Scores All (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions III
	8	Carol Barratt Hopak	Bravo! Euphonium (Boosey & Hawkes), $\text{tr}/\text{eu}$ edition
	9	Czerny Rise and Shine!, arr. Barratt	Bravo! Euphonium (Boosey & Hawkes), $\text{tr}/\text{eu}$ edition
	10	Trad. English The Barley Break, arr. Hare	The Magic Trombone (Boosey & Hawkes), $\text{tr}/\text{eu}$ edition
<b>B</b>	1	Ascher Alice (Theme from Open All Hours), arr. Lawrance	Win Win (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions III
	2	L. Bernstein One Hand, One Heart (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions III
	3	Tom Davoren Romanza	Shining Brass, Book 1 (ABRSM), $\text{tr}/\text{eu}$ brass edition III
	4	Tom Davoren Waltz for E.	Shining Brass, Book 1 (ABRSM), $\text{tr}/\text{eu}$ brass edition III
	5	W. H. Monk Eventide, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\text{tr}$ or B $\flat$ $\text{eu}$ editions III
	6	H. Parker Deep Harmony, arr. Douglas upper part in duet DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\text{tr}$ or B $\flat$ $\text{eu}$ editions III
	7	Trad. Chinese Xiao Baicai, arr. Frith upper part in duet DUET/PIANO	Brass Mix 1 (ABRSM), $\text{tr}/\text{eu}$ brass edition III
	8	J. S. Bach Chorale (from <i>St. Matthew Passion</i> ) (arr.)	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), $\text{tr}$ trombone or $\text{eu}$ B $\flat$ Brass Band Instruments editions
	9	Grieg Morning (from <i>Peer Gynt</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions III
	10	Trad. Scottish The Night Visiting Song, arr. Barratt	Bravo! Euphonium (Boosey & Hawkes), $\text{tr}/\text{eu}$ edition
<b>C</b>	1	Lizzie Davis Beefy Bongo (from <i>Polished Brass</i> ) SOLO	Lizzie Davis: Polished Brass (Brass Wind), $\text{tr}$ or $\text{eu}$ brass editions
	2	Jock McKenzie Bratwursts (from <i>Parpetudes for Beginner Brass</i> ) upper part DUET	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto), $\text{tr}$ baritone/euphonium or $\text{eu}$ editions
	3	Peter Meechan One, Two, Three! SOLO	Shining Brass, Book 1 (ABRSM), $\text{tr}/\text{eu}$ brass edition
	4	David A. Stowell Strollin'	Shining Brass, Book 1 (ABRSM), $\text{tr}/\text{eu}$ brass edition III
	5	Mark Nightingale A Small Step (No.1 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{tr}$ euphonium or $\text{eu}$ brass editions
	6	Rendall & Thomas Birdie Song, arr. Lawrance	Winners Galore (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions III

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 C. M. Smith & B. Johnson	The Barnyard Rag, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{C}$ brass edition <b>III</b>
8 African-American Spiritual	When the Saints, arr. Hare	P. 2 from The Magic Trombone (Boosey & Hawkes), $\text{B}\flat/\text{C}$ edition
9 Carol Barratt	Shortcake-Walk	Bravo! Euphonium (Boosey & Hawkes), $\text{B}\flat/\text{C}$ edition
10 Trad. Zulu	Siyahamba (arr.)	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), $\text{B}\flat$ trombone or $\text{C}$ $\text{B}\flat$ Brass Band Instruments editions

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
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**SCALES**

C major

A minor (natural or harmonic or melodic, at candidate's choice)

1 oct.

tongued / slurred

**ARPEGGIOS**

C major

A minor

1 oct.

tongued / slurred

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
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**SCALES**

$\text{B}\flat$  major

G minor (natural or harmonic or melodic, at candidate's choice)

1 oct.

tongued / slurred

**ARPEGGIOS**

$\text{B}\flat$  major

G minor

1 oct.

tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 161

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Howard Goodall Blackadder Theme, arr. Lawrance	Winners Galore (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	2	Jock McKenzie Rigaudon (from <i>Parpetudes for Beginner Brass</i> ) <b>SOLO</b>	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto), $\mathfrak{B}$ baritone/euphonium or $\mathfrak{E}$ editions
	3	R. & R. Sherman It's a Small World, arr. Lawrance	Win Win (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	4	Tchaikovsky Overture (from <i>The Nutcracker</i> ), arr. Lawrance	Win Win (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	5	E. Smyth & C. M. Hamilton The March of the Women, arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathfrak{B}/\mathfrak{E}$ brass edition <b>!!!</b>
	6	Philip Sparke The Big Apple (No.11 from <i>Skilful Studies for Baritone or Euphonium</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Baritone or Euphonium (Anglo Music), $\mathfrak{B}/\mathfrak{E}$ edition
	7	Trad. Welsh Men of Harlech, arr. Lawrance or arr. Sparke <i>upper part in duet</i> <b>DUET/PIANO</b>	Winner Scores All (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b> or No. 58 from Starter Duets for Trombones or Euphoniums (Anglo Music), $\mathfrak{B}$ or $\mathfrak{E}$ editions
	8	Nicholas Hare Variations on 'Goe from My Window'	The Magic Trombone (Boosey & Hawkes), $\mathfrak{B}/\mathfrak{E}$ edition
	9	Philip Sparke Soldier's Song (No.19 from <i>Skilful Studies for Baritone or Euphonium</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Baritone or Euphonium (Anglo Music), $\mathfrak{B}/\mathfrak{E}$ edition
10	Trad. 16th-century Staines Morris, arr. Barratt	Bravo! Euphonium (Boosey & Hawkes), $\mathfrak{B}/\mathfrak{E}$ edition	
<b>B</b>	1	Alden On a Southern Balcony (No. 4 from <i>Southeast Sketches</i> ), arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathfrak{B}/\mathfrak{E}$ brass edition <b>!!!</b>
	2	Irvine Crimond, arr. Douglas <i>upper part in duet</i> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), $\mathfrak{B}$ or $\mathfrak{B}\mathfrak{b}$ $\mathfrak{E}$ editions <b>!!!</b>
	3	Andrew Lloyd Webber Love Changes Everything (from <i>Aspects of Love</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	4	Mozart Aria (from <i>The Marriage of Figaro</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	5	John Rutter A Clare Benediction, arr. Lawrance	Win Win (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	6	Philip Sparke My Lady's Pavan	Shining Brass, Book 1 (ABRSM), $\mathfrak{B}/\mathfrak{E}$ brass edition <b>!!!</b>
	7	David A. Stowell A Walk in the Rain	Shining Brass, Book 1 (ABRSM), $\mathfrak{B}/\mathfrak{E}$ brass edition <b>!!!</b>
	8	Bart Where is Love? (from <i>Oliver!</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ brass editions <b>!!!</b>
	9	Geoffrey Kinder Saudades de Lisboa	Boosey Brass Method, Repertoire Book B (Boosey & Hawkes), $\mathfrak{B}$ trombone or $\mathfrak{E}$ $\mathfrak{B}\mathfrak{b}$ Brass Band Instruments editions
	10	arr. Ramskill Cockles and Mussels	All Jazzed Up for Trombone or Euphonium (Brass Wind), $\mathfrak{E}$ or $\mathfrak{B}$ editions
<b>C</b>	1	African-American Spiritual Wade in the Water, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathfrak{B}/\mathfrak{E}$ brass edition <b>!!!</b>
	2	Blakeson Chickpea (No.11 from <i>Smooth Groove</i> ) <b>SOLO</b>	Blakeson: Smooth Groove (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ trumpet editions
	3	Lizzie Davis Itchy Scratchy (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind), $\mathfrak{B}$ or $\mathfrak{E}$ brass editions
	4	Dave Gale Swinging Janos (from <i>JazzFX</i> ) <i>upper part in duet</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX (Brass Wind), $\mathfrak{B}$ trombone or $\mathfrak{E}$ trumpet editions

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ trombone or $\text{♩}$ brass editions <b>III</b>
6 Jock McKenzie	Latin a Go Go (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 1</i> ) <i>upper part</i> <b>DUET</b>	The Jock McKenzie Tutor Book for Young Brass Players, Book 1 (Con Moto), $\text{♩}$ euphonium/trombone or $\text{♩}$ editions
7 Mark Nightingale	The Nuthatch (No. 6 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{♩}$ euphonium or $\text{♩}$ brass editions
8 Carol Barratt & Karl Jenkins	Brava Bossa Nova!	Bravo! Euphonium (Boosey & Hawkes), $\text{♩}$ / $\text{♩}$ edition
9 Tom Davoren	Hangin' with Monti	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition <b>III</b>
10 Peter Graham	Seville (No. 3 from <i>Cityscapes</i> )	Peter Graham: Cityscapes for B $\flat$ Instrument (Gramercy Music), $\text{♩}$ / $\text{♩}$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B $\flat$ , D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B $\flat$ , D majors		
A, D minors	1 oct.	tongued / slurred
Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A $\flat$ , C majors		
G, C minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A $\flat$ , C majors		
G, C minors	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Aldridge	On Parade, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	2 Tom Davoren	Rondo Olympia	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	3 Peter Meechan	Summer Sound SOLO	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition
	4 Patrick Doyle	Hogwart's March (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	P.19 from Win Win (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	5 Dave Gale	Mellowdrama (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX (Brass Wind) $\text{B}\flat/\text{E}$ trombone or $\text{E}$ trumpet editions
	6 Jock McKenzie	Russian Ballet (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> )	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{B}\flat/\text{E}$ euphonium/trombone or $\text{E}$ editions
	7 Philip Sparke	Rondino (No. 22 from <i>Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn</i> ) SOLO	Philip Sparke: Skilful Studies for Baritone or Euphonium (Anglo Music), $\text{B}\flat/\text{E}$ edition
	8 Philip Sparke	Promenade	No. 7 from Skilful Solos for Baritone or Euphonium (Anglo Music), $\text{B}\flat/\text{E}$ edition
	9 Vivaldi	Spring, arr. Sparke	No. 4 from Skilful Solos for Baritone or Euphonium (Anglo Music), $\text{B}\flat/\text{E}$ edition
	10 Trad.	The Ash Grove, arr. Newsome <i>ending at b. 61</i>	No.1 from The Young Soloist for Bb Instruments, Vol. 4 (Studio Music), $\text{E}$ edition
<b>B</b>	1 Andersson & Ulvaeus	I have a dream, arr. Lawrance	Win Win (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	2 Shostakovich	Waltz (from <i>Jazz Suite No. 2</i> ), arr. Lawrance	P.18 from Win Win (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	3 S. Coleridge-Taylor	Oh, the Summer, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	4 F. Price	The Deserted Garden, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	5 Fauré	Pavane, arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	6 Lucy Pankhurst	Sicilienne	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	7 John Frith	Broken Dreams	Shining Brass, Book 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	8 Brahms	Love Song, arr. Hare	The Magic Trombone (Boosey & Hawkes), $\text{B}\flat/\text{E}$ edition
	9 Holst	Jupiter (from <i>The Planets</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	10 Andrew Lloyd Webber	Close Every Door to Me, arr. Lawrance	Winner Scores All (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
<b>C</b>	1 Alford	Colonel Bogey, arr. Douglas <i>upper part in duet; with repeat</i> DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\text{B}\flat/\text{E}$ or Bb $\text{E}$ editions III
	2 Maurice Arnold	A Canadian Boat Song, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\text{B}\flat/\text{E}$ brass edition III
	3 Dave Gale	Heads Up (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO	Dave Gale: JazzFX (Brass Wind) $\text{B}\flat/\text{E}$ trombone or $\text{E}$ trumpet editions
	4 Gershwin	They all laughed, arr. Lawrance	Win Win (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	5 Joplin	Easy Winners, arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III
	6 Monty Norman	James Bond Theme, arr. Lawrance	Easy Winners (Brass Wind), $\text{B}\flat/\text{E}$ trombone or $\text{E}$ brass editions III

III Piano accompaniment published separately

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Jock McKenzie	Fiesta for Fun (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> ) <i>upper part</i> DUET	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{B}\flat$ euphonium/trombone or $\text{C}$ editions
8 Peter Graham	New York (No. 5 from <i>Cityscapes</i> ) <i>grace note optional</i>	Peter Graham: Cityscapes for B $\flat$ Instrument (Gramercy Music), $\text{B}\flat$ / $\text{C}$ edition
9 Timothy Jackson	How's Tricks? SOLO	Shining Brass, Book 1 (ABRSM), $\text{B}\flat$ / $\text{C}$ brass edition
10 Mark Nightingale	Cinnamon Tea (No. 12 from <i>Easy Jazzy Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy Tudes (Warwick Music), $\text{B}\flat$ euphonium or $\text{C}$ brass editions

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E $\flat$ , E majors		
C, E minors (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E $\flat$ , E majors		
C, E minors	1 oct.	tongued / slurred
<b>Bass clef</b>		
<b>SCALES</b>		
D $\flat$ , D majors		
B $\flat$ , D minors (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>CHROMATIC SCALE</b>		
starting on C	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D $\flat$ , D majors		
B $\flat$ , D minors	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	John Frith Jiggedy Jig	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	2	Lucy Pankhurst Folk Song	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	3	R. Goodwin 633 Squadron, arr. Lawrance	Great Winners (Brass Wind), $\text{♩}/\text{♩}$ trombone or $\text{♩}/\text{♩}$ brass editions <b>III</b>
	4	Andrea Price Rapsallion	Brass Mix 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	5	E. Bernstein Great Escape March, arr. Lawrance	Great Winners (Brass Wind), $\text{♩}/\text{♩}$ trombone or $\text{♩}/\text{♩}$ brass editions <b>III</b>
	6	M.-A. Charpentier Prelude to Te Deum, arr. Mowat <i>lower line in ossia</i>	Savoir Faire for Trombone/Euphonium (Brass Wind), $\text{♩}/\text{♩}$ or $\text{♩}/\text{♩}$ editions
	7	Tom Davoren Beaufort Allegro	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	8	Peter Lawrance Dance (No. 3 from <i>Badinage</i> )	Peter Lawrance: <i>Badinage</i> for Trombone/Euphonium (Brass Wind), $\text{♩}/\text{♩}$ or $\text{♩}/\text{♩}$ editions
	9	Philip Sparke Scales of Justice <i>trills optional</i>	No.11 from <i>Skilful Solos</i> for Baritone or Euphonium (Anglo Music), $\text{♩}/\text{♩}$ edition
	10	Philip Sparke Waltz with Variations	No.13 from <i>Skilful Solos</i> for Baritone or Euphonium (Anglo Music), $\text{♩}/\text{♩}$ edition
<b>B</b>	1	Chris Augustine Sunday at the Boulevard	Brass Mix 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	2	Peter Graham Doyle's Lament (from <i>Call of the Cossacks</i> )	Peter Graham: <i>Gramercy Lyric Album B</i> (Gramercy Music), $\text{♩}/\text{♩}$ edition
	3	Grieg Solveig's Song (from <i>Peer Gynt</i> ), arr. Lawrance	Great Winners (Brass Wind), $\text{♩}/\text{♩}$ trombone or $\text{♩}/\text{♩}$ brass editions <b>III</b>
	4	David A. Stowell Open Plains	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	5	Tom Davoren Quiet Moment <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition
	6	Mendelssohn-Hensel Harfners Lied (No. 3 from <i>Goethe Lieder</i> ), arr. Darling	Hensel: <i>Goethe Lieder</i> for Euphonium (Cherry Classics Music), $\text{♩}/\text{♩}$ edition
	7	Kosma Autumn Leaves, arr. Ledbury	Big Chillers for Trombone/Euphonium (Brass Wind), $\text{♩}/\text{♩}$ or $\text{♩}/\text{♩}$ editions
	8	Mozart Adagio, arr. Sparke	No.15 from <i>Skilful Solos</i> for Baritone or Euphonium (Anglo Music), $\text{♩}/\text{♩}$ edition
	9	Mussorgsky The Old Castle, arr. Gout	No.14 from <i>Going Solo – Trombone/Euphonium</i> (Faber), $\text{♩}/\text{♩}$ edition
	10	Philip Sparke Shepherd's Song (No. 33 from <i>Skilful Studies for Baritone or Euphonium</i> ) <b>SOLO</b>	Philip Sparke: <i>Skilful Studies</i> for Baritone or Euphonium (Anglo Music), $\text{♩}/\text{♩}$ edition
<b>C</b>	1	Lizzie Davis Solar Shorts (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: <i>Polished Brass</i> (Brass Wind), $\text{♩}/\text{♩}$ or $\text{♩}/\text{♩}$ brass editions
	2	Alberto Dominguez Frenesi, arr. Lawrance	Great Winners (Brass Wind), $\text{♩}/\text{♩}$ trombone or $\text{♩}/\text{♩}$ brass editions <b>III</b>
	3	Shanti Paul Jayasinha Cumbianita para ti	Brass Mix 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	4	Joplin The Entertainer, arr. Lawrance <b>SOLO</b>	Winners Galore (Brass Wind), $\text{♩}/\text{♩}$ trombone or $\text{♩}/\text{♩}$ brass editions
	5	Mark Nightingale L'il Basie (No.13 from <i>Easy Jazzy Styles</i> )	Mark Nightingale: <i>Easy Jazzy Styles</i> (Warwick Music), $\text{♩}/\text{♩}$ trombone or $\text{♩}/\text{♩}$ B $\flat$ brass editions
	6	John Frith Bragtime	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition <b>III</b>
	7	Peter Meechan Reflections <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\text{♩}/\text{♩}$ brass edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Mark Nightingale	Blues for Big-Ears (No.15 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♯ euphonium or ♮ brass editions
9 Lucy Pankhurst	Yo, Ho! (No. 6 from <i>15 Progressive Concert Solos</i> )	Lucy Pankhurst: 15 Progressive Concert Solos (Prima Vista Musikk), ♯ or ♮ B♭ brass editions
10 Saint-Saëns	L'éléphant, arr. Mowat	Savoir Faire for Trombone/Euphonium (Brass Wind), ♯ or ♮ editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major	1 oct.	
A♭, B♭ majors	a 12th	
E♭ major	◆	
F minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
A, B minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on B♭	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F major	1 oct.	
A♭, B♭ majors	a 12th	
E♭ major	◆	tongued / slurred
F minor	1 oct.	
A, B minors	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of B♭	1 oct.	tongued / slurred
◆ one octave and down to the dominant		

