Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities across North America for outstanding service to students, teachers, and parents, as well as strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than 125 years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers who have been carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

Dr. Peter C. Simon
President
Getting Started

What’s New?

• The Trumpet Syllabus, 2013 Edition has been expanded to include Preparatory, Grade 3, Grade 5, and Grade 7.
• Folk music has been included at earlier levels to promote development of musical concepts, lyrical playing, healthy tone, and smooth articulation.
• Mouthpiece buzzing has been included in Preparatory to Grade 8 to assist in the development of aural concept and tone of young players.
• Orchestral excerpts have been expanded to include both wind band and brass quintet repertoire.

Visit www.examinations.rcmusic.ca to register for an examination or for further information concerning official Royal Conservatory programs.

Contact Us

• Phone: 416-408-5019 or toll-free 1-800-461-6058
• Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2

Examinations Offered

Practical Examinations
Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations
Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis
About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence through its extensive curricula, assessment programs, public performances, master classes, and teacher education programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:
- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- Adrianne Pieczonka
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Lois Marshall
- Sarah McLachlan
- St. Lawrence String Quartet
- Adrianne Pieczonka
- Paul Shaffer
- Jon Vickers
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers
- Oscar Peterson
- Shane Tanaka
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Lois Marshall
- Sarah McLachlan
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers
- Oscar Peterson

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student assessments, from preparatory to advanced grades. Over 100,000 examinations are conducted annually in 260 communities across Canada.

The College of Examiners

Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards across North America.

The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:
- **The Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- **The Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- **The Royal Conservatory School** provides acclaimed early childhood music education programs, music classes, and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts** supports excellence in public education programs by utilizing the arts to enhance learning.
- **The Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Lhatowich Hall, and the Conservatory Theatre.
- **The Royal Conservatory Music Development Program** promotes and expands musical activity in the United States and makes the study of music a central part of the lives of all Americans.
Examination Requirements

Certificate Program Overview

A progressive assessment program for every candidate

Internationally recognized certificates are awarded for successful completion of each practical grade and the required co-requisite theory examination(s). Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite examinations in theory and piano. Candidates may enter the Certificate Program at any practical grade from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Trumpet</td>
<td>Preparatory Trumpet</td>
</tr>
<tr>
<td>Grade 1 Trumpet</td>
<td>Grade 1 Trumpet</td>
</tr>
<tr>
<td>Grade 2 Trumpet</td>
<td>Grade 2 Trumpet</td>
</tr>
<tr>
<td>Grade 3 Trumpet</td>
<td>Grade 3 Trumpet</td>
</tr>
<tr>
<td>Grade 4 Trumpet</td>
<td>Grade 4 Trumpet</td>
</tr>
<tr>
<td>Grade 5 Trumpet</td>
<td>Grade 5 Trumpet; Basic Rudiments</td>
</tr>
<tr>
<td>Grade 6 Trumpet</td>
<td>Grade 6 Trumpet; Intermediate Rudiments</td>
</tr>
<tr>
<td>Grade 7 Trumpet</td>
<td>Grade 7 Trumpet; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 8 Trumpet</td>
<td>Grade 8 Trumpet; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9 Trumpet</td>
<td>Grade 9 Trumpet; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10 Trumpet</td>
<td>Grade 10 Trumpet; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

Diploma

| Examinations Required                                                                 |
| ARCT in Trumpet Performance; History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, or Analysis, or Counterpoint; Grade 6 Piano |
| Teacher's ARCT                                                                    |

For current information concerning the Teacher's ARCT requirements, please visit www.rcmusic.ca.
Theory Examinations

Essential Tools for Musical Development
- Trumpet candidates are encouraged to begin theory and piano studies as early as possible.
- Beginning at Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

