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

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

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

LIST B
1. **Leroy Anderson** A Trumpeter’s Lullaby (Alfred 41061)
2. **Gershwin** Theme (from Rhapsody in Blue). Concert Repertoire for Trumpet, arr. Calland (Faber)
3. **Hubeau** Sarabande: 1st movt from Sonata for Trumpet (Durand: Bb/C edition)
4. **Bryan Kelly** Colonel Glib (Retired) or The Chase: No. 3 or No. 6 from Whodunnit – Suite for Trumpet (Stainer & Bell H442)
5. **Siobhan Lamb** Saturday’s Child. Spectrum for Trumpet (ABRSM)
6. **Leoncavallo** Mattinata, arr. Wilson (Winwood Music)
7. **McCabe** Jigaudon: No. 7 from Dances for Trumpet (Novello NOV120530)
8. **Jock McKenzie** A Cambrian Spiritual (observing upper line in ossias) or Gossamer: from Soprano Supreme (Con Moto: Eb edition)
9. **Andrew Wilson** Summer Samba or The Last One Tonight: from Bebop to Rock for Trumpet (Spartan Press SP1299)

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

AURAL TESTS FOR THE GRADE: see pp. 90 and 93
SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:

- **All instruments:** D major; C minor (a twelfth)
- F♯, A majors; G♯, A minors (two octaves)
- **B♭ instruments:** B♭ major; B♭ minor (two octaves)
- **E♭ Cornet:** B♭ major; B♭ minor (a twelfth)

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

- **Chromatic Scales:** starting on F♯, G, A♭ and A (two octaves)
- **Arpeggios:** the common chords of the above keys for the ranges indicated
- **Dominant Seventh:** in the key of D (two octaves)
- **Diminished Seventh:** starting on G (two octaves)

**SIGHT-READING:** see p. 11.

**TRANSPOSITION:** Trumpet candidates only will be asked to transpose up a tone a short piece approximately equivalent to a Grade 4 sight-reading test.
**Aural Tests 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.) If necessary, the examiner will play the melody again and allow a second attempt (although this will 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 (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is not required to state the time signature.

**Aural Tests 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.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).

B  To sing a melody from score, with an accompaniment played by the examiner. The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).

C  To identify the cadence at the end of a phrase as perfect or imperfect. The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.

D(i)  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be one of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.

(ii)  To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is not required to state the time signature.