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭ major	1 oct.	
F♯, A♭ majors	a 12th	
D♭ major	◆	
E♭ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
G, A minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on A♭	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E♭ major	1 oct.	
F♯, A♭ majors	a 12th	
D♭ major	◆	tongued / slurred
E♭ minor	1 oct.	
G, A minors	a 12th	

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>DOMINANT SEVENTH</b> (resolving on tonic) in the key of A $\flat$	1 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 163

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Callum Au Lethe	Brass Mix 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	2	Bizet Chanson bohème, arr. Lawrance	Great Winners (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions <b>III</b>
	3	David A. Stowell Jam Bouree	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	4	Peter Meechan Final Thought	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	5	David A. Stowell Flennon Study <i>either version</i> <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition
	6	D. Bourgeois Joyful (from <i>Per Euphonium ad Astra</i> ) <b>SOLO</b>	D. Bourgeois: <i>Per Euphonium ad Astra</i> (Brass Wind), $\text{tr}$ or $\text{eu}$ editions
	7	Andrew Duncan The Preposterous Rhinoceros (No. 25 from <i>25 Progressive Studies for New Euphonium and Baritone Players</i> ) <b>SOLO</b>	Andrew Duncan: <i>25 Progressive Studies for New Euphonium and Baritone Players</i> (Duncan Music Press), $\text{tr}$ or $\text{eu}$ editions
	8	L. M. Gottschalk Tournament Galop, arr. Gout	Undercover Hits for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{eu}$ editions
	9	Ippolitov-Ivanov Cortège (from <i>Caucasian Sketches</i> ), arr. Gout <i>upper line in ossia</i>	Undercover Hits for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{eu}$ editions
	10	Handel La réjouissance (from <i>Music for the Royal Fireworks</i> ), arr. Lawrance	Winning Matrix (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions <b>III</b>
<b>B</b>	1	Peter Graham Lady Stewart's Air	Peter Graham: Gramercy Favourites B♭ (Gramercy Music), $\text{tr}$ / $\text{eu}$ edition
	2	Shanti Paul Jayasinha By the River	Brass Mix 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	3	Lucy Pankhurst Gone, Not Forgotten	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	4	Fauré Après un rêve, arr. Mowat	Savoir Faire for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{eu}$ editions
	5	Holst Song without Words "I'll Love my Love" (from <i>Suite in F</i> ), arr. Werden <i>playing notes in last two bars</i>	No. 1 from Holst: <i>Two Holst Songs from Suite in F</i> (Cimarron Music Press), $\text{tr}$ / $\text{eu}$ edition
	6	Paul Lovatt-Cooper To Walk with Him	Paul Lovatt-Cooper: <i>To Walk with Him</i> (PLC Music), $\text{tr}$ / $\text{eu}$ edition
	7	Offenbach Barcarolle (from <i>The Tales of Hoffmann</i> ), arr. Mead	Offenbach: <i>Barcarolle from The Tales of Hoffmann</i> (Studio Music), $\text{tr}$ / $\text{eu}$ edition
	8	Paradies Sicilienne, arr. Snell <i>lower line in b. 26</i>	Paradies: <i>Sicilienne</i> (Rakeway Music), $\text{tr}$ or $\text{eu}$ editions
	9	Philip Sparke Song of Farewell (No. 7 from <i>Super Solos for Baritone or Euphonium</i> )	Philip Sparke: <i>Super Solos for Baritone or Euphonium</i> (Anglo Music), $\text{tr}$ / $\text{eu}$ edition
	10	Woodforde-Finden Kashmiri Song, arr. Childs & Wilby	Woodforde-Finden: <i>Kashmiri Song</i> (Winwood Music), $\text{tr}$ / $\text{eu}$ edition
<b>C</b>	1	Mark Nightingale The Turkey (No. 22 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: <i>Easy Jazzy 'Tudes</i> (Warwick Music), $\text{tr}$ euphonium or $\text{eu}$ brass editions
	2	Shri Sriram Koli	Brass Mix 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	3	John Williams Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance	Great Winners (Brass Wind), $\text{tr}$ trombone or $\text{eu}$ brass editions <b>III</b>
	4	Bernie Pinkard & K. Casey Sweet Georgia Brown, arr. Iveson	Stranger on the A Train for Trombone/Euphonium (Brass Wind), $\text{tr}$ or $\text{eu}$ editions
	5	Tom Davoren Lindy Hop!	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>
	6	John Frith Caber Dance	Shining Brass, Book 2 (ABRSM), $\text{tr}$ / $\text{eu}$ brass edition <b>III</b>

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Peter Meechan	Air <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\mathfrak{B}$ / $\mathfrak{E}$ brass edition
8 Gounod	Marche funèbre d'une marionnette, arr. Mowat	Savoir Faire for Trombone/Euphonium (Brass Wind), $\mathfrak{B}$ or $\mathfrak{E}$ editions
9 Mark Nightingale	Hillbilly (No.16 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathfrak{B}$ euphonium or $\mathfrak{E}$ brass editions
10 Andrea Price	Midnight in the Forest (from <i>Adventures for B<math>\flat</math> Instruments</i> )	Andrea Price: Adventures for B $\flat$ Instruments (Kirklees Music), $\mathfrak{B}$ / $\mathfrak{E}$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, C, D $\flat$ majors	a 12th	
G major	2 oct.	
B $\flat$ , C $\sharp$ minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
F minor (harmonic or melodic, at candidate's choice)	◆	
G minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B, C, D $\flat$ majors	a 12th	
G major	2 oct.	
B $\flat$ , C $\sharp$ minors	a 12th	tongued / slurred
F minor	◆	
G minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of C and D $\flat$	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued / slurred
◆ one octave and down to the dominant		

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A, B $\flat$ , B majors	a 12th	
F major	2 oct.	
G $\sharp$ , B minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
E $\flat$ minor (harmonic or melodic, at candidate's choice)	◆	
F minor (harmonic or melodic, at candidate's choice)	2 oct.	

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>CHROMATIC SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A, B $\flat$ , B majors	a 12th	
F major	2 oct.	
G $\sharp$ , B minors	a 12th	tongued / slurred
E $\flat$ minor	◆	
F minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of B $\flat$ and B	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on F	2 oct.	tongued / slurred

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 164

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Hidenori Arai	Allegro moderato (1st movt from <i>Sonatine for Euphonium</i> )	Hidenori Arai: Sonatine for Euphonium (Cimarron Music Press), $\text{♩}/\text{♩}$ edition
	2 Arban	Allegro maestoso (from <i>Fantaisie brillante</i> ) ending at b. 40 <b>SOLO</b>	P. 214 from Arban: Cornet Method (Boosey & Hawkes), $\text{♩}$ edition
	3 Bizet	Chanson du Toreador, arr. Mowat	Savoir Faire for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	4 Chaminade	Chanson Bretonne (No. 6 from <i>Six romances sans paroles</i> , Op. 76), arr. Sauer	Chaminade: Six Romances Without Words, Op. 76 for Euphonium (Cherry Classics Music), $\text{♩}/\text{♩}$ edition
	5 Peter Graham	A Bach Invention <b>SOLO</b>	New Concert Studies for Euphonium, Vol. 2 (De Haske), $\text{♩}$ or $\text{♩}$ editions
	6 B. Marcello	Largo <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata No. 1 in F</i> ), arr. Ostrander or arr. Mortimer or arr. Mead	B. Marcello: Sonata No.1 in F for Trombone (IMC), $\text{♩}$ edition or B. Marcello: Sonata No.1 in F for Euphonium (Editions Marc Reift), $\text{♩}$ edition or B. Marcello: Sonata in F for Euphonium (Studio Music), $\text{♩}/\text{♩}$ edition
	7 Purcell	Sound the Trumpet, arr. Wiggins	The Classical Euphonium (De Haske), $\text{♩}/\text{♩}$ edition
	8 Schubert	Marche militaire No.1, arr. Grey	The Classical Euphonium (De Haske), $\text{♩}/\text{♩}$ edition
	9 Kayla Roth	Mixolydian: Midsummer Fair (1st movt from <i>Modal Suite</i> ) <b>SOLO</b>	Kayla Roth: Modal Suite (Cimarron Music Press), $\text{♩}/\text{♩}$ edition
	10 Philip Sparke	Little Overture (No.1 from <i>Super Solos for Baritone or Euphonium</i> )	Philip Sparke: Super Solos for Baritone or Euphonium (Anglo Music), $\text{♩}/\text{♩}$ edition
<b>B</b>	1 Andrew Blyth	Compelled by Love	No.11 from The Derick Kane Euphonium Album (Salvationist Publishing), $\text{♩}/\text{♩}$ edition
	2 Chopin	Largo (from <i>Sonata for Violoncello</i> , Op. 65), arr. Wilson	Chopin: Largo for Euphonium (Winwood Music), $\text{♩}/\text{♩}$ edition
	3 Garner	Misty, arr. Iveson	Paper Moon for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	4 Peter Graham	A Time for Peace	Peter Graham: Gramercy Solo Album B♭ (Gramercy Music), $\text{♩}/\text{♩}$ edition
	5 Handel	Theme and Variations, arr. Mowat	The Euph of Yesterday (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	6 H. Mancini	Moon River, arr. Iveson	Let's Face the Music for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	7 Mendelssohn	Hear My Prayer, arr. Childs	Mendelssohn: Hear My Prayer (Prima Vista Musikk), $\text{♩}/\text{♩}$ edition
	8 Stradella	Andantino, arr. Ball	Stradella: Andantino for Euphonium (G & M Brand), $\text{♩}/\text{♩}$ edition
	9 Trad. Welsh	David of the White Rock, arr. Barry	Trad. Welsh: David of the White Rock (Prima Arts), $\text{♩}/\text{♩}$ edition
	10 Wagner	Walter's Prize Song (from <i>The Mastersingers</i> ), arr. Wright	Wagner: Three Operatic Arias (G & M Brand), $\text{♩}$ edition
<b>C</b>	1 Hidenori Arai	Vivace (3rd movt from <i>Sonatine for Euphonium</i> )	Hidenori Arai: Sonatine for Euphonium (Cimarron Music Press), $\text{♩}/\text{♩}$ edition
	2 D. Bourgeois	Carefree (from <i>Per Euphonium ad Astra</i> ) <b>SOLO</b>	D. Bourgeois: Per Euphonium ad Astra (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	3 Reginald Heath	Andante and Scherzo	Reginald Heath: Andante and Scherzo for Euphonium/Baritone (G & M Brand), $\text{♩}/\text{♩}$ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Jock McKenzie	Mazurka (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: <i>Rhythms of Life</i> (Con Moto), $\text{♩}$ or $\text{♩}$ brass editions
5 Mark Nightingale	On the Off-beat (No. 23 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: <i>Easy Jazzy 'Tudes</i> (Warwick Music), $\text{♩}$ euphonium or $\text{♩}$ brass editions
6 Andrea Price	Parkour! (from <i>Adventures for B♭ Instruments</i> )	Andrea Price: <i>Adventures for B♭ Instruments</i> (Kirklees Music), $\text{♩}$ / $\text{♩}$ edition
7 Saint-Saëns	Danse macabre, arr. Mowat	Savoire Faire for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
8 Philip Sparke	Chicago Blues (No. 5 from <i>Super Solos for Baritone or Euphonium</i> )	Philip Sparke: <i>Super Solos for Baritone or Euphonium</i> (Anglo Music), $\text{♩}$ / $\text{♩}$ edition
9 Allen Vizzutti	Tarantella (from <i>20 Dances for Euphonium</i> ) SOLO	Allen Vizzutti: <i>20 Dances for Euphonium</i> (De Haske), $\text{♩}$ or $\text{♩}$ editions
10 Waller	Ain't misbehavin', arr. Ledbury	Big Chillers for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
G, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
B♭ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A♭	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on G and A♭	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D, E♭ majors and minors	a 12th	tongued / slurred
G, A♭/G♯ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of G and A♭	a 12th	tongued / slurred
in the key of D♭	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on G♯	2 oct.	tongued / slurred

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
C, D♭/C♯ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
F, F♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
A♭ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on F and F♯	2 oct.	tongued / slurred