Overview of Theoretical Subjects
The following table lists all of the written theory examinations in the Certificate Program with brief details, including the length of the examination and a summary description of the content.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Theory Examination Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rudiments</td>
<td>Preparatory Rudiments (1 hour)</td>
</tr>
<tr>
<td></td>
<td>- Building blocks of music notation</td>
</tr>
<tr>
<td></td>
<td>Basic Rudiments (1 hour)</td>
</tr>
<tr>
<td></td>
<td>- Elements of music for the beginner</td>
</tr>
<tr>
<td></td>
<td>Intermediate Rudiments (2 hours)</td>
</tr>
<tr>
<td></td>
<td>- Continuation of basic rudiments</td>
</tr>
<tr>
<td></td>
<td>Advanced Rudiments (2 hours)</td>
</tr>
<tr>
<td></td>
<td>- Continuation of intermediate rudiments and preparation for harmony</td>
</tr>
<tr>
<td>Harmony and Counterpoint</td>
<td>Introductory Harmony (2 hours)</td>
</tr>
<tr>
<td></td>
<td>- Chord symbols; non-chord tones; elementary four-part and melodic writing</td>
</tr>
<tr>
<td></td>
<td>Basic Harmony (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys</td>
</tr>
<tr>
<td></td>
<td>Basic Keyboard Harmony (20 minutes)</td>
</tr>
<tr>
<td></td>
<td>- Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis</td>
</tr>
<tr>
<td></td>
<td>Intermediate Harmony (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms</td>
</tr>
<tr>
<td></td>
<td>Intermediate Keyboard Harmony (25 minutes)</td>
</tr>
<tr>
<td></td>
<td>- Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading</td>
</tr>
<tr>
<td></td>
<td>Counterpoint (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Composition and analysis of simple counterpoint in Baroque style</td>
</tr>
<tr>
<td></td>
<td>Advanced Harmony (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Advanced harmonic and contrapuntal techniques</td>
</tr>
<tr>
<td></td>
<td>Advanced Keyboard Harmony (30 minutes)</td>
</tr>
<tr>
<td></td>
<td>- Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading</td>
</tr>
<tr>
<td>Analysis</td>
<td>Analysis (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Advanced harmonic and structural analysis of musical forms</td>
</tr>
<tr>
<td>History</td>
<td>History 1: An Overview (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Introduction to styles, composers, and music from 1600 to the present</td>
</tr>
<tr>
<td></td>
<td>History 2: Middle Ages to Classical (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods</td>
</tr>
<tr>
<td></td>
<td>History 3: 19th Century to Present (3 hours)</td>
</tr>
<tr>
<td></td>
<td>- Styles, composers, and music of the Romantic era to the present</td>
</tr>
</tbody>
</table>

See the current edition of the Theory Syllabus for detailed theory examination requirements.
Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal classroom setting, generally with a written examination.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Trumpet Performance or the Teacher’s ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4; however, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Trumpet Performance. Candidates for the ARCT in Trumpet Performance or the Teacher’s ARCT will be required to complete the following theory co-requisite examinations: History 3: 19th Century to Present, and two of the following three examinations: Advanced Harmony/Advanced Keyboard Harmony, or Counterpoint, or Analysis. The selection of these examinations and the order in which they are taken is at the discretion of the candidate.

Candidates for the ARCT in Trumpet Performance must complete co-requisite theory examinations and the Grade 6 Piano examination before or within five years after the original practical examination to be eligible for the Diploma.

For up-to-date information on the Teacher’s ARCT, please consult www.rcmusic.ca.

<table>
<thead>
<tr>
<th>Grade</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>ARCT in Performance</th>
<th>Teacher’s ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Examinations (C = Co-requisite / P = Prerequisite)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Harmony</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any two of: Advanced Harmony, or Counterpoint, or Analysis</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 10 Practical</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Grade 6 Piano</td>
<td>C</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Grade 8 Piano</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Alternative Examinations

| Basic Keyboard Harmony (can be substituted for Basic Harmony) | C |
| Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony) | C | P | P |
| Advanced Keyboard Harmony (can be substituted for Advanced Harmony) | C | C |
Examination Repertoire

The Trumpet Syllabus, 2013 Edition lists the repertoire for Trumpet examinations. Information given for each item includes:
• the composer
• the title of the selection
• the larger work of which the selection is a part (where applicable)
• an anthology or collection in which the selection can be found (where applicable)
• performance directions (where applicable) indicating the section(s) of a work to be prepared
• the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 75 for a list of publishers with their abbreviations.

Syllabus Repertoire Lists

At each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to genre or stylistic period.

