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  Moderato: 1st movt (observing cadenza) from Concertino (Brass Wind)
2. Boyce  Trumpet Voluntary. No. 13 from Old English Trumpet Tunes, Book 1, arr. Lawton (OUP)
3. Percy Code  Zanette (Caprice) for Cornet (observing cadenza) (Boosey & Hawkes)
4. Fiala  Allegro: 2nd movt from Divertimento in D (Faber)
6. Hansen  Allegro con anima: 3rd movt from Sonata for Cornet, Op. 18 (Hansen WH13213)
7. J. N. Hummel  Andante: 2nd movt from Trumpet Concerto (Kevin Mayhew: B♭/E♭ edition or Boosey & Hawkes: B♭ edition)
8. Purcell  Hark the Echoing Air (from The Fairy Queen). Baroque Around the Clock for Trumpet, arr. Blackadder and Gout (Brass Wind)
9. D. Wright  Canzonetta: 2nd movt from Cornet Concerto (Studio Music)

LIST B
1. Aroutiounian  Aria or Scherzo: No. 1 or No. 2 from Aria et Scherzo (Leduc AL27205)
2. Guy Barker  JW Shuffle. Spectrum for Trumpet (ABRSM)
3. L. Bernstein  Rondo for Lifey for Trumpet (Boosey & Hawkes)
4. Brett  The Spider and the Fly (from Johnson over Jordan Suite). Concert Repertoire for Trumpet, arr. Calland (Faber)
5. Hubeau  Intermède (fluttertonguing optional): 2nd movt from Sonata for Trumpet (Durand: B♭/C edition)
6. Jock McKenzie  Too Hot to Handle!: from Soprano Supreme (Con Moto: E♭ edition)
7. Round  The Carnival of Venice (Air and Variations) (Wright & Round)
8. Jonathan Warburton  Nichola for Trumpet or Flugelhorn (Warwick Music)
9. Andrew Wilson  Blues Boulevard: from Bebop to Rock for Trumpet (Spartan Press SP1299)

LIST C
1. Arban  Moderato in F: No. 6 from 14 Studies for Cornet (Boosey & Hawkes). Also available in Arban Cornet Method (Boosey & Hawkes)
2. J. S. Bach, arr. Piper  Study in A♭ or Study in A. No. 17 or No. 19 from The Well-Tempered Player (Winwood Music)
3. Derek Bourgeois  Presto: No. 3 from Fantasy Pieces for Trumpet (Brass Wind)
4. Jock McKenzie  Klezmer or Samba: from Rhythms of Life (Con Moto: ½ brass edition)
5. Mark Nightingale  The Chase or Incoming Tied: No. 18 or No. 19 from Strictly Trumpet Tudes (Warwick Music)
6. Philip Sparke  Air: No. 11 from Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114–401)
7. Allen Vizzutti  Funk (ignoring lower notes in bb. 17, 30 & 31): from 20 Dances for Trumpet (De Haske)

AURAL TESTS FOR THE GRADE: see pp. 90 and 94
SCALES AND ARPEGGIOS: from memory, to be played slurred, legato-tongued and staccato in the following keys:

**Bb instruments:** C, D, E, F majors; C, C#, D, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

**E♭ Cornet:** B♭, B, C, D, E♭, D majors; B♭, B, C, C#, D minors (a twelfth)

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

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

**Chromatic Scales:** starting on any note F#–B (E♭ Cornet: F#–A) (two octaves)

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

**Dominant Sevenths:** in the keys of C, D♭ and E♭ (E♭ Cornet: C and D♭) (two octaves)

**Diminished Sevenths:** starting on A♭ and A (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 5 sight-reading test.
Aural Tests 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.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will 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 will 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 (unharmonized), 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.