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>WHOLE-TONE SCALES</b>		
starting on F and F#	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
C, Db/C# majors and minors	a 12th	tongued / slurred
F, F# majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F and F#	a 12th	tongued / slurred
in the key of B	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on F#	2 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arban	Moderato (No. 6 from <i>14 Studies for Cornet</i> ) <b>SOLO</b>	Arban: 14 Studies for Cornet (Boosey & Hawkes), $\text{♩}$ edition or Arban: Cornet Method (Boosey & Hawkes), $\text{♩}$ edition
	2 J. S. Bach	Minuet and Badinerie (from <i>Orchestral Suite No. 2</i> ), arr. Mowat	The Euph of Yesterday (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	3 Bizet	Menuet, arr. Norbury	No.13 from The Derick Kane Euphonium Album (Salvationist Publishing), $\text{♩}$ / $\text{♩}$ edition
	4 D. Bourgeois	Allegro moderato (No.1 from <i>Fantasy Pieces for Euphonium</i> ) <b>SOLO</b>	D. Bourgeois: Fantasy Pieces for Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	5 D. Bourgeois	Presto (No. 3 from <i>Fantasy Pieces for Euphonium</i> ) <b>SOLO</b>	D. Bourgeois: Fantasy Pieces for Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	6 Charles Ingram	Energetic (1st movt from <i>Sonatina for Euphonium</i> )	Charles Ingram: Sonatina for Euphonium (Cimarron Music Press), $\text{♩}$ / $\text{♩}$ edition
	7 Soichi Konagaya	Andante <b>SOLO</b>	New Concert Studies for Euphonium, Vol. 1 (De Haske), $\text{♩}$ or $\text{♩}$ editions
	8 B. Marcello	Adagio <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata No. 3 in A minor</i> ), arr. Mortimer with <i>semiquavers in ossias in Allegro</i>	B. Marcello: Sonata No. 3 in A minor for Euphonium (Editions Marc Reift), $\text{♩}$ / $\text{♩}$ edition
	9 Philip Sparke	Scherzo Finale (No.10 from <i>Super Solos for Baritone or Euphonium</i> )	Philip Sparke: Super Solos for Baritone or Euphonium (Anglo Music), $\text{♩}$ / $\text{♩}$ edition
	10 Ernest Young	Romanza <b>and</b> Allegro Scherzando (2nd <b>and</b> 3rd movts from <i>Euphonium Suite</i> )	Ernest Young: Euphonium Suite (G & M Brand), $\text{♩}$ / $\text{♩}$ edition
<b>B</b>	1 Brian Bowen	Andante con espressione (2nd movt from <i>Euphonium Music</i> ) with suitable ending	Brian Bowen: Euphonium Music (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	2 Elgar	Salut d'amour, arr. Wilson	Monti's Czardas (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	3 Gershwin	The Man I Love, arr. Snell	Gershwin: The Man I Love for Bb Soloist (Rakeway Music), $\text{♩}$ edition
	4 Harbach & Kern	Smoke Gets in Your Eyes, arr. Iveson	Let's Face the Music for Trombone/Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	5 Philip Harper (& Hayes)	A Hebridean Lullaby play upper notes in bb. 98–100	Philip Harper: A Hebridean Lullaby (Wright & Round), $\text{♩}$ / $\text{♩}$ edition
	6 Horovitz	Lento (2nd movt from <i>Euphonium Concerto</i> )	Horovitz: Euphonium Concerto (Novello), $\text{♩}$ / $\text{♩}$ edition
	7 G. Richards	Midnight Euphonium with cadenza	G. Richards: Midnight Euphonium (Studio Music), $\text{♩}$ / $\text{♩}$ edition
	8 Philip Sparke	Song for Ina	Philip Sparke: Song for Ina (Studio Music), $\text{♩}$ / $\text{♩}$ edition
	9 Trad. Irish	Carrickfergus, arr. Roberts	Trad. Irish: Carrickfergus for Baritone (Tanglewind Music), $\text{♩}$ / $\text{♩}$ edition
	10 Trad. Welsh	Watching the Wheat, arr. Mealar	Trad. Welsh: Watching the Wheat for Euphonium or Baritone (Con Moto), $\text{♩}$ / $\text{♩}$ edition
<b>C</b>	1 James Curnow	Rhapsody for Euphonium	James Curnow: Rhapsody for Euphonium (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	2 Jock McKenzie	Klezmer (from <i>Rhythms of Life</i> ) <b>SOLO</b>	Jock McKenzie: Rhythms of Life (Con Moto), $\text{♩}$ or $\text{♩}$ brass editions
	3 Jock McKenzie	Samba (from <i>Rhythms of Life</i> ) <b>SOLO</b>	Jock McKenzie: Rhythms of Life (Con Moto), $\text{♩}$ or $\text{♩}$ brass editions
	4 Rodney Newton	Allegro energico (1st movt from <i>Sonata Brevis</i> )	Rodney Newton: Sonata Brevis (Prima Vista Musikk), $\text{♩}$ / $\text{♩}$ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Rodney Newton	The Riders of Rohan	Childs' Choice (Winwood Music), $\mathcal{B}$ / $\mathcal{E}$ edition
6 Lucy Pankhurst	Pixie Dust (No.10 from <i>15 Progressive Concert Solos</i> ) <i>mute, lip bends and flutter tonguing optional</i>	Lucy Pankhurst: 15 Progressive Concert Solos (Prima Vista Musikk), $\mathcal{B}$ or $\mathcal{E}$ B $\flat$ brass editions
7 Rossini	Cavatina 'Una voce', arr. Rimmer	Rossini: Una Voce (Wright & Round), $\mathcal{B}$ / $\mathcal{E}$ edition
8 E. Sutton	The Cavalier, arr. Rimmer	E. Sutton: The Cavalier (Wright & Round), $\mathcal{B}$ / $\mathcal{E}$ edition
9 Allen Vizzutti	Funk (from <i>20 Dances for Euphonium</i> ) <i>ignoring lower notes in bb. 17, 30 &amp; 31</i> SOLO	Allen Vizzutti: 20 Dances for Euphonium (De Haske), $\mathcal{B}$ or $\mathcal{E}$ editions
10 Philip Wilby	Tarantella: Piazza San Marco (No. 3 from <i>Partita Veneziana</i> ) SOLO	Advanced Concert Studies for Euphonium (De Haske), $\mathcal{B}$ or $\mathcal{E}$ editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19, 21 & 23

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , E majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , E majors and minors	a 12th	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F $\sharp$ and A	a 12th	legato-tongued / staccato / slurred
in the keys of D and E $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef</b>		
<b>SCALES</b>		
B, D majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
G, A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
C major	see p. 23	legato-tongued / staccato / slurred

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALE IN THIRDS</b>		
F major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on G and A $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D majors and minors	a 12th	legato-tongued / staccato / slurred
G, A $\flat$ /G $\sharp$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
C major	see p. 23	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E and G	a 12th	legato-tongued / staccato / slurred
in the keys of C and D $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on G and G $\sharp$	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arban	Allegro (No. 9 from <i>14 Studies for Cornet</i> ) SOLO	Arban: 14 Studies for Cornet (Boosey & Hawkes), $\text{♩}$ edition or Arban: Cornet Method (Boosey & Hawkes), $\text{♩}$ edition
	2 J. S. Bach	Prelude (from <i>Cello Suite No. 2</i> ), arr. Green SOLO	Euphonium Eurhythmics (Warwick Music), $\text{♩}$ or $\text{♩}$ editions
	3 Brian Bowen	Andante (1st movt from <i>Euphonium Music</i> )	Brian Bowen: Euphonium Music (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	4 D. Bourgeois	Presto (No. 6 from <i>Fantasy Pieces for Euphonium</i> ) SOLO	D. Bourgeois: Fantasy Pieces for Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	5 D. Bourgeois	Allegro energico (No. 8 from <i>Fantasy Pieces for Euphonium</i> ) SOLO	D. Bourgeois: Fantasy Pieces for Euphonium (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	6 Capuzzi	Andante and Rondo, arr. Childs & Wilby	Capuzzi: Andante and Rondo for Euphonium (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	7 Peter Graham	Whirlwind	Peter Graham: Gramercy Solo Album B♭ (Gramercy Music), $\text{♩}$ / $\text{♩}$ edition
	8 Horovitz	Moderato (1st movt from <i>Euphonium Concerto</i> )	Horovitz: Euphonium Concerto (Novello), $\text{♩}$ / $\text{♩}$ edition
	9 Wan-Yun Liang	A mezza voce (1st movt from <i>Concerto for Euphonium</i> ) starting at letter A; 8va optional at letter H	Wan-Yun Liang: Concerto for Euphonium (Cimarron Music Press), $\text{♩}$ / $\text{♩}$ edition
	10 Mozart	Adagio and Rondo, arr. Childs & Wilby	Mozart: Adagio and Rondo (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
<b>B</b>	1 Chaminade	Élévation (No. 2 from <i>Six romances sans paroles</i> , Op. 76), arr. Sauer	Chaminade: Six Romances Without Words, Op. 76 for Euphonium (Cherry Classics Music), $\text{♩}$ / $\text{♩}$ edition
	2 Tom Davoren	A Simple Gift	Tom Davoren: A Simple Gift (Tom Davoren Music), $\text{♩}$ edition ☺
	3 Kenneth Downie	Andante con espressivo (2nd movt from <i>Concerto for Euphonium (Eulogy)</i> )	Kenneth Downie: Concerto for Euphonium (Eulogy) (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	4 Elgar	Romance, Op. 62, trans. Wilson	Elgar: Romance, Op. 62 for Euphonium (Winwood Music), $\text{♩}$ / $\text{♩}$ edition
	5 Philip Harper	In Gardens of Peace	Philip Harper: In Gardens of Peace (Wright & Round), $\text{♩}$ / $\text{♩}$ edition
	6 Karl Jenkins	Romanza (2nd movt from <i>Euphonium Concerto</i> )	Karl Jenkins: Euphonium Concerto (Boosey & Hawkes), $\text{♩}$ / $\text{♩}$ edition
	7 Massenet	Meditation (from <i>Thaïs</i> ), arr. Mortimer	Massenet: Meditation from Thaïs for Euphonium (Editions Marc Reift), $\text{♩}$ / $\text{♩}$ edition
	8 Piazzolla	Café 1930 (from <i>Histoire du Tango</i> ), arr. Vertommen	Piazzolla: Café 1930 for Euphonium (Band Press VOF), $\text{♩}$ / $\text{♩}$ edition
	9 Rachmaninoff	Vocalise, trans. Mead	Rachmaninoff: Vocalise for Euphonium (Studio Music), $\text{♩}$ / $\text{♩}$ edition
	10 Trad. Irish	The Lark in the Clear Air, arr. Roberts	Trad. Irish: The Lark in the Clear Air for Baritone/Euphonium (Tanglewind Music), $\text{♩}$ / $\text{♩}$ edition
<b>C</b>	1 Darrol Barry	Con moto (1st movt from <i>Concerto for Baritone</i> )	Darrol Barry: Concerto for Baritone (Studio Music), $\text{♩}$ / $\text{♩}$ edition
	2 Tom Davoren	Escapology	Tom Davoren: Escapology for Baritone (Studio Music), $\text{♩}$ / $\text{♩}$ edition
	3 Emma Lou Diemer	Halcyon Days	Emma Lou Diemer: Halcyon Days (Cimarron Music Press), $\text{♩}$ / $\text{♩}$ edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 George Doughty	Grandfather's Clock (Air and Variations)	George Doughty: Grandfather's Clock (Air & Variations) (Wright & Round), $\mathcal{B}/\mathcal{C}$ edition
5 Wan-Yun Liang	Cantabile (3rd movt from <i>Concerto for Euphonium</i> )	Wan-Yun Liang: Concerto for Euphonium (Cimarron Music Press), $\mathcal{B}/\mathcal{C}$ edition
6 Paul Lovatt-Cooper	Canzona Bravura <i>lower notes in bb. 72 &amp; 75</i>	Paul Lovatt-Cooper: Canzona Bravura (PLC Music), $\mathcal{B}/\mathcal{C}$ edition
7 V. Monti	Czardas, arr. Wilson	Monti's Czardas (Winwood Music), $\mathcal{B}/\mathcal{C}$ edition
8 Otto M. Schwartz	Flying Tongue <b>SOLO</b>	New Concert Studies for Euphonium, Vol. 2 (De Haske), $\mathcal{B}$ or $\mathcal{C}$ editions
9 Philip Sparke	Moderato e energico (1st movt from <i>Euphonium Concerto</i> )	Philip Sparke: Euphonium Concerto (Studio Music), $\mathcal{B}/\mathcal{C}$ edition
10 Allen Vizzutti	Polka (from <i>20 Dances for Euphonium</i> ) <b>SOLO</b>	Allen Vizzutti: 20 Dances for Euphonium (De Haske), $\mathcal{B}$ or $\mathcal{C}$ editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19, 21 & 23

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
F $\sharp$ , B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A $\flat$ major	see p. 21	legato-tongued / staccato / slurred
G harmonic minor		
<b>SCALES IN THIRDS</b>		
A, B $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F $\sharp$ , B and C	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B and C	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
F major and minor	a 12th	legato-tongued / staccato / slurred
F $\sharp$ , B, C majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A $\flat$ major	see p. 21	legato-tongued / staccato / slurred
G minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of B $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of B, E and F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F $\sharp$ , B and C	2 oct.	legato-tongued / staccato / slurred

Bass clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭ major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
E, A, B♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
F♯ major	see p. 23	legato-tongued / staccato / slurred
F harmonic minor		
<b>SCALES IN THIRDS</b>		
G, A♭ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on E, A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B♭	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
E♭ major and minor	a 12th	legato-tongued / staccato / slurred
E, A, B♭ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
F♯ major	see p. 23	legato-tongued / staccato / slurred
F minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of A♭	a 12th	legato-tongued / staccato / slurred
in the keys of A, D and E♭	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E, A and B♭	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Lizzie Davis Andover Amble (No.1 from <i>The Brass Player's Guide to Britain</i> ) <b>SOLO</b>	Lizzie Davis: <i>The Brass Player's Guide to Britain</i> (Lizzie Davis), $\text{♩}$ or $\text{♩}$ editions
	2	Jock McKenzie Slavonic Dance (from <i>Parpetudes for Beginner Brass</i> ) <b>upper part DUET</b>	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), $\text{♩}$ tuba Eb or $\text{♩}$ editions
	3	Mozart Theme from a Musical Joke, arr. Lawrance <b>SOLO</b>	Easy Winners (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ brass editions ‡
	4	Trad. The Cuckoo, arr. Lawrance <i>candidate to start in round</i> <b>DUET/SOLO</b>	Easy Winners (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ brass editions ‡
	5	Sancho Les Matadors (from <i>Minuets, Cotillons and Country Dances</i> ), arr. Frith <b>upper part in duet</b> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡ <b>!!!</b>
	6	Philip Sparke Morning Minuet (No.1 from <i>Skilful Studies for Tuba</i> ) <b>SOLO</b>	Philip Sparke: <i>Skilful Studies</i> (Anglo Music), $\text{♩}$ tuba or Eb/B♭ bass edition ‡
	7	Susato La Morisque, arr. Lawrance	Winner Scores All (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ brass editions ‡ <b>!!!</b>
	8	Peter Graham Moscow (No.1 from <i>Cityscapes</i> )	Peter Graham: <i>Cityscapes</i> (Gramercy Music), Eb or B♭ $\text{♩}$ / $\text{♩}$ editions ‡
	9	Stuart Johnson Tuba Ceremony (No.1 from <i>The Tuneful Tuba</i> ) <b>SOLO</b>	Stuart Johnson: <i>The Tuneful Tuba</i> (Brass Wind), $\text{♩}$ or $\text{♩}$ editions
	10	Trad. Russian Russian Dance, arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ brass editions ‡ <b>!!!</b>
<b>B</b>	1	Ascher Alice (Theme from Open All Hours), arr. Lawrance	Win Win (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ tuba/Eb bass editions ‡ <b>!!!</b>
	2	L. Bernstein One Hand, One Heart (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ brass editions ‡ <b>!!!</b>
	3	Tom Davoren Romanza	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡ <b>!!!</b>
	4	Tom Davoren Waltz for E.	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡ <b>!!!</b>
	5	W. H. Monk Eventide, arr. Douglas <b>upper part in duet</b> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), $\text{♩}$ tuba or B♭ $\text{♩}$ or Eb $\text{♩}$ editions <b>!!!</b>
	6	H. Parker Deep Harmony, arr. Douglas <b>upper part in duet</b> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), $\text{♩}$ tuba or B♭ $\text{♩}$ or Eb $\text{♩}$ editions <b>!!!</b>
	7	Trad. Chinese Xiao Baicai, arr. Frith <b>upper part in duet</b> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡ <b>!!!</b>
	8	Beethoven Theme from Ninth Symphony, arr. Lawrance	Winners Galore (Brass Wind), $\text{♩}$ tuba or $\text{♩}$ brass editions ‡ <b>!!!</b>
	9	Gurlitt Andante (from <i>First Steps</i> , Op. 82), arr. Wastall	P. 29 from <i>Learn as You Play Tuba</i> (Boosey & Hawkes), $\text{♩}$ edition <b>!!!</b>
	10	B. Wiggins Bisons and Buffaloes (No. 4 from <i>Preludes for Pachyderms</i> )	B. Wiggins: <i>Preludes for Pachyderms for Tuba</i> (R. Smith), $\text{♩}$ /Eb $\text{♩}$ edition
<b>C</b>	1	Lizzie Davis Beefy Bongo (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: <i>Polished Brass</i> (Brass Wind), $\text{♩}$ or $\text{♩}$ tuba Eb editions
	2	Jock McKenzie Bratwursts (from <i>Parpetudes for Beginner Brass</i> ) <b>upper part</b> <b>DUET</b>	Jock McKenzie: <i>Parpetudes for Beginner Brass</i> (Con Moto), $\text{♩}$ tuba Eb or $\text{♩}$ editions
	3	Peter Meechan One, Two, Three! <b>SOLO</b>	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡
	4	David A. Stowell Strollin'	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡ <b>!!!</b>
	5	Mark Nightingale A Small Step (No.1 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: <i>Easy Jazzy 'Tudes</i> (Warwick Music), $\text{♩}$ tuba or $\text{♩}$ brass editions