Preparatory to Grade 4
List A: Rhythmic Repertoire
List B: Lyrical Repertoire

Grades 5 to 8
List A: Baroque and Classical Repertoire
List B: 19th-, 20th-, and 21st-century Repertoire

Grade 9
List A: Baroque, Classical, and Romantic Repertoire
List B: 20th- and 21st-century Repertoire
List C: Unaccompanied Repertoire

Grade 10
List A: Sonatas and Concertos
List B: 20th-century Repertoire
List C: Unaccompanied Repertoire
List D: Piccolo Trumpet Repertoire

ARCT
List A: Concertos
List B: Sonatas
List C: 20th-century Repertoire
List D: Unaccompanied Repertoire
List E: Piccolo Trumpet Repertoire

Da Capo Signs and Repeats

• When performing repertoire in an examination, candidates should observe da capo and dal segno signs, unless stated otherwise in the Trumpet Syllabus, 2013 Edition.
• Repeat signs should be observed only if indicated in the Trumpet Syllabus, 2013 Edition or in the Trumpet Series, 2013 Edition.
Memory

- Repertoire, etudes, and orchestral excerpts need not be memorized.
- Scales and mouthpiece exercises must be played from memory.

Accompaniment

All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted. Candidates must provide their own collaborative pianists. Collaborative pianists are permitted in the examination room only while they are playing accompaniments for the candidate.

Repertoire Substitutions

Trumpet candidates at Grades 1 through ARCT have the option of substituting one repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for Trumpet fall under the following categories.

Syllabus Substitutions

Candidates in Grades 1 through 10 may substitute one repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be chosen from the corresponding List of the grade immediately above the candidate’s official grade. For example, a Grade 4 List A selection may be performed in place of a Grade 3 List A selection. However, candidates should ensure that the substitution piece complies with the genre or stylistic period intended for the List in the grade to be examined (see Syllabus Repertoire Lists on p. 9). Please note that the performance of repertoire substitutions chosen from a higher grade will be evaluated at the standard of the higher grade.

Non-Syllabus Substitutions Requiring Approval

Trumpet candidates may apply to substitute one repertoire selection not listed in the Trumpet Syllabus, 2013 Edition with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and the level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs must complete an Examination Substitute Piece Request Form (available at www.examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- Send the completed form together with the appropriate fee and a copy of the substitute piece to The Royal Conservatory. (Photocopies used for this purpose should be marked “For Approval Only”; these copies will be destroyed once a decision has been made.) Any published music submitted will be returned to the candidate along with the approval form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for any unapproved Non-Syllabus substitution or for any Syllabus substitution that does not follow the guidelines provided above.
Orchestral Excerpts


Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for orchestral excerpts, please consult the listings for each grade.

For examination purposes, rests of more than one measure need not be counted.

Technical Requirements

Etudes

A selection of etudes for Preparatory though Grade 8 is published in Trumpet Series, 2013 Edition: Trumpet Etudes (Preparatory–4 and 5–8). Etudes need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for etudes, please consult the listings for each grade.

Technical Tests

Complete technical tests for Preparatory through Grade 8 are published in Trumpet Series, 2013 Edition: Trumpet Technique. Technical tests (scales, arpeggios, and mouthpiece exercises) must be played from memory. For further details on examination requirements for technical tests, please consult the listings for each grade.

General Instructions

- The examiner will choose a representative sampling of items on the technical requirements list.
- Metronome speeds are intended as a guideline.
- Candidates must be prepared to play technical tests in all the articulations indicated for each grade.
- Scales must be played with the patterns shown in Trumpet Series, 2013 Edition: Trumpet Technique.
- For mouthpiece exercises in Preparatory–Grade 8, candidates are to play the first note on the trumpet; remove the mouthpiece and buzz the first note; take a new breath and then buzz the entire exercise on the mouthpiece.
- For Transposition Etudes in Grades 8–10, the examiner will choose the etude and the key.
Preparatory

Candidates at the Preparatory level are expected to exhibit developing tone quality and basic articulation. Tone should be clear, relaxed, and centered. There should be evidence of a steady rhythmic pulse. Good posture and playing position are important factors.