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Rendall & Thomas	Birdie Song, arr. Lawrance	Winners Galore (Brass Wind), ♯ tuba or ♮ brass editions ‡ (III)
7 C. M. Smith & B. Johnson	The Barnyard Rag, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), ♯/♮ brass edition ‡ (III)
8 African-American Spiritual	All Night, All Day, arr. Lawrance	Easy Winners (Brass Wind), ♯ tuba or ♮ brass editions ‡ (III)
9 Offenbach	Can-can, arr. Lawrance	Winners Galore (Brass Wind), ♯ tuba or ♮ brass editions ‡ (III)
10 Zimmer & Morris	I've Got My Eye On You (from <i>Pirates of the Caribbean</i> ), arr. Lawrance	Winner Scores All (Brass Wind), ♯ tuba or ♮ brass editions ‡ (III)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

**Treble clef** RANGE ARTICULATION (chosen by the examiner)

**SCALES**

C major		
A minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred

**ARPEGGIOS**

C major		
A minor	1 oct.	tongued / slurred

**Bass clef E♭ Tuba** RANGE ARTICULATION (chosen by the examiner)

**SCALES**

E♭ major		
C minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred

**ARPEGGIOS**

E♭ major		
C minor	1 oct.	tongued / slurred

**Bass clef B♭ Tuba** RANGE ARTICULATION (chosen by the examiner)

**SCALES**

B♭ major		
G minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred

**ARPEGGIOS**

B♭ major		
G minor	1 oct.	tongued / slurred

<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
C major		
A minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
C major		
A minor	1 oct.	tongued / slurred
<b>Bass clef F Tuba</b>		
<b>SCALES</b>		
F major		
D minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F major		
D minor	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 161

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Howard Goodall	Blackadder Theme, arr. Lawrance	Winners Galore (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b>
	2 Jock McKenzie	Rigaudon (from <i>Parpetudes for Beginner Brass</i> ) <b>SOLO</b>	Jock McKenzie: Parpetudes for Beginner Brass (Con Moto), $\mathcal{T}$ tuba Eb or $\mathcal{C}$ editions
	3 R. & R. Sherman	It's a Small World, arr. Lawrance	Win Win (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ tuba/Eb bass editions $\ddagger$ <b>!!!</b>
	4 Tchaikovsky	Overture (from <i>The Nutcracker</i> ), arr. Lawrance	Win Win (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ tuba/Eb bass editions $\ddagger$ <b>!!!</b>
	5 E. Smyth & C. M. Hamilton	The March of the Women, arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathcal{T}/\mathcal{C}$ brass edition $\ddagger$ <b>!!!</b>
	6 Philip Sparke	The Big Apple (No.11 from <i>Skilful Studies</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies (Anglo Music), $\mathcal{T}$ tuba or Eb/Bb bass editions $\ddagger$
	7 Trad. Welsh	Men of Harlech, arr. Lawrance or arr. Sparke <i>upper part</i> <b>DUET</b>	Winner Scores All (Brass Wind), $\mathcal{T}$ trombone or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b> or No. 58 from Starter Duets for Trombones or Euphoniums (Anglo Music), $\mathcal{C}$ edition
	8 Hook	The Lass of Richmond Hill, arr. Lawrance	Easy Winners (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b>
	9 Osborne & Simon May	Eastenders, arr. Lawrance	Easy Winners (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b>
	10 Philip Sparke	Baroque Ballad (No. 46 from <i>Starter Studies</i> ) <b>SOLO</b>	Philip Sparke: Starter Studies (Anglo Music), $\mathcal{T}$ tuba or Eb/Bb bass editions $\ddagger$
<b>B</b>	1 Alden	On a Southern Balcony (No. 4 from <i>Southern Sketches</i> ), arr. Frith <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathcal{T}/\mathcal{C}$ brass edition $\ddagger$ <b>!!!</b>
	2 Irvine	Crimond, arr. Douglas <i>upper part in duet</i> <b>DUET/PIANO</b>	Famous Hymns and Marches (Warwick Music), $\mathcal{T}$ tuba or Bb $\mathcal{C}$ or Eb $\mathcal{C}$ editions <b>!!!</b>
	3 Andrew Lloyd Webber	Love Changes Everything (from <i>Aspects of Love</i> ), arr. Lawrance	Winner Scores All (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b>
	4 Mozart	Aria (from <i>The Marriage of Figaro</i> ), arr. Lawrance	Winners Galore (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b>
	5 John Rutter	A Clare Benediction, arr. Lawrance	Win Win (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ tuba/Eb bass editions $\ddagger$ <b>!!!</b>
	6 Philip Sparke	My Lady's Pavan	Shining Brass, Book 1 (ABRSM), $\mathcal{T}/\mathcal{C}$ brass edition $\ddagger$ <b>!!!</b>
	7 David A. Stowell	A Walk in the Rain	Shining Brass, Book 1 (ABRSM), $\mathcal{T}/\mathcal{C}$ brass edition $\ddagger$ <b>!!!</b>
	8 Bart	Where is Love? (from <i>Oliver!</i> ), arr. Lawrance	Easy Winners (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ brass editions $\ddagger$ <b>!!!</b>
	9 Grétry	Air (from <i>Richard Coeur de Lion</i> ), arr. Wastall	P.44 from Learn as You Play Tuba (Boosey & Hawkes), $\mathcal{T}$ edition <b>!!!</b>
	10 B. Wiggins	The Unhappy Hippo (No. 5 from <i>Preludes for Pachyderms</i> )	B. Wiggins: Preludes for Pachyderms for Tuba (R. Smith), $\mathcal{T}/\text{Eb}$ $\mathcal{C}$ edition
<b>C</b>	1 African-American Spiritual	Wade in the Water, arr. Pankhurst <i>upper part in duet</i> <b>DUET/PIANO</b>	Brass Mix 1 (ABRSM), $\mathcal{T}/\mathcal{C}$ brass edition $\ddagger$ <b>!!!</b>
	2 Blakeson	Chickpea (No.11 from <i>Smooth Groove</i> ) <b>SOLO</b>	Blakeson: Smooth Groove (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ Eb bass editions
	3 Lizzie Davis	Itchy Scratchy (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind), $\mathcal{T}$ or $\mathcal{C}$ tuba Eb editions
	4 Dave Gale	Swinging Janos (from <i>JazzFX</i> ) <i>upper part in duet</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX (Brass Wind), $\mathcal{T}$ tuba or $\mathcal{C}$ tuba/Eb bass editions

**!!!** Piano accompaniment published separately

$\ddagger$  See [www.abrsm.org/clarifications](http://www.abrsm.org/clarifications) for further publication details

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All (Brass Wind), ♯ tuba or ♮ brass editions ‡ !!!
6 Jock McKenzie	Latin a Go Go (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 1</i> ) <i>upper part DUET</i>	The Jock McKenzie Tutor Book for Young Brass Players, Book 1 (Con Moto), ♯ tuba or ♮ editions ‡
7 Mark Nightingale	The Nuthatch (No. 6 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♯ tuba or ♮ brass editions
8 Mark Nightingale	Ready, Aim, Fire! (No. 4 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), ♯ tuba or ♮ brass editions
9 Christopher Norton	Make Mine a Tuba, arr. Wastall	P. 45 from Learn as You Play Tuba (Boosey & Hawkes), ♯ edition !!!
10 David A. Stowell	High Street <b>SOLO</b>	Shining Brass, Book 1 (ABRSM), ♯/♮ brass edition ‡

### SCALES AND ARPEGGIOS: from memory; for further details see pages 16–17

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭, D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭, D majors		
A, D minors	1 oct.	tongued / slurred
Bass clef E♭ Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D♭, F majors		
C, F minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D♭, F majors		
C, F minors	1 oct.	tongued / slurred
Bass clef B♭ Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A♭, C majors		
G, C minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A♭, C majors		
G, C minors	1 oct.	tongued / slurred

<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
B $\flat$ , D majors		
A, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B $\flat$ , D majors		
A, D minors	1 oct.	tongued / slurred
<b>Bass clef F Tuba</b>		
<b>SCALES</b>		
E $\flat$ , G majors		
D, G minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E $\flat$ , G majors		
D, G minors	1 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Aldridge	On Parade, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	2 Tom Davoren	Rondo Olympia	Shining Brass, Book 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	3 Peter Meechan	Summer Sound <b>SOLO*</b>	Shining Brass, Book 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡
	4 Patrick Doyle	Hogwart's March (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	P.19 from Win Win (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ tuba/E $\flat$ bass editions ‡ <b>III</b>
	5 Dave Gale	Mellowdrama (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO*	Dave Gale: JazzFX (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ tuba/E $\flat$ bass editions
	6 Jock McKenzie	Russian Ballet (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> )	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\mathfrak{B}$ tuba or $\mathfrak{C}$ editions ‡ <b>III</b>
	7 Philip Sparke	Rondino (No. 22 from <i>Skilful Studies</i> ) <b>SOLO*</b>	Philip Sparke: Skilful Studies (Anglo Music), E $\flat$ /B $\flat$ bass or $\mathfrak{B}$ tuba editions ‡
	8 Lizzie Davis	Flamenco Flirt (from <i>Polished Brass</i> ) <i>in D minor (treble clef readers); in F minor (bass clef readers)</i> <b>SOLO*</b>	Lizzie Davis: Polished Brass (Brass Wind), $\mathfrak{B}$ or $\mathfrak{C}$ tuba E $\flat$ editions
	9 Stuart Johnson	Jim's Tune (No. 5 from <i>The Tuneful Tuba</i> ) <b>SOLO*</b>	Stuart Johnson: The Tuneful Tuba (Brass Wind), $\mathfrak{B}$ or $\mathfrak{C}$ editions
	10 Schumann	The Merry Peasant (from <i>Album for the Young</i> ), arr. Wastall	P. 62 from Learn as You Play Tuba (Boosey & Hawkes), $\mathfrak{B}$ edition <b>III</b>
<b>B</b>	1 Andersson & Ulvaeus	I have a dream, arr. Lawrance	Win Win (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ tuba/E $\flat$ bass editions ‡ <b>III</b>
	2 Shostakovich	Waltz (from <i>Jazz Suite No. 2</i> ), arr. Lawrance	P.18 from Win Win (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ tuba/E $\flat$ bass editions ‡ <b>III</b>
	3 S. Coleridge-Taylor	Oh, the Summer, arr. Frith <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	4 F. Price	The Deserted Garden, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	5 Fauré	Pavane, arr. Lawrance	Easy Winners (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ brass editions ‡ <b>III</b>
	6 Lucy Pankhurst	Sicilienne	Shining Brass, Book 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	7 John Frith	Broken Dreams	Shining Brass, Book 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	8 Holst	Jupiter (from <i>The Planets</i> ), arr. Lawrance <b>SOLO*</b>	Easy Winners (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ brass editions ‡
	9 Andrew Lloyd Webber	Close Every Door to Me, arr. Lawrance	Winner Scores All (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ brass editions ‡ <b>III</b>
	10 Andrew Lloyd Webber	The Music of the Night, arr. Lawrance	Winner Scores All (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ brass editions ‡ <b>III</b>
<b>C</b>	1 Alford	Colonel Bogey, arr. Douglas <i>upper part in duet; with repeat</i> DUET/PIANO	Famous Hymns and Marches (Warwick Music), $\mathfrak{B}$ tuba or B $\flat$ / $\mathfrak{C}$ or E $\flat$ / $\mathfrak{C}$ editions <b>III</b>
	2 Maurice Arnold	A Canadian Boat Song, arr. Pankhurst <i>upper part in duet</i> DUET/PIANO	Brass Mix 1 (ABRSM), $\mathfrak{B}$ / $\mathfrak{C}$ brass edition ‡ <b>III</b>
	3 Dave Gale	Heads Up (from <i>JazzFX</i> ) <i>upper part in duet</i> DUET/SOLO*	Dave Gale: JazzFX (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ tuba/E $\flat$ bass editions
	4 Gershwin	They all laughed, arr. Lawrance	Win Win (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ tuba/E $\flat$ bass editions ‡ <b>III</b>
	5 Joplin	Easy Winners, arr. Lawrance	Easy Winners (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ brass editions ‡ <b>III</b>
	6 Monty Norman	James Bond Theme, arr. Lawrance	Easy Winners (Brass Wind), $\mathfrak{B}$ tuba or $\mathfrak{C}$ brass editions ‡ <b>III</b>

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Jock McKenzie	Fiesta for Fun (from <i>The Jock McKenzie Tutor Book for Young Brass Players, Book 2</i> ) <b>DUET</b>	The Jock McKenzie Tutor Book for Young Brass Players, Book 2 (Con Moto), $\text{♩}$ tuba or $\text{♩}$ editions ‡
8 Timothy Jackson	How's Tricks? <b>SOLO*</b>	Shining Brass, Book 1 (ABRSM), $\text{♩}$ / $\text{♩}$ brass edition ‡
9 Mark Nightingale	Ermie's Blues (No.10 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO*</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\text{♩}$ tuba or $\text{♩}$ brass editions
10 B. Wiggins	Jumbo's Jaunt (No. 7 from <i>Preludes for Pachyderms</i> )	B. Wiggins: Preludes for Pachyderms for Tuba (R. Smith), $\text{♩}$ / $\text{E♭}$ $\text{♩}$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
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#### SCALES

E♭, E majors

C, E minors  
(harmonic or melodic, at candidate's choice) 1 oct. tongued / slurred

#### CHROMATIC SCALE

starting on D 1 oct. tongued / slurred

#### ARPEGGIOS

E♭, E majors

C, E minors 1 oct. tongued / slurred

Bass clef E♭ Tuba	RANGE	ARTICULATION (chosen by the examiner)
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#### SCALES

F♯, G majors

E♭, G minors  
(harmonic or melodic, at candidate's choice) 1 oct. tongued / slurred

#### CHROMATIC SCALE

starting on F 1 oct. tongued / slurred

#### ARPEGGIOS

F♯, G majors

E♭, G minors 1 oct. tongued / slurred

Bass clef B♭ Tuba	RANGE	ARTICULATION (chosen by the examiner)
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#### SCALES

D♭, D majors

B♭, D minors  
(harmonic or melodic, at candidate's choice) 1 oct. tongued / slurred

#### CHROMATIC SCALE

starting on C 1 oct. tongued / slurred

#### ARPEGGIOS

D♭, D majors

B♭, D minors 1 oct. tongued / slurred

<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
E♭, E majors	1 oct.	tongued / slurred
C, E minors (harmonic or melodic, at candidate's choice)		
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E♭, E majors	1 oct.	tongued / slurred
C, E minors		
<b>Bass clef F Tuba</b>		
<b>SCALES</b>		
A♭, A majors	1 oct.	tongued / slurred
F, A minors (harmonic or melodic, at candidate's choice)		
<b>CHROMATIC SCALE</b>		
starting on G	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A♭, A majors	1 oct.	tongued / slurred
F, A minors		

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 162

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	John Frith Jiggedy Jig	Shining Brass, Book 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
	2	Lucy Pankhurst Folk Song	Shining Brass, Book 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
	3	R. Goodwin 633 Squadron, arr. Lawrance	Great Winners (Brass Wind), $\mathcal{B}$ tuba or $\mathcal{C}$ brass editions ‡ <b>III</b>
	4	Andrea Price Rapsallion	Brass Mix 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
	5	J. S. Bach Musette, arr. Wechselblatt	No. 9 from First Solos for the Tuba Player (G. Schirmer), $\mathcal{B}$ edition
	6	Lully Gavotte, arr. Wechselblatt	No. 10 from First Solos for the Tuba Player (G. Schirmer), $\mathcal{B}$ edition
	7	Rameau La Villageoise, arr. Wechselblatt	No. 12 from First Solos for the Tuba Player (G. Schirmer), $\mathcal{B}$ edition
	8	E. Bernstein Great Escape March, arr. Lawrance	Great Winners (Brass Wind), $\mathcal{B}$ tuba or $\mathcal{C}$ brass editions ‡ <b>III</b>
	9	M.-A. Charpentier Prelude to Te Deum, arr. Mowat	Savoir Faire for Tuba/E♭ Bass (Brass Wind), $\mathcal{B}$ or E♭ $\mathcal{C}$ editions ‡
	10	Tom Davoren Beaufort Allegro	Shining Brass, Book 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
<b>B</b>	1	Chris Augustine Sunday at the Boulevard	Brass Mix 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
	2	Peter Graham Doyle's Lament (from <i>Call of the Cossacks</i> )	Peter Graham: Gramercy Lyric Album (Gramercy Music), E♭ or B♭ $\mathcal{B}$ / $\mathcal{C}$ editions ‡
	3	Grieg Solveig's Song (from <i>Peer Gynt</i> ), arr. Lawrance	Great Winners (Brass Wind), $\mathcal{B}$ tuba or $\mathcal{C}$ brass editions ‡ <b>III</b>
	4	David A. Stowell Open Plains	Shining Brass, Book 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
	5	Tom Davoren Quiet Moment <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡
	6	Bilk Stranger on the Shore, arr. Iveson	Stranger on the A Train for E♭ Horn or Tuba/E♭ Bass (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ editions
	7	Andrew Lloyd Webber All I Ask of You (from <i>Phantom of the Opera</i> ), arr. Iveson	Stranger on the A Train for E♭ Horn or Tuba/E♭ Bass (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ editions
	8	L. Bernstein Somewhere (from <i>West Side Story</i> ), arr. Lawrance	Great Winners (Brass Wind), $\mathcal{B}$ tuba or $\mathcal{C}$ brass editions ‡ <b>III</b>
	9	Edward Gregson Folk Song	Gregson & Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind), $\mathcal{B}$ or E♭ $\mathcal{C}$ editions
	10	Mozart Papageno's Song (from <i>The Magic Flute</i> ), arr. Ramskill	From Vivaldi to Fats Waller for Tuba (Brass Wind), $\mathcal{B}$ or E♭ $\mathcal{C}$ editions
<b>C</b>	1	Lizzie Davis Solar Shorts (from <i>Polished Brass</i> ) <b>SOLO</b>	Lizzie Davis: Polished Brass (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ tuba E♭ editions
	2	Alberto Dominguez Frenesi, arr. Lawrance	Great Winners (Brass Wind), $\mathcal{C}$ brass edition ‡ <b>III</b>
	3	Shanti Paul Jayasinha Cumbianita para ti	Brass Mix 2 (ABRSM), $\mathcal{B}$ / $\mathcal{C}$ brass edition ‡ <b>III</b>
	4	Joplin The Entertainer, arr. Lawrance <b>SOLO</b>	Winners Galore (Brass Wind), $\mathcal{B}$ tuba or $\mathcal{C}$ brass editions ‡
	5	Mark Nightingale L'il Basie (No. 13 from <i>Easy Jazzy Styles</i> )	Mark Nightingale: Easy Jazzy Styles (Warwick Music), $\mathcal{B}$ or $\mathcal{C}$ tuba editions
	6	D. Bourgeois Majestic (from <i>Per Tuba ad Astra</i> ) <b>SOLO</b>	D. Bourgeois: Per Tuba ad Astra (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ editions
	7	D. Bourgeois Pompous (from <i>Per Tuba ad Astra</i> ) <b>SOLO</b>	D. Bourgeois: Per Tuba ad Astra (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ editions

**III** Piano accompaniment published separately

‡ See [www.abrsm.org/clarifications](http://www.abrsm.org/clarifications) for further publication details

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Stuart Johnson	Ragtime Tuba (No. 6 from <i>The Tuneful Tuba</i> ) SOLO	Stuart Johnson: The Tuneful Tuba (Brass Wind), $\mathcal{B}$ or $\mathcal{C}$ editions
9 Mark Nightingale	The Shout (No.17 from <i>Easy Jazzy 'Tudes</i> ) SOLO	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathcal{B}$ tuba or $\mathcal{C}$ brass editions
10 Saint-Saëns	L'éléphant, arr. Mowat	Savoir Faire for Tuba/ $\mathcal{E}\flat$ Bass (Brass Wind), $\mathcal{B}$ or $\mathcal{E}\flat$ editions ‡

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major	1 oct.	
A $\flat$ , B $\flat$ majors	a 12th	
E $\flat$ major	◆	
F minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
A, B minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on B $\flat$	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F major	1 oct.	
A $\flat$ , B $\flat$ majors	a 12th	
E $\flat$ major	◆	tongued / slurred
F minor	1 oct.	
A, B minors	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of B $\flat$	1 oct.	tongued / slurred
◆ one octave and down to the dominant		

Bass clef E $\flat$ Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A $\flat$ major	1 oct.	
B, D $\flat$ majors	a 12th	
F $\sharp$ major	◆	
G $\sharp$ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
C, D minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on D $\flat$	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A $\flat$ major	1 oct.	
B, D $\flat$ majors	a 12th	
F $\sharp$ major	◆	tongued / slurred
G $\sharp$ minor	1 oct.	
C, D minors	a 12th	

<b>Bass clef E<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of D $\flat$	1 oct.	tongued / slurred
◆ one octave and down to the dominant		
<b>Bass clef B<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
E $\flat$ major	1 oct.	
F $\sharp$ , A $\flat$ majors	a 12th	
D $\flat$ major	◆	
E $\flat$ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
G, A minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on A $\flat$	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E $\flat$ major	1 oct.	
F $\sharp$ , A $\flat$ majors	a 12th	
D $\flat$ major	◆	
E $\flat$ minor	1 oct.	tongued / slurred
G, A minors	a 12th	
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of A $\flat$	1 oct.	tongued / slurred
◆ one octave and down to the dominant		
<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
F major	1 oct.	
A $\flat$ , B $\flat$ majors	a 12th	
E $\flat$ major	◆	
F minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
A, B minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on B $\flat$	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F major	1 oct.	
A $\flat$ , B $\flat$ majors	a 12th	
E $\flat$ major	◆	
F minor	1 oct.	tongued / slurred
A, B minors	a 12th	
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of B $\flat$	1 oct.	tongued / slurred
◆ one octave and down to the dominant		

<b>Bass clef F Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
B♭ major	1 oct.	
D♭, E♭ majors	a 12th	
A♭ major	◆	
B♭ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
D, E minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on E♭	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭ major	1 oct.	
D♭, E♭ majors	a 12th	
A♭ major	◆	tongued / slurred
B♭ minor	1 oct.	
D, E minors	a 12th	
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of E♭	1 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 163

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Callum Au Lethe	Brass Mix 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	2	Bizet Chanson bohème, arr. Lawrance	Great Winners (Brass Wind), $\mathcal{P}$ tuba or $\mathcal{T}$ brass editions ‡ <b>III</b>
	3	David A. Stowell Jam Bouree	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	4	Peter Meechan Final Thought	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	5	David A. Stowell Flennon Study <i>either version</i> <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡
	6	Andrew Duncan Kangaroo Playtime (No. 24 from <i>25 Progressive Studies for New Tuba Players</i> ) <b>SOLO</b>	Andrew Duncan: 25 Progressive Studies for New Tuba Players (Duncan Music Press), $\mathcal{P}$ or $\mathcal{T}$ editions
	7	Don Haddad Allegro con brio (3rd movt from <i>Suite for Tuba</i> )	Don Haddad: Suite for Tuba (Shawnee Press), $\mathcal{P}$ edition
	8	Jacob Mazurka (No. 6 from <i>Tuba Suite</i> )	Jacob: Tuba Suite (Boosey & Hawkes), $\mathcal{P}$ edition
	9	Jacob Scottish (No. 6 from <i>Six Little Tuba Pieces</i> )	Jacob: Six Little Tuba Pieces (Emerson), $\mathcal{P}/\text{E}\flat$ $\mathcal{T}$ edition
	10	Stuart Johnson Wagner Tubas (No. 8 from <i>The Tuneful Tuba</i> ) <b>SOLO</b>	Stuart Johnson: The Tuneful Tuba (Brass Wind), $\mathcal{P}$ or $\mathcal{T}$ editions
<b>B</b>	1	Peter Graham Lady Stewart's Air	Peter Graham: Gramercy Favourites (Gramercy Music), $\text{E}\flat$ or $\text{B}\flat$ $\mathcal{P}/\mathcal{T}$ editions ‡
	2	Shanti Paul Jayasinha By the River	Brass Mix 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	3	Lucy Pankhurst Gone, Not Forgotten	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	4	John Frith Canzona	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	5	Andrew Duncan A Lazy Summer's Day at Brontë Falls (No. 3 from <i>A Haworth Suite</i> )	Andrew Duncan: A Haworth Suite (The Music Company), $\mathcal{P}/\text{E}\flat$ $\mathcal{T}/\text{B}\flat$ $\mathcal{T}$ edition
	6	Duke Ellington & Bigard Mood Indigo, arr. Iveson	Stranger on the A Train for $\text{E}\flat$ Horn or Tuba/ $\text{E}\flat$ Bass (Brass Wind), $\mathcal{P}$ or $\mathcal{T}$ editions
	7	Saint-Saëns Le cygne (The Swan), arr. Wyss	The Thomas Wyss Tuba Collection (Kirklees Music), $\text{E}\flat$ $\mathcal{T}$ edition
	8	Sherwin & Maschwitz A Nightingale Sang in Berkeley Square, arr. Ledbury	Big Chillers for Tuba/ $\text{E}\flat$ Bass (Brass Wind), $\mathcal{P}$ or $\text{E}\flat$ $\mathcal{T}$ editions
	9	Vaughan Williams No.1 (from <i>Six Studies in English Folksong</i> )	Vaughan Williams: Six Studies in English Folk Song (Stainer & Bell), $\mathcal{P}$ edition <b>III</b>
	10	Vivaldi Largo (from <i>Winter</i> ), arr. Ramskill	From Vivaldi to Fats Waller for Tuba (Brass Wind), $\mathcal{P}$ or $\text{E}\flat$ $\mathcal{T}$ editions
<b>C</b>	1	Mark Nightingale The Turkey (No. 22 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathcal{P}$ tuba or $\mathcal{T}$ brass editions
	2	Shri Sriram Koli	Brass Mix 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	3	John Williams Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance	Great Winners (Brass Wind), $\mathcal{P}$ tuba or $\mathcal{T}$ brass editions ‡ <b>III</b>
	4	Tom Davoren Lindy Hop!	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡ <b>III</b>
	5	Peter Meechan Air <b>SOLO</b>	Shining Brass, Book 2 (ABRSM), $\mathcal{P}/\mathcal{T}$ brass edition ‡
	6	Mark Elvin Sacred Spirit (No. 7 from <i>Journeys by Tuba</i> ) <b>SOLO</b>	Mark Elvin: Journeys by Tuba (Mucky Herbert Music), $\mathcal{P}$ or $\mathcal{T}$ editions
	7	Grieg In the Hall of the Mountain King (from <i>Peer Gynt</i> ), arr. Wekselblatt	No. 6 from First Solos for the Tuba Player (G. Schirmer), $\mathcal{P}$ edition
	8	Mark Nightingale Hillbilly (No.16 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathcal{P}$ tuba or $\mathcal{T}$ brass editions

**III** Piano accompaniment published separately

‡ See [www.abrsm.org/clarifications](http://www.abrsm.org/clarifications) for further publication details

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Strayhorn	Take the A Train, arr. Iveson	Stranger on the A Train for E♭ Horn or Tuba/E♭ Bass (Brass Wind), $\frac{4}{4}$ or $\frac{3}{4}$ editions
10 Alec Wilder	Effie Goes Folk Dancing (5th movt from Suite No.1 ('Effie Suite') for Tuba)	Alec Wilder: Suite No.1 ('Effie Suite') for Tuba (Margun Music), $\frac{3}{4}$ edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, C, D♭ majors	a 12th	
G major	2 oct.	
B♭, C♯ minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
F minor (harmonic or melodic, at candidate's choice)	◆	
G minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B, C, D♭ majors	a 12th	
G major	2 oct.	
B♭, C♯ minors	a 12th	tongued / slurred
F minor	◆	
G minor	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of C and D♭	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued / slurred
◆ one octave and down to the dominant		

Bass clef E♭ Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D, E♭, E majors	a 12th	
B♭ major	2 oct.	
C♯, E minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
G♯ minor (harmonic or melodic, at candidate's choice)	◆	
B♭ minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on B♭	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on B♭	2 oct.	tongued / slurred

<b>Bass clef E<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>ARPEGGIOS</b>		
D, E $\flat$ , E majors	a 12th	
B $\flat$ major	2 oct.	
C $\sharp$ , E minors	a 12th	tongued / slurred
G $\sharp$ minor	◆	
B $\flat$ minor	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of E $\flat$ and E	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on B $\flat$	2 oct.	tongued / slurred
◆ <i>one octave and down to the dominant</i>		

<b>Bass clef B<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
A, B $\flat$ , B majors	a 12th	
F major	2 oct.	
G $\sharp$ , B minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
E $\flat$ minor (harmonic or melodic, at candidate's choice)	◆	
F minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A, B $\flat$ , B majors	a 12th	
F major	2 oct.	
G $\sharp$ , B minors	a 12th	tongued / slurred
E $\flat$ minor	◆	
F minor	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of B $\flat$ and B	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on F	2 oct.	tongued / slurred
◆ <i>one octave and down to the dominant</i>		

<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
B, C, D $\flat$ majors	a 12th	
G major	2 oct.	
B $\flat$ , C $\sharp$ minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
F minor (harmonic or melodic, at candidate's choice)	◆	
G minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on G	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B, C, D $\flat$ majors	a 12th	
G major	2 oct.	
B $\flat$ , C $\sharp$ minors	a 12th	tongued / slurred
F minor	◆	
G minor	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of C and D $\flat$	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	2 oct.	tongued / slurred
◆ one octave and down to the dominant		

<b>Bass clef F Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
E, F, F $\sharp$ majors	a 12th	
C major	2 oct.	
E $\flat$ , F $\sharp$ minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
B $\flat$ minor (harmonic or melodic, at candidate's choice)	◆	
C minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on C	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALE</b>		
starting on C	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E, F, F $\sharp$ majors	a 12th	
C major	2 oct.	
E $\flat$ , F $\sharp$ minors	a 12th	tongued / slurred
B $\flat$ minor	◆	
C minor	2 oct.	