<table>
<thead>
<tr>
<th>Preparatory Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Playback</td>
<td>5</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

**Repertoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Trumpet Series 2013 Edition: `Preparatory Trumpet Repertoire FHM`

**List A**

<table>
<thead>
<tr>
<th>Rhythmic Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional</td>
</tr>
<tr>
<td>▶ Chiapanecas (arr. Forrest Kinney FHM)</td>
</tr>
<tr>
<td>▶ Polly Wolly Doodle (arr. Akiko and Forrest Kinney FHM)</td>
</tr>
<tr>
<td>▶ The Ryans and the Pittmans (arr. Jason Gray FHM)</td>
</tr>
<tr>
<td>▶ When the Saints Go Marching In (arr. Akiko and Forrest Kinney FHM)</td>
</tr>
<tr>
<td>Arensky, Anton</td>
</tr>
<tr>
<td>▶ Le coucou (arr. John Wallace and John Miller, in First Book of Trumpet Solos FAB)</td>
</tr>
<tr>
<td>Bartók, Béla</td>
</tr>
<tr>
<td>▶ Dialogue, from Mikrokosmos, 2 (no. 65) (arr. Nicholas Hare, in The Magic Trumpet B&amp;H)</td>
</tr>
<tr>
<td>Benedict, Julius</td>
</tr>
<tr>
<td>▶ Carnival of Venice (arr. Bill Boyd, in Canadian Brass Book of Beginning Trumpet Solos HAL)</td>
</tr>
<tr>
<td>Byrd, William</td>
</tr>
<tr>
<td>▶ The Barley Break (arr. Jason Gray FHM)</td>
</tr>
<tr>
<td>Clarke, Jeremiah</td>
</tr>
<tr>
<td>▶ Prince of Denmark’s March (arr. Kathleen Wood FHM)</td>
</tr>
<tr>
<td>Henry VIII</td>
</tr>
<tr>
<td>▶ Hélas Madame (arr. Nicholas Hare, in The Magic Trumpet B&amp;H)</td>
</tr>
<tr>
<td>Lyons, Graham</td>
</tr>
<tr>
<td>The Really Easy Trumpet Book FAB</td>
</tr>
<tr>
<td>▶ Journey’s End</td>
</tr>
<tr>
<td>▶ On Parade</td>
</tr>
<tr>
<td>Schubert, Franz</td>
</tr>
<tr>
<td>▶ Ecossaise, D 299, no. 1 (arr. Mark Mrozinski FHM)</td>
</tr>
</tbody>
</table>
List B

Lyrical Repertoire

Traditional

- America (God Save the Queen) (arr. Mark Mrozinski FHM)
- The Cruel War Is Waging (arr. Bill Boyd, in Canadian Brass Book of Beginning Trumpet Solos HAL)
- Inuit Children's Song (arr. Christine Donkin FHM)
- Michael Row the Boat Ashore (arr. Christine Donkin FHM)
- Red River Valley (arr. Christine Donkin FHM)
- The Riddle Song (arr. Bill Boyd, in Canadian Brass Book of Beginning Trumpet Solos HAL)
- Skye Boat Song (arr. Christine Donkin FHM)

Bach, Johann Sebastian

- O Jesulein süß, BWV 493 (arr. John Wallace and John Miller, in First Book of Trumpet Solos FAB)

Beethoven, Ludwig van

- Ode to Joy, from Symphony No. 9, op. 125 (arr. Mark Mrozinski FHM)

Falcon, Pierre

- Les tribulations d’un roi malheureux (Misfortunes of an Unlucky King) (arr. Christine Donkin FHM)

Lyons, Graham

The Really Easy Trumpet Book FAB

- Lullaby
- Miles Away

Sibelius, Jean

- Finlandia, op. 26 (arr. Bill Boyd, in Canadian Brass Book of Beginning Trumpet Solos HAL)

Tchaikovsky, Pyotr Ilyich

Album for the Young, op. 39

- Chanson russe (no. 11) (arr. John Wallace and John Miller, in First Book of Trumpet Solos FAB)

Wallace, John

- Cold Comfort (in First Book of Trumpet Solos FAB)

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Trumpet Series, 2013 Edition: Trumpet Etudes Preparatory--4 FHM

Group 1

Lyrical Etudes

Czerny, Carl

- Etude in C Major

Getchell, Robert W.

First Book of Practical Studies for Cornet and Trumpet BEL

- Etude in C Major (no. 3)
- one of nos. 7, 9, 10

Hering, Sigmund

The Beginning Trumpeter, 1 FIS

- no. 36

Group 2

Technical Etudes

Aitken, Dianne

- Learning to Skate FHM

Cernauskas, Kathryn

Head Start (in The Magical Flute, 1 AVO)

- Siren

Gariboldi, Giuseppe

Méthode complète de flûte, op. 128

- Etude in C Major (no. 2 in 125 Easy Classical Studies UNI)

Getchell, Robert W.