Bass clef F Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>DOMINANT SEVENTHS</b> (resolving on tonic) in the keys of F and F#	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b> starting on C	2 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 164

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arban	The Carnival of Venice, arr. Wekselblatt	No.17 from First Solos for the Tuba Player (G. Schirmer), $\mathcal{P}$ edition
	2 Schumann	The Happy Farmer, arr. Wekselblatt	No.2 from First Solos for the Tuba Player (G. Schirmer), $\mathcal{P}$ edition
	3 A. Beach	The Returning Hunter (No.2 from <i>Eskimos</i> , Op.64), arr. Sauer	A. Beach: Eskimos, Op.64 for Tuba or Bass Trombone (Cherry Classics Music), $\mathcal{P}$ edition
	4 Bizet	Chanson du Toreador, arr. Mowat	Savoir Faire for Tuba/E♭ Bass (Brass Wind), $\mathcal{P}$ or E♭ $\mathcal{F}$ editions ‡
	5 Blazhevich	No.11 (from <i>70 Studies for B♭ Tuba</i> , Vol. 1) <b>SOLO</b>	Blazhevich: 70 Studies for B♭ Tuba, Vol. 1 (Robert King-Leduc), $\mathcal{P}$ edition
	6 Mark Elvin	Pushed to the Limit (No.12 from <i>Journeys by Tuba</i> ) <b>SOLO</b>	Mark Elvin: Journeys by Tuba (Mucky Herbert Music), $\mathcal{F}$ or $\mathcal{P}$ editions
	7 Charles Ingram	Pompous March (5th movt from <i>Mini-Suite for Solo Tuba</i> ) <b>SOLO</b>	Charles Ingram: Mini-Suite for Solo Tuba (Cimarron Music Press), $\mathcal{P}$ edition
	8 Jacob	Hornpipe (No.2 from <i>Tuba Suite</i> )	Jacob: Tuba Suite (Boosey & Hawkes), $\mathcal{P}$ edition
	9 Kopprasch	Study No.26 <b>SOLO</b>	Kopprasch: 60 Selected Studies for B♭ Tuba (Robert King-Leduc), $\mathcal{P}$ edition ‡
	10 Vivaldi	Allegro (from <i>Sonata No.3</i> ), arr. Swanson	Vivaldi: Allegro (from Sonata No.3) (Alfred), $\mathcal{P}$ edition
<b>B</b>	1 A. Beach	Arctic Night (No.1 from <i>Eskimos</i> , Op.64), arr. Sauer	A. Beach: Eskimos, Op.64 for Tuba or Bass Trombone (Cherry Classics Music), $\mathcal{P}$ edition
	2 Frackenpohl	Lento (2nd movt from <i>Concertino for Tuba</i> )	Frackenpohl: Concertino for Tuba (Leduc), $\mathcal{P}$ edition
	3 Handel	Adagio (3rd movt from <i>Sonata in C minor</i> , HWV 366, Op.1 No.8), arr. Foster	Handel: Sonata in C minor for Tuba (Warwick Music), $\mathcal{P}$ /E♭ $\mathcal{F}$ edition
	4 H. Mancini	Moon River, arr. Iverson	Let's Face the Music for Tuba/E♭ Bass (Brass Wind), $\mathcal{P}$ or $\mathcal{F}$ editions
	5 Mozart	Romanza (from <i>Horn Concerto No.4</i> ), arr. Woods & Death <i>Romanza only</i>	Classics for Tuba (Studio Music), $\mathcal{P}$ /E♭ $\mathcal{F}$ edition
	6 Rimsky-Korsakov	Andante cantabile (from <i>Concerto</i> ), arr. Voxman <i>with cadenza</i>	Concert and Contest Collection for Tuba (Rubank), $\mathcal{P}$ edition III
	7 Philip Sparke	Berceuse (No.2 from <i>Super Solos for Tuba</i> )	Philip Sparke: Super Solos for Tuba (Anglo Music), $\mathcal{P}$ edition
	8 Philip Sparke	Reverie	Philip Sparke: Reverie (Anglo Music), $\mathcal{P}$ edition
	9 John Sweden	Waltz La Souterraine	John Sweden: Waltz La Souterraine (Warwick Music), $\mathcal{P}$ /E♭ $\mathcal{F}$ edition
<b>C</b>	1 D. Bourgeois	Happy (from <i>Per Tuba ad Astra</i> ) <b>SOLO</b>	D. Bourgeois: Per Tuba ad Astra (Brass Wind), $\mathcal{P}$ or $\mathcal{F}$ editions
	2 Mark Elvin	Stealthy Approach (No.11 from <i>Journeys by Tuba</i> ) <b>SOLO</b>	Mark Elvin: Journeys by Tuba (Mucky Herbert Music), $\mathcal{P}$ or $\mathcal{F}$ editions
	3 Don Haddad	Allegro Maestoso (1st movt from <i>Suite for Tuba</i> )	Don Haddad: Suite for Tuba (Shawnee Press), $\mathcal{P}$ edition
	4 Jacob	Bourree (No.4 from <i>Tuba Suite</i> )	Jacob: Tuba Suite (Boosey & Hawkes), $\mathcal{P}$ edition
	5 Lynn Blake John	Calling the Pod (No.1 from <i>Whale Songs</i> ) <b>SOLO</b>	Lynn Blake John: Whale Songs (Cimarron Music Press), $\mathcal{P}$ edition
	6 Jock McKenzie	Soca (from <i>Rhythms of Life</i> ) <b>SOLO</b>	Jock McKenzie: Rhythms of Life (Con Moto), $\mathcal{P}$ tuba or $\mathcal{F}$ brass editions
	7 Mark Nightingale	Transposition Blues (No.27 from <i>Easy Jazzy 'Tudes</i> ) <b>SOLO</b>	Mark Nightingale: Easy Jazzy 'Tudes (Warwick Music), $\mathcal{P}$ tuba or $\mathcal{F}$ brass editions

III Piano accompaniment published separately

‡ See [www.abrsm.org/clarifications](http://www.abrsm.org/clarifications) for further publication details

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Jim Parker	Soldier, Soldier	The Music of Jim Parker for Tuba/E♭ Bass (Brass Wind), $\mathfrak{B}$ or E♭ $\mathfrak{B}$ editions
9 Philip Sparke	Chicago Blues (No. 5 from <i>Super Solos for Tuba</i> )	Philip Sparke: Super Solos for Tuba (Anglo Music), $\mathfrak{B}$ edition
10 Waller	Ain't misbehavin', arr. Ledbury	Big Chillers for Tuba/E♭ Bass (Brass Wind), $\mathfrak{B}$ or E♭ $\mathfrak{B}$ editions

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
G, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
B♭ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A♭	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on G and A♭	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D, E♭ majors and minors	a 12th	tongued / slurred
G, A♭/G♯ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of G and A♭	a 12th	tongued / slurred
in the key of D♭	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on G♯	2 oct.	tongued / slurred
<b>Bass clef E♭ Tuba</b>		
<b>SCALES</b>		
F, F♯ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
B♭, B majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
D♭ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on B♭ and B	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B♭ and B	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F, F♯ majors and minors	a 12th	tongued / slurred
B♭, B majors and minors	2 oct.	

<b>Bass clef E<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of B $\flat$ and B	a 12th	tongued / slurred
in the key of E	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on B	2 oct.	tongued / slurred
<b>Bass clef B<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
C, D $\flat$ /C $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
F, F $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
A $\flat$ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on F and F $\sharp$	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on F and F $\sharp$	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
C, D $\flat$ /C $\sharp$ majors and minors	a 12th	tongued / slurred
F, F $\sharp$ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of F and F $\sharp$	a 12th	tongued / slurred
in the key of B	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on F $\sharp$	2 oct.	tongued / slurred
<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
D, E $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
G, A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
B $\flat$ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A $\flat$	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on G and A $\flat$	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
D, E $\flat$ majors and minors	a 12th	tongued / slurred
G, A $\flat$ /G $\sharp$ majors and minors	2 oct.	

<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of G and A $\flat$	a 12th	tongued / slurred
in the key of D $\flat$	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on G $\sharp$	2 oct.	tongued / slurred
<b>Bass clef F Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
G, A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
C, D $\flat$ /C $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
E $\flat$ major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on C and D $\flat$	2 oct.	tongued / slurred
<b>WHOLE-TONE SCALES</b>		
starting on C and D $\flat$	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
G, A $\flat$ /G $\sharp$ majors and minors	a 12th	tongued / slurred
C, D $\flat$ /C $\sharp$ majors and minors	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of C and D $\flat$	a 12th	tongued / slurred
in the key of F $\sharp$	2 oct.	
<b>DIMINISHED SEVENTH</b>		
starting on C $\sharp$	2 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 165

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 A. Besozzi	Allegro (from <i>Sonata No. 6</i> ), arr. Mowat	Bombardment for Tuba/E♭ Bass (Brass Wind), ♯ or ♮ editions
	2 Blazhevich	No. 20 (from <i>70 Studies for B♭ Tuba, Vol. 1</i> ) SOLO	Blazhevich: 70 Studies for B♭ Tuba, Vol. 1 (Robert King-Leduc), ♯ edition
	3 Blazhevich	No. 21 (from <i>70 Studies for B♭ Tuba, Vol. 1</i> ) SOLO	Blazhevich: 70 Studies for B♭ Tuba, Vol. 1 (Robert King-Leduc), ♯ edition
	4 Frackenhohl	Variations for Tuba ('The Cobbler's Bench') with <i>cadenza</i>	Frackenhohl: Variations For Tuba ('The Cobbler's Bench') (Shawnee Press), ♯ edition
	5 Handel	Andante and Allegro, arr. Wyss	The Thomas Wyss Tuba Collection (Kirklees Music), E♭ ♮ edition
	6 Jacob	Galop (No. 8 from <i>Tuba Suite</i> ) with <i>printed cadenza</i>	Jacob: Tuba Suite (Boosey & Hawkes), ♯ edition
	7 Kopprasch	Study No. 34 SOLO	Kopprasch: 60 Selected Studies for B♭ Tuba (Robert King-Leduc), ♯ edition ‡
	8 Mozart	Rondo (from <i>Horn Concerto No. 4</i> ), arr. Woods & Death Rondo only	No. 4 from Classics for Tuba (Studio Music), ♯/E♭ ♮ edition
	9 Senaillé	Introduction and Allegro spiritoso, arr. Catelinet	Senaillé: Introduction and Allegro spiritoso (Hinrichsen), ♯/E♭ ♮/B♭ ♮ edition
	10 York	Dolphins (No. 3 from <i>Sea Dreams</i> )	York: Sea Dreams (Cimarron Music Press), ♯ edition
<b>B</b>	1 Arutiunian	Andante sostenuto (2nd movt from <i>Concerto for Tuba</i> )	Arutiunian: Concerto for Tuba (Editions BIM), ♯ edition
	2 Anna Baadsvik	My Swedish Heart with <i>printed cadenza</i>	Anna Baadsvik: My Swedish Heart (Ovation), ♯ edition
	3 Harbach & Kern	Smoke Gets in Your Eyes, arr. Iveson	Let's Face the Music for Tuba/E♭ Bass (Brass Wind), ♯ or ♮ editions
	4 Horovitz	Andante (2nd movt from <i>Tuba Concerto</i> )	Horovitz: Tuba Concerto (Studio Music), ♯/E♭ ♮ edition
	5 A. Ridout	Lento (2nd movt from <i>Concertino for Tuba</i> )	A. Ridout: Concertino for Tuba (Emerson), ♯ edition
	6 Philip Sparke	A Song for Susie	Philip Sparke: A Song For Susie (Anglo Music), ♯/E♭ ♮ edition
	7 Philip Sparke	September Song (No. 9 from <i>Super Solos for Tuba</i> )	Philip Sparke: Super Solos for Tuba (Anglo Music), ♯ edition
	8 Vaughan Williams	Romanza (2nd movt from <i>Concerto for Bass Tuba</i> )	Vaughan Williams: Concerto for Bass Tuba (OUP), ♯ edition
	9 Alec Wilder	Effie Chases a Monkey <b>and</b> Effie Falls in Love (from <i>Suite No. 1 ('Effie Suite') for Tuba</i> )	Alec Wilder: Suite No. 1 ('Effie Suite') for Tuba (Margun Music), ♯ edition
	10 York	Peacefully (2nd movt from <i>Elegy for an Angel</i> )	York: Elegy for an Angel (Cimarron Music Press), ♯ edition
<b>C</b>	1 D. Bourgeois	Commodo (No. 4 from <i>Fantasy Pieces for Tuba</i> ) SOLO	D. Bourgeois: Fantasy Pieces for Tuba (Brass Wind), ♯ or ♮ editions
	2 D. Bourgeois	Convivial (from <i>Per Tuba ad Astra</i> ) SOLO	D. Bourgeois: Per Tuba ad Astra (Brass Wind), ♯ or ♮ editions
	3 Andrew Duncan	A Cat and Mouse Chase Down Haworth Main Street! (No. 4 from <i>A Haworth Suite</i> )	Andrew Duncan: A Haworth Suite (The Music Company), ♯/E♭ ♮/B♭ ♮ edition
	4 John Frith	Tuba Treat	John Frith: Tuba Treat (Camden Music), ♯/E♭ ♮ edition
	5 Hindemith	Allegro pesante (1st movt from <i>Sonata for Bass Tuba</i> )	Hindemith: Sonata for Bass Tuba (Schott), ♯ edition

COMPOSER	PIECE / WORK / ARRANGER		PUBLICATION (PUBLISHER)
6 Lynn Blake John	The Orca (No. 4 from <i>Whale Songs</i> )	SOLO	Lynn Blake John: Whale Songs (Cimarron Music Press), 2 <sup>nd</sup> edition
7 Jock McKenzie	Dixieland (from <i>Rhythms of Life</i> )	SOLO	Jock McKenzie: Rhythms of Life (Con Moto), 2 <sup>nd</sup> tuba or 2 <sup>nd</sup> brass editions
8 R. Newsome	Bass in the Ballroom	with printed cadenza	R. Newsome: Bass in the Ballroom (Studio Music), 2 <sup>nd</sup> or 2 <sup>nd</sup> editions
9 Stephen Roberts	Tuba Copper		Stephen Roberts: Tuba Copper (Tanglewind Music), 2 <sup>nd</sup> or 2 <sup>nd</sup> edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19, 21 & 25

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , E majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , E majors and minors	a 12th	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 21	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of F $\sharp$ and A	a 12th	legato-tongued / staccato / slurred
in the keys of D and E $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef E<math>\flat</math> Tuba</b>		
<b>SCALES</b>		
E, G majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
C, D $\flat$ /C $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
F major	see p. 25	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
B $\flat$ major	2 oct.	legato-tongued / staccato / slurred