First Book of Practical Studies for Cornet and Trumpet BEL

- no. 4 or no. 8

Hering, Sigmund

The Beginning Trumpeter, 1 FIS

- no. 40
Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and mouthpiece exercises from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>B, C</td>
<td>1–5–1</td>
<td>(\text{(\text{\textdollar})} = 60)</td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td>all tongued</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on C</td>
<td>C–F#</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mouthpiece Exercises

Glissando Pattern

![Glissando Pattern](image)

Tongued Scale

![Tongued Scale](image)

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{(\text{\textdollar})} \text{(\text{\textdollar})})</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

![Example only](image)
**Playback**
Candidates will be asked to play back a melody on the trumpet based on the first three notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or mediant</td>
<td>C, B♭ major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

Example only

```
\begin{music}
\t\begin{musicnote}
\t\quad C \quad D \quad E \quad F
\t\end{musicnote}
\end{music}
```

**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight, based on the first five notes of a scale. The melody will move by step and may contain a repeated note.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>C major</td>
<td>four measures</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Example only

```
\begin{music}
\t\begin{musicnote}
\t\quad \text{Clap} \quad \text{Clap} \quad \text{Clap} \quad \text{Clap} \quad \text{Clap} \\
\t\end{musicnote}
\end{music}
```
Grade 1

Candidates in Grade 1 should be able to slur and single tongue while maintaining a consistent, flowing tone throughout the required range. There should be evidence of a steady rhythmic pulse. Some variety in dynamics should be present, without sacrificing tone or intonation. There is a continuing emphasis on good posture and playing position.

<table>
<thead>
<tr>
<th>Grade 1 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td><strong>Technical Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td><strong>Ear Tests</strong></td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Playback</td>
<td>5</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>Theory Co-requisite</strong></td>
<td></td>
</tr>
<tr>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

**Repertoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Trumpet Series 2013 Edition: Trumpet Repertoire 1 FHM

**List A**

**Rhythmic Repertoire**

**Traditional**
- En roulant ma boule (Rolling My Ball) (arr. Jason Gray FHM)
- Song of the Volga Boatmen (arr. Jason Gray FHM)

**Bullard, Alan**
*Party Time!* ABR
- Barn Dance
- Echo Fanfare
- On the Bandstand

**Clarke, Jeremiah**
- Minuet, from *Suite de Clarke*, T 497 (arr. Kathleen Wood FHM)

**Gunning, Christopher**
*The Really Easy Trumpet Book* FAB
- March of the Tin Soldiers
- Steam Special

**Hanby, Benjamin R.**
- Up on the Housetop (arr. Christine Donkin FHM)

**Hare, Nicholas, arr.**

**Hummel, Johann Nepomuk**
- Bagatelle (arr. Kenneth Bray and Paul Green ALF)

**Lyons, Graham**
*The Really Easy Trumpet Book* FAB
- Merry-go-round

**Mozart, Leopold, attr.**
- Minuet, from *Notebook for Nannerl* (arr. Jason Noble FHM)

**Offenbach, Jacques**
- Can-Can, from *Orphée aux enfers* (arr. Forrest Kinney FHM)
- Marines’ Hymn (Couplets des deux hommes d’armes), from *Geneviève de Brabant* (arr. Bill Boyd, in *Canadian Brass Book of Beginning Trumpet Solos* HAL)

**Scammell, Arthur**
- The Squid-Jiggin’ Ground WAT

**Stravinsky, Igor**
- Shrove-Tide Fair Themes, from *Petrouchka* (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

**Sullivan, Arthur**
- The Policeman’s Song, from *The Pirates of Penzance* (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

**Susato, Tylman**
- Ronde No. 5, from *Het derde musyck boeckken… alderhande danserye* (arr. Kathleen Wood FHM)
Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Trumpet Series, 2013 Edition: Trumpet Etudes Preparatory—4 FHM

Group 1

Lyrical Etudes

Clarke, Herbert L.
Elementary Studies for Cornet FIS
- Etude in C Major (no. 34) and Etude in C Major (no. 35)

Getchell, Robert W.
First Book of Practical Studies for Cornet and Trumpet BEL
- Etude in A Minor (no. 13)
- one of nos. 12, 15, 17

Hering, Sigmund
The Beginning Trumpeter, 1 FIS
- no. 31

Group 2

Technical Etudes

Bullock, Jack, and Anthony Maiello
- Rock-it to the Moon (in Belwin 21st Century Band Method, 2 BEL)

Clodomir, Pierre
Seventy Little Studies, op. 158
- Etude in F Major (no. 15)

Getchell, Robert W.
First Book of Practical Studies for Cornet and Trumpet BEL
- no. 14

Hering, Sigmund
The Beginning Trumpeter, 1 FIS
- no. 51 or no. 52

Robinson, A.L.
Rubank Elementary Method for Cornet or Trumpet HAL
- lesson 23, no. 3

Anonymous
- Cancion Nina y Vina (Song of the Girl and the Vine) (arr. John Wallce and John Miller, in First Book of Trumpet Solos FAB)

Traditional
- Amazing Grace (arr. Forrest Kinney FHM)
- Un Canadien errant (The Banished Canadian) (arr. Nancy Telfer FHM)
- The Quaker’s Courtship (arr. Christine Donkin FHM)
- Streets of Laredo (arr. Forrest Kinney FHM)
- The Water Is Wide (arr. Mark Mrozinski FHM)

Brackett, Joseph
- Simple Gifts (arr. Forrest Kinney FHM)

Brahms, Johannes
- Love Song (Am Donaustrande), from Liebeslieder Waltzes, op. 52, no. 9 (arr. Nicholas Hare, in The Magic Trumpet B&H)

Bullard, Alan
Party Time! ABR
- By the Lake
- Love Song
- Snowy Landscape

Gunning, Christopher
The Really Easy Trumpet Book FAB
- Driftwood
- Shepherd’s Delight

Lyons, Graham
The Really Easy Trumpet Book FAB
- Aubade
Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and mouthpiece exercises from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>B♭, C, D</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio (choice of natural, harmonic, or melodic)</td>
<td>C, D</td>
<td></td>
<td></td>
<td></td>
<td>all tongued</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Mouthpiece Exercises**

<table>
<thead>
<tr>
<th>Glissando Pattern</th>
<th>see below</th>
<th></th>
<th>♩ = ca 60</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mouthpiece Study</td>
<td>see below</td>
<td></td>
<td>♩ = 54</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Mouthpiece Exercises**

Glissando Pattern

Mouthpiece Study

---

**Ear Tests**

**Clapback**

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>¾</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1

2
**Playback**
Candidates will be asked to play back a melody on the trumpet based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, supertonic, or mediant</td>
<td>C, B♭ major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

Example only

1

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

2

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight. This may contain dynamics (p to mf, dim., cresc.), slurs, repeated notes, and small melodic leaps.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\frac{4}{4})</td>
<td>C, B♭ major</td>
<td>four measures</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\frac{4}{4})</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Example only

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

\[
\begin{array}{cc}
\cdot & \cdot \\
\cdot & \cdot \\
\cdot & \cdot \\
\cdot & \cdot \\
\end{array}
\]
Grade 2

Candidates in Grade 2 should be able to extend their range and dynamic palette while maintaining good tone. Rhythmic and technical skills continue to develop through traditional pieces and other elementary repertoire.

<table>
<thead>
<tr>
<th>Grade 2 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>*one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>*one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td><strong>Technical Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– <em>one</em> from Group 1 and <em>one</em> from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td></td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td><strong>Ear Tests</strong></td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>Theory Co-requisite</strong></td>
<td></td>
</tr>
<tr>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

**List A**

**Rhythmic Repertoire**

**Traditional**

- The British Grenadiers (arr. James Curnow, in *First Recital Series for Trumpet HAL*)
- Mairi’s Wedding (Lewis Bridal Song) (arr. Christine Donkin FHM)
- Trumpet Air (arr. Jason Gray FHM)

**Bach, Johann Sebastian**

- Gavotte II (Musette), from English Suite No. 3, BWV 808

**Barnard, George**

- Alabama Dream: Ragtime Cake-Walk (arr. John Wallace and John Miller, in *First Book of Trumpet Solos FAB*)

**Barrett, John**

- The Saint Catherine (arr. Jason Gray FHM)

**Beethoven, Ludwig van**

- Minuet and Trio, WoO 10, no. 1 (arr. Jason Noble FHM)