Bass clef E $\flat$ Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>CHROMATIC SCALES</b>		
starting on C and D $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on C and D $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
E, G majors and minors	a 12th	legato-tongued / staccato / slurred
C, D $\flat$ /C $\sharp$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
F major	see p. 25	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of A and C	a 12th	legato-tongued / staccato / slurred
in the keys of F and F $\sharp$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on C and C $\sharp$	2 oct.	legato-tongued / staccato / slurred
Bass clef B $\flat$ Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
G, A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
C major	see p. 25	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
F major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on G and A $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D majors and minors	a 12th	legato-tongued / staccato / slurred
G, A $\flat$ /G $\sharp$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
C major	see p. 25	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E and G	a 12th	legato-tongued / staccato / slurred
in the keys of C and D $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on G and G $\sharp$	2 oct.	legato-tongued / staccato / slurred

<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , E majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
D major	see p. 25	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , E majors and minors	a 12th	legato-tongued / staccato / slurred
A, B $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
D major	see p. 25	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of F $\sharp$ and A	a 12th	legato-tongued / staccato / slurred
in the keys of D and E $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef F Tuba</b>		
<b>SCALES</b>		
F $\sharp$ , A majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
D, E $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
G major	see p. 25	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
C major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
F $\sharp$ , A majors and minors	a 12th	legato-tongued / staccato / slurred
D, E $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIO</b>		
G major	see p. 25	legato-tongued / staccato / slurred

Bass clef F Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of B and D	a 12th	legato-tongued / staccato / slurred
in the keys of G and A♭	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on D and E♭	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26-28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 166

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Blazhevich	No. 27 (from <i>70 Studies for B♭ Tuba</i> , Vol. 1) <b>SOLO</b>	Blazhevich: 70 Studies for B♭ Tuba, Vol. 1 (Robert King-Leduc), <b>♩</b> edition
	2 D. Bourgeois	Allegro moderato (No. 6 from <i>Fantasy Pieces for Tuba</i> ) <b>SOLO</b>	D. Bourgeois: Fantasy Pieces for Tuba (Brass Wind), <b>♩</b> or <b>♩</b> editions
	3 D. Bourgeois	Complex (from <i>Per Tuba ad Astra</i> ) <b>SOLO</b>	D. Bourgeois: Per Tuba ad Astra (Brass Wind), <b>♩</b> or <b>♩</b> editions
	4 Jonathan Cranston	Moderato (No. 10 from <i>Ten Progressive Studies for Tuba</i> ) <b>SOLO</b>	Jonathan Cranston: Ten Progressive Studies for Tuba (Con Moto), <b>♩</b> /♩ edition
	5 Andrew Duncan	A Fanfare by Jove! (No. 1 from <i>15 Advanced Studies for Tuba</i> ) <b>SOLO</b>	Andrew Duncan: 15 Advanced Studies for Tuba (based on orchestral excerpts) (Duncan Music Press), <b>♩</b> or <b>♩</b> editions
	6 Horovitz	Allegro (1st movt from <i>Tuba Concerto</i> )	Horovitz: Tuba Concerto (Studio Music), <b>♩</b> /E♭ <b>♩</b> edition
	7 Kopprasch	Study No. 50 <b>SOLO</b>	Kopprasch: 60 Selected Studies for B♭ Tuba (Robert King-Leduc), <b>♩</b> edition ‡
	8 Anthony Plog	Freely <b>and</b> Allegro vivace (No. 2 <b>and</b> No. 3 from <i>Three Miniatures for Tuba</i> )	Anthony Plog: Three Miniatures for Tuba (Editions BIM), <b>♩</b> edition
	9 Vaughan Williams	Prelude (1st movt from <i>Concerto for Bass Tuba</i> ) with printed cadenza	Vaughan Williams: Concerto for Bass Tuba (OUP), <b>♩</b> edition ‡
	10 Vaughan Williams	Finale–Rondo alla tedesca (3rd movt from <i>Concerto for Bass Tuba</i> ) with printed cadenza	Vaughan Williams: Concerto for Bass Tuba (OUP), <b>♩</b> edition
<b>B</b>	1 D. Bourgeois	Andante cantabile (2nd movt from <i>Sonata for Tuba</i> , Op. 204)	D. Bourgeois: Sonata for Tuba, Op. 204 (Brass Wind), <b>♩</b> or <b>♩</b> editions
	2 Gluck	Dance of the Blessed Spirits (from <i>Orfeo ed Euridice</i> ), arr. Woods & Death	No. 2 from Classics for Tuba (Studio Music), <b>♩</b> /E♭ <b>♩</b> edition
	3 Edward Gregson	Lento e Mesto (2nd movt from <i>Tuba Concerto</i> ) start at fig. 13	Edward Gregson: Tuba Concerto (Novello), <b>♩</b> edition
	4 Lebedev	Concerto in One Movement, arr. Ostrander	Lebedev: Concerto in One Movement (Concerto No. 1) (Hofmeister), <b>♩</b> edition
	5 Lucy Pankhurst	Nightlights	Lucy Pankhurst: Nightlights for Tuba (Prima Vista Musikk), <b>♩</b> edition
	6 Simon Proctor	Ysano (from <i>Tuber Music</i> )	Simon Proctor: Tuber Music (Brass Wind), <b>♩</b> or E♭ <b>♩</b> editions
	7 Tomasi	Être ou ne pas être (from <i>Monologue d'Hamlet</i> ) ignoring optional cut	Tomasi: Être ou ne pas être (Monologue d'Hamlet) (Leduc), <b>♩</b> edition
	8 York	In (2nd movt from <i>Directions</i> )	York: Directions (Cimarron Music Press), <b>♩</b> edition
	9 York	Young Corn (No. 2 from <i>Four Paintings by Grant Wood</i> )	York: Four Paintings by Grant Wood (Cimarron Music Press), <b>♩</b> edition
<b>C</b>	1 M. Arnold	Fantasy for Tuba, Op. 102 <b>SOLO</b>	M. Arnold: Fantasy for Tuba, Op. 102 (Faber), <b>♩</b> edition
	2 Blazhevich	No. 32 (from <i>70 Studies for B♭ Tuba</i> , Vol. 1) <b>SOLO</b>	Blazhevich: 70 Studies for B♭ Tuba, Vol. 1 (Robert King-Leduc), <b>♩</b> edition
	3 Brahms	Hungarian Dance No. 5, arr. Woods & Death	No. 3 from Classics for Tuba (Studio Music), <b>♩</b> or E♭ <b>♩</b> editions
	4 John Frith	Hailstorm	John Frith: Hailstorm (Warwick Music), <b>♩</b> /E♭ <b>♩</b> edition
	5 Edward Gregson	Allegro giocoso (3rd movt from <i>Tuba Concerto</i> ) with cadenza on p. 9	Edward Gregson: Tuba Concerto (Novello), <b>♩</b> edition

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Hindemith	Variationen-Moderato, commodo (3rd movt from <i>Sonata for Bass Tuba</i> )	Hindemith: Sonata for Bass Tuba (Schott), 2 <sup>nd</sup> edition
7 Charles Ingram	Faux Gigue (6th movt from <i>Mini-Suite for Solo Tuba</i> ) SOLO	Charles Ingram: Mini-Suite for Solo Tuba (Cimarron Music Press), 2 <sup>nd</sup> edition
8 Jock McKenzie	Rock (from <i>Rhythms of Life</i> ) SOLO	Jock McKenzie: Rhythms of Life (Con Moto), 2 <sup>nd</sup> tuba or $\text{E}\flat$ brass editions
9 V. Monti	Csardas, arr. Reift	V. Monti: Csardas (Editions Marc Reift), 2 <sup>nd</sup> or $\text{E}\flat$ or $\text{B}\flat$ editions
10 York	Out and About (1st movt from <i>Directions</i> )	York: Directions (Cimarron Music Press), 2 <sup>nd</sup> edition

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19, 21 & 25

Treble clef	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
F $\sharp$ , B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A $\flat$ major	see p. 21	legato-tongued / staccato / slurred
G harmonic minor		
<b>SCALES IN THIRDS</b>		
A, B $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F $\sharp$ , B and C	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B and C	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
F major and minor	a 12th	legato-tongued / staccato / slurred
F $\sharp$ , B, C majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A $\flat$ major	see p. 21	legato-tongued / staccato / slurred
G minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of B $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of B, E and F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F $\sharp$ , B and C	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef <math>\text{E}\flat</math> Tuba</b>		
<b>SCALES</b>		
A $\flat$ /G $\sharp$ major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
A, D, $\text{E}\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	

<b>Bass clef E<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>EXTENDED-RANGE SCALES</b>		
B major	see p. 25	legato-tongued / staccato / slurred
B $\flat$ harmonic minor		
<b>SCALES IN THIRDS</b>		
C, D $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on A, D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
A $\flat$ /G $\sharp$ major and minor	a 12th	legato-tongued / staccato / slurred
A, D, E $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
B major	see p. 25	legato-tongued / staccato / slurred
B $\flat$ minor		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the key of D $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of D, G and A $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A, D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef B<math>\flat</math> Tuba</b>		
<b>SCALES</b>		
E $\flat$ major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
E, A, B $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
F $\sharp$ major	see p. 25	legato-tongued / staccato / slurred
F harmonic minor		
<b>SCALES IN THIRDS</b>		
G, A $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on E, A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
E $\flat$ major and minor	a 12th	legato-tongued / staccato / slurred
E, A, B $\flat$ majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
F $\sharp$ major	see p. 25	legato-tongued / staccato / slurred
F minor		

<b>Bass clef B<math>\flat</math> Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the key of A $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of A, D and E $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E, A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef C Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
F major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
F $\sharp$ , B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A $\flat$ major	see p. 25	legato-tongued / staccato / slurred
G harmonic minor		
<b>SCALES IN THIRDS</b>		
A, B $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F $\sharp$ , B and C	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on B and C	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
F major and minor	a 12th	legato-tongued / staccato / slurred
F $\sharp$ , B, C majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A $\flat$ major	see p. 25	legato-tongued / staccato / slurred
G minor		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the key of B $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of B, E and F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F $\sharp$ , B and C	2 oct.	legato-tongued / staccato / slurred
<b>Bass clef F Tuba</b>	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
B $\flat$ major and minor (minor harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
B, E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
D $\flat$ major	see p. 25	legato-tongued / staccato / slurred
C harmonic minor		
<b>SCALES IN THIRDS</b>		
D, E $\flat$ majors	2 oct.	legato-tongued / staccato / slurred

Bass clef F Tuba	RANGE	ARTICULATION (chosen by the examiner)
<b>CHROMATIC SCALES</b>		
starting on B, E and F	2 oct.	legato-tongued / staccato / slurred
<b>WHOLE-TONE SCALES</b>		
starting on E and F	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B $\flat$ major and minor	a 12th	legato-tongued / staccato / slurred
B, E, F majors and minors	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
D $\flat$ major	see p. 25	legato-tongued / staccato / slurred
C minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of E $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of E, A and B $\flat$	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on B, E and F	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 26–28

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 160 & 167

## Aural test requirements

### Included in all Practical Music graded exams\*

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

### In the exam

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

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

The information on pages 161-167 sets out the tasks that candidates will be asked to complete in the exam.

### Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate's overall response in this component. The marking criteria for the Aural tests are given on page 175.

### Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Grades Initial to 8 are given in *Specimen Aural Tests*. More examples for Grades 1 to 8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

### Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of booking the exam. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

\* A different set of tests apply to Jazz and Singing for Musical Theatre exams

## INITIAL GRADE\*

- A To clap the pulse of a piece played by the examiner.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time.
- B To clap as ‘echoes’ the rhythm of two phrases played by the examiner.** The phrases will be two bars long, in three or four time, and consist of a melody line only. The examiner will count in two bars. After the examiner has played each phrase, the candidate should clap back the rhythm as an ‘echo’ without a pause, keeping in time.
- C To sing as ‘echoes’ two phrases played by the examiner.** The phrases will be one bar long in 4/4 time. They will be in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- D To answer a question about one feature of a piece played by the examiner.** Before playing, the examiner will tell the candidate which feature the question will be about. It will be about dynamics (loud/quiet) or articulation (smooth/detached).

## GRADE 1

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

## GRADE 2

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

## GRADE 3

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

## GRADE 4

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

## GRADE 5

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

## GRADE 6

- A To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may 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 may 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 (unharmonised), 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.

## GRADE 7

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

## GRADE 8

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

## 4. Assessment, marking & infringements

### Assessment objectives

The following tables describe the level of knowledge and skills required of candidates taking Practical Grades. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on pages 174–175.

#### Initial Grade (RQF Entry Level 3)

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate musical skill, knowledge and understanding through performing repertoire of basic musical and technical demands, demonstrating control across the range of musical ingredients appropriate to simple repertoire and awareness of basic characteristic features and performance conventions.	Perform basic repertoire with: <ul style="list-style-type: none"><li>• Reliable pitch and intonation</li><li>• Stable rhythm at a suitable tempo</li><li>• Reliable tonal control and awareness</li><li>• Musical shape and detail</li><li>• Communication of character and style</li></ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at basic demand levels.	Perform specified basic technical requirements with: <ul style="list-style-type: none"><li>• Correct notes and secure continuity</li><li>• Reliable tonal control</li></ul>
Demonstrate notational and listening skills and understanding at basic demand levels through responding to previously unseen music and prescribed aural tests.	Respond to simple musical notation with: <ul style="list-style-type: none"><li>• Overall security of notes, rhythm and continuity</li></ul> Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none"><li>• Overall accuracy and reliable musical perception</li></ul>

## Grades 1 to 3 (RQF Level 1)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of elementary musical and technical demands, demonstrating control across the range of musical ingredients appropriate to straightforward repertoire and awareness of elementary characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform elementary repertoire with:</p> <ul style="list-style-type: none"> <li>● Reliable pitch and intonation</li> <li>● Stable rhythm at a suitable tempo</li> <li>● Reliable tonal control and awareness</li> <li>● Musical shape and detail</li> <li>● Communication of character and style</li> </ul>
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at elementary demand levels.</p>	<p>Perform specified elementary technical requirements with:</p> <ul style="list-style-type: none"> <li>● Correct notes and secure continuity</li> <li>● Reliable tonal control</li> </ul>
<p>Demonstrate notational and listening skills and understanding at elementary demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to straightforward musical notation with:</p> <ul style="list-style-type: none"> <li>● Overall security of notes, rhythm and continuity</li> </ul> <p>Respond to straightforward piano-based musical stimuli with:</p> <ul style="list-style-type: none"> <li>● Overall accuracy and reliable musical perception</li> </ul>

## Grades 4 & 5 (RQF Level 2)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of intermediate musical and technical demands, demonstrating control across the range of musical ingredients appropriate to moderately complex repertoire and awareness of comprehensive characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform intermediate repertoire with:</p> <ul style="list-style-type: none"> <li>● Reliable pitch and intonation</li> <li>● Stable rhythm at a suitable tempo</li> <li>● Reliable tonal control and awareness</li> <li>● Musical shape and detail</li> <li>● Communication of character and style</li> </ul>
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at intermediate demand levels.</p>	<p>Perform specified intermediate technical requirements with:</p> <ul style="list-style-type: none"> <li>● Correct notes and secure continuity</li> <li>● Reliable tonal control</li> </ul>
<p>Demonstrate notational and listening skills and understanding at intermediate demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to moderately complex musical notation with:</p> <ul style="list-style-type: none"> <li>● Overall security of notes, rhythm and continuity</li> </ul> <p>Respond to moderately complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> <li>● Overall accuracy and reliable musical perception</li> </ul>

## Grades 6 to 8 (RQF Level 3)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of advanced musical and technical demands, demonstrating control across the range of musical ingredients appropriate to complex repertoire and awareness of sophisticated characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform advanced repertoire with:</p> <ul style="list-style-type: none"> <li>● Reliable pitch and intonation</li> <li>● Stable rhythm at a suitable tempo</li> <li>● Reliable tonal control and awareness</li> <li>● Musical shape and detail</li> <li>● Communication of character and style</li> </ul>
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at advanced demand levels.</p>	<p>Perform specified advanced technical requirements with:</p> <ul style="list-style-type: none"> <li>● Correct notes and secure continuity</li> <li>● Reliable tonal control</li> </ul>
<p>Demonstrate notational and listening skills and understanding at advanced demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to complex musical notation with:</p> <ul style="list-style-type: none"> <li>● Overall security of notes, rhythm and continuity</li> </ul> <p>Respond to complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> <li>● Overall accuracy and reliable musical perception</li> </ul>

## Mark allocation

Marks are allocated for each component of Practical Grades for brass, as shown in the table below:

Exam component	Maximum marks	% of total mark
Piece 1	30	20%
Piece 2	30	20%
Piece 3	30	20%
Scales and arpeggios	21	14%
Sight-reading	21	14%
Aural tests	18	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

## Result categories

The result categories for Practical Grades are set as follows. A Pass in each component of the exam is not required to pass overall.

Result category	Mark band
Distinction	130-150
Merit	120-129
Pass	100-119
Below Pass	50-99

## Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Practical Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, instrument control, listening skills, creative interpretation – and apply these across the individual components of the exam.

## Awarding

An examiner's assessment of a piece or any other component will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same pieces or other components will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Practical Grades and Performance Grades is not permitted.

## Infringements

It is important that candidates, and those preparing them for exams, read and follow the exam requirements as set out in the relevant Practical Grades syllabus (see Section 3). If the exam requirements are not met in any way, this could lead to a warning, mark deduction or disqualification, at ABRSM's discretion. Examples of infringements include:

- Presenting repertoire not set on the syllabus for the grade.
- Presenting syllabus-listed repertoire, but not as specified (e.g. incorrect number of movements, wrong combination of pieces/songs from lists).
- For instruments, playing the scale requirements from notation.
- For Singing and Singing for Musical Theatre, presenting an unaccompanied song that is too short or too long.

The above list is not exhaustive.

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements (e.g. two pieces/songs from the same list). Repeat cases in subsequent exams may result in more severe action being taken.
- Mark deductions from a component of the exam are applied to more serious cases (e.g. presenting a piece/song that is not set on the syllabus) and may range from three marks to the full marks available for the component.
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way (e.g. none of the pieces/songs performed have been selected from the ABRSM repertoire lists for the grade).

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. It should be noted that infringements identified in exams may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

## Marking criteria

The tables on pages 174–175 show the marking criteria used by examiners for Practical Grades in brass. Examiners mark up or down from the pass mark for each component by balancing the extent to which the qualities and skills listed in the criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## Marking criteria

Grades Initial to 8	Pieces <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
<b>Distinction 27-30</b>	<ul style="list-style-type: none"> <li>● Highly accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, with flexibility where appropriate</li> <li>● Rhythmic character well conveyed</li> </ul>	<ul style="list-style-type: none"> <li>● Well projected</li> <li>● Sensitive use of tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>● Expressive, idiomatic musical shaping and detail</li> </ul>	<ul style="list-style-type: none"> <li>● Assured</li> <li>● Fully committed</li> <li>● Vivid communication of character and style</li> </ul>
<b>Merit 24-26</b>	<ul style="list-style-type: none"> <li>● Largely accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Sustained, effective tempo</li> <li>● Good sense of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>● Mainly controlled and consistent</li> <li>● Good tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Clear musical shaping, well-realised detail</li> </ul>	<ul style="list-style-type: none"> <li>● Positive</li> <li>● Carrying musical conviction</li> <li>● Character and style communicated</li> </ul>
<b>Pass 20-23</b>	<ul style="list-style-type: none"> <li>● Generally correct notes</li> <li>● Sufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>● Suitable tempo</li> <li>● Generally stable pulse</li> <li>● Overall rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>● Generally reliable</li> <li>● Adequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>● Generally secure, prompt recovery from slips</li> <li>● Some musical involvement</li> </ul>
<b>Below Pass 17-19</b>	<ul style="list-style-type: none"> <li>● Frequent note errors</li> <li>● Insufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>● Unsuitable and/or uncontrolled tempo</li> <li>● Irregular pulse</li> <li>● Inaccurate rhythm</li> </ul>	<ul style="list-style-type: none"> <li>● Uneven and/or unreliable</li> <li>● Inadequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Musical shape and detail insufficiently conveyed</li> </ul>	<ul style="list-style-type: none"> <li>● Insecure, inadequate recovery from slips</li> <li>● Insufficient musical involvement</li> </ul>
<b>13-16</b>	<ul style="list-style-type: none"> <li>● Largely inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Erratic tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>● Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>● Musical shape and detail largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking continuity</li> <li>● No musical involvement</li> </ul>
<b>10-12</b>	<ul style="list-style-type: none"> <li>● Highly inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Incoherent tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>● No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>● No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>● Unable to continue for more than a short section</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

Grades Initial to 8	Scales and arpeggios	Sight-reading
<b>Distinction 19–21</b>	<ul style="list-style-type: none"> <li>● Highly accurate notes/pitch</li> <li>● Fluent and rhythmic</li> <li>● Musically shaped</li> <li>● Confident response</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, rhythmically accurate</li> <li>● Accurate notes/pitch/key</li> <li>● Musical detail realised</li> <li>● Confident presentation</li> </ul>
<b>Merit 17–18</b>	<ul style="list-style-type: none"> <li>● Largely accurate notes/pitch</li> <li>● Mostly regular flow</li> <li>● Mainly even tone</li> <li>● Secure response</li> </ul>	<ul style="list-style-type: none"> <li>● Adequate tempo, usually steady pulse</li> <li>● Mainly correct rhythm</li> <li>● Largely correct notes/pitch/key</li> <li>● Largely secure presentation</li> </ul>
<b>Pass 14–16</b>	<ul style="list-style-type: none"> <li>● Generally correct notes/pitch, despite errors</li> <li>● Continuity generally maintained</li> <li>● Generally reliable tone</li> <li>● Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>● Continuity generally maintained</li> <li>● Note values mostly realised</li> <li>● Pitch outlines in place, despite errors</li> <li>● Cautious presentation</li> </ul>
<b>Below Pass 11–13</b>	<ul style="list-style-type: none"> <li>● Frequent errors in notes and/or pitch</li> <li>● Lacking continuity and/or some items incomplete</li> <li>● Unreliable tone</li> <li>● Uncertain response and/or some items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking overall continuity</li> <li>● Incorrect note values</li> <li>● Very approximate notes/pitch/key</li> <li>● Insecure presentation</li> </ul>
<b>7–10</b>	<ul style="list-style-type: none"> <li>● Very approximate notes and/or pitch</li> <li>● Sporadic and/or frequently incomplete</li> <li>● Serious lack of tonal control</li> <li>● Very uncertain response and/or several items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● No continuity or incomplete</li> <li>● Note values unrealised</li> <li>● Pitch outlines absent</li> <li>● Very uncertain presentation</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

Grades Initial to 8	Aural tests
<b>Distinction 17–18</b>	<ul style="list-style-type: none"> <li>● Accurate throughout</li> <li>● Musically perceptive</li> <li>● Confident response</li> </ul>
<b>Merit 15–16</b>	<ul style="list-style-type: none"> <li>● Strengths significantly outweigh weaknesses</li> <li>● Musically aware</li> <li>● Secure response</li> </ul>
<b>Pass 12–14</b>	<ul style="list-style-type: none"> <li>● Strengths just outweigh weaknesses</li> <li>● Cautious response</li> </ul>
<b>Below Pass 9–11</b>	<ul style="list-style-type: none"> <li>● Weaknesses outweigh strengths</li> <li>● Uncertain response</li> </ul>
<b>6–8</b>	<ul style="list-style-type: none"> <li>● Inaccuracy throughout</li> <li>● Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

## 5. After the exam

### Results

All candidates receive a copy of their mark form; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results for Practical Grades in line with the schedules on our website at [www.abrsm.org/results](http://www.abrsm.org/results); however, some results may take longer. Examiners will not issue or discuss a candidate's result; the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam. Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

### Appeals and feedback

#### Appeals

If a candidate has received an unexpected exam result, this can be appealed by requesting a Results Review. This process allows us to revisit the marks awarded by an examiner and, subject to the outcome of the review, may result in a mark amendment.

#### Feedback

In addition to a Results Review, we also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback is logged and plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, please visit [www.abrsm.org/send-exam-feedback](http://www.abrsm.org/send-exam-feedback).

## 6. Other assessments

ABRSM's other assessments for brass are Music Medals, Prep Test, Performance Grades, Jazz Practical Grades (Trumpet, B♭ Cornet, Flugelhorn, Trombone), Performance Assessment, Ensembles and diplomas. Full information is available at [www.abrsm.org/exams](http://www.abrsm.org/exams).

### Brass Prep Test

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives learners a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

### Content

The Prep Test has four sections – Tunes, two Pieces, and Listening Games. See page 178.

### Instruments

The Prep Test for brass is available for Horn, Trumpet, Cornet (B♭ and E♭), Flugelhorn, E♭ Horn, Baritone (treble clef), Euphonium (treble clef), Tuba (treble clef) and Trombone (bass clef) (see below for information about availability for other brass instruments).

### Books

All the books mentioned on page 178 are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop).

Prep Test candidates for Cornet (B♭ and E♭), Flugelhorn, E♭ Horn, Baritone (treble clef), Euphonium (treble clef) and Tuba (treble clef) should refer to the *Trumpet Prep Test* publication.

Prep Test candidates who read Baritone (bass clef), Euphonium (bass clef), Tuba (bass clef) and Trombone (treble clef) may use manuscript transpositions into their preferred clef.

### Assessment

Immediate feedback is given at the end of the Prep Test in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

### Other information

- The Prep Test takes about 10 minutes.
- ABRSM Public Venues provide a music stand and the examiner will be happy to help adjust the height or position of the stand.
- The teacher or accompanist may help tune the candidate's instrument before the Prep Test begins (examiners are unable to help with tuning).

- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.
- The examiner will be happy to play any piano accompaniments, in which case candidates should bring the music with them. Alternatively, candidates can bring their own accompanist if they prefer.
- Generally, there will be one examiner; however a second examiner may be present for training and quality assurance purposes.
- Details of dates, locations, fees and how to book a Prep Test are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).
- ABRSM recognises that many learners start their musical journey by using an instrument specially adapted for younger/smaller players. We welcome the use of these instruments in the Prep Test in accordance with the details set out in our Adapted Instruments Policy, available at [www.abrsm.org/policies](http://www.abrsm.org/policies).

Requirements	Publication (as applicable)
<p><b>Tunes:</b> three short exercises played from memory</p> <p><i>the Tunes are in:</i></p>	<p>Horn Prep Test Trumpet Prep Test Trombone Prep Test</p>
<p><b>First Piece:</b> solo or accompanied</p> <p><i>any one of the set pieces from:</i></p>	<p><i>the relevant Prep Test book</i></p>
<p><b>or (for players of B♭ instruments)</b></p>	
<p><i>any one piece from:</i></p>	<p>Party Time! for Trumpet (Alan Bullard)</p>
<p><b>Second Piece:</b> accompanied</p> <p><i>own-choice accompanied piece (c.16–24 bars)</i></p>	<p><i>any publication (or an unpublished piece)</i></p>
<p><b>Listening Games*:</b> four listening games</p> <p>a) Clapping the beat b) Echoes c) Finding the notes d) What can you hear?</p>	<p><i>examples are provided in the relevant Prep Test book</i></p>

## Performance Grades

ABRSM Performance Grades allow learners to focus on and showcase their performance skills. They are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s) in the same subject. Full information, including the qualification specification, is available at [www.abrsm.org/performancegrades](http://www.abrsm.org/performancegrades).

## About Performance Grades

Each Performance Grade has been carefully designed to assess synoptically the underpinning knowledge and understanding required for music performance. These creative skills are presented through the technical control of an instrument, interpretation of repertoire, and the delivery and successful communication of a sustained programme of music. Collectively, these skills enable candidates to progress to higher grades and other qualifications in the creative arts sector.

The exams are made up of five components:

- four Pieces/Songs – three selected by candidates from set lists and one that is their own choice
- an assessment of the performance as a whole

Marks for each component are equally weighted and are awarded to each component individually.

The exams are currently offered as digital assessments only. Candidates' performances are video recorded in one continuous take and submitted to ABRSM for assessment. The candidate/Applicant is responsible for organising a suitable venue and any equipment needed to run the exam.

Those entering for a Grade 6, 7 or 8 Performance Grades exam must first have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument; for full details, including a list of accepted alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

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## Music Theory

ABRSM Music Theory exams are available for Grades 1 to 8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). Further information is available at [www.abrsm.org/theory](http://www.abrsm.org/theory) and the qualification specification (including the full syllabus) is available at [www.abrsm.org/specifications](http://www.abrsm.org/specifications).

### About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory grades give learners:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6 to 8).

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music according to the parameters detailed in the full syllabus at [www.abrsm.org/theory](http://www.abrsm.org/theory).

The exams are available as online assessments at Grades 1 to 5 and paper-based assessments at Grades 6 to 8.

### Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

## Practical Musicianship

ABRSM Practical Musicianship exams are available for Grades 1 to 8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). The full syllabus is available at [www.abrsm.org/practicalmusicianship](http://www.abrsm.org/practicalmusicianship).

### About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to 'think in sound'. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM's Practical Musicianship grades encourage learners to develop their ability to 'think in sound' and perform spontaneously. While Practical Grades and Performance Grades focus on aspects of performance and/or supporting tests that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

The exams also cover the following key skills:

- the ability to internalise music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written.

In developing their musicianship skills, learners will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

### Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Practical Musicianship, Music Theory or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

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## ARSM

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

### Key features

- Candidates present a balanced and varied programme, as follows:
  - the programme lasts 30 minutes
  - at least 20 minutes of the music is chosen from the repertoire list
  - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- There are two assessment methods available:
  - face-to-face – held at the same venues and during the same time periods as ABRSM's Practical Grades
  - digital – a video recorded performance submitted to ABRSM for assessment
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available in the qualification specification at [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma).

We update our syllabuses from time to time. Advance notice of any changes will be given at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates). Please refer to the website for the most recent version of the ARSM syllabus.

## DipABRSM, LRSM, FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

### Key features

- Candidates:
  - present a recital programme
  - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
  - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
  - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas) and the qualification specification is available at [www.abrsm.org/specifications](http://www.abrsm.org/specifications).

We update our syllabuses from time to time. Advance notice of any changes will be given at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates). Please refer to the website for the most recent versions of the diploma syllabuses.

### Further diploma exams

DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

We are currently reviewing the diploma exams we offer and changes may be made during the lifetime of this specification. Please refer to [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas) for up-to-date information.

## Exam programme & running order

Name: \_\_\_\_\_

Subject: \_\_\_\_\_ Grade: \_\_\_\_\_

What would you like to start your exam with? \_\_\_\_\_

**Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!**

Year of syllabus: \_\_\_\_\_

List*	Number	Composer	Title

**Singers only:** unaccompanied traditional song: \_\_\_\_\_

**Percussion (Combined) only:** technical requirements on: \_\_\_\_\_

\* Leave blank for Snare Drum, Timpani and Tuned Percussion