**Brahms, Johannes**

- Hungarian Dance No. 5, WoO 1 (arr. James Curnow, in *First Recital Series for Trumpet HAL*)

**Clarke, Jeremiah** (formerly attributed to Henry Purcell, Z S124)

- Trumpet Tune (arr. Christine Donkin FHM)

**Gilmore, Patrick S.**

- When Johnny Comes Marching Home (arr. Mark Mrozinski FHM)

**Handel, George Frideric**

- March, from the Overture to *The Occasional Oratorio*, HWV 62 (arr. Bruce Pearson and Mary Elledge, in *Festival Solos, 2 KJO*)

**Hannickel, Mike**

- Rozinante (in *First Recital Series for Trumpet HAL*)

**Haydn, Franz Joseph**

- German Dance in D Major, Hob. IX:22, no. 2 (arr. Jason Noble FHM)

**Johnson, Timothy**

- Excursion (in *First Recital Series for Trumpet HAL*)

**K., J.**

- The Yellow Rose of Texas (arr. Forrest Kinney FHM)

**Saint-Saëns, Camille**

- Royal March of the Lion (Marche royal du Lion), from *Le carnaval des animaux* (arr. Nicholas Hare in *The Magic Trumpet B&H*)

**Susato, Tylman**

- La mourisque (Moorish Dance) (arr. Jason Gray FHM)

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:

- *one selection*
- selection is found in *Trumpet Series, 2013 Edition: Trumpet Repertoire* 2 FHM
Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Trumpet Series, 2013 Edition: Trumpet Etudes Preparatory–4 FHM

Group 1

Lyrical Etudes

Traditional
  - Tafta Hindi

Getchell, Robert W.
First Book of Practical Studies for Cornet and Trumpet BEL
  - Etude in D Minor (no. 22)
  - one of nos. 18–20

Hering, Sigmund
The Beginning Trumpeter, 1 FIS
  - no. 64
Forty Progressive Etudes for Trumpet FIS
  - Etude in C Major (no. 4)

Group 2

Technical Etudes

Bullock, Jack, and Anthony Maiello
Belwin 21st Century Band Method, 3 BEL
  - Power Ride

Endresen, Raymond Milford
Supplementary Studies for Cornet or Trumpet HAL
  - Etude in G Major (no. 6)

Getchell, Robert W.
First Book of Practical Studies for Cornet and Trumpet BEL
  - Etude in C Major (no. 25)
  - one of nos. 23, 24, 26, 30
**Technical Tests**

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and mouthpiece exercises from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>B, C, D, Eb</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor with arpeggio (choice of natural, harmonic, or melodic)</td>
<td>B, C, D, E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Mouthpiece Exercises**

| Glissando Pattern               | see below                |   |       |             | all slurred                  |
|---------------------------------|--------------------------|   |       |             |                             |
| Mouthpiece Study                | see below                |   |       |             | 2 slurred, 2 tongued         |

**Mouthpiece Exercises**

**Glissando Pattern**

```
\begin{music}
\begin{notes}
\stave{c}{\righthalfnote \righthalfnote \righthalfnote \righthalfnote \rightslur}
\end{notes}
\end{music}
```

**Mouthpiece Study**

```
\begin{music}
\begin{notes}
\stave{c}{\righthalfnote \righthalfnote \middlenote \middlenote \righthalfnote \righthalfnote \righthalfnote \righthalfnote \rightslur}
\end{notes}
\end{music}
```

**Ear Tests**

**Clapback**

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1

```
\begin{music}
\begin{notes}
\stave{c}{\righthalfnote \righthalfnote \righthalfnote \righthalfnote}
\end{notes}
\end{music}
```

2

```
\begin{music}
\begin{notes}
\stave{c}{\righthalfnote \righthalfnote \righthalfnote \righthalfnote}
\end{notes}
\end{music}
```
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody on the trumpet, based on the first five notes of a major scale. The melody may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or dominant</td>
<td>C, D, B♭ major</td>
<td>five notes</td>
</tr>
</tbody>
</table>

Example only
1
\[ \text{Example} \]

2
\[ \text{Example} \]

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. This may contain dynamics (p–f), staccatos, additional rhythmic complexity, and larger leaps within an octave.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C, D, B♭ major</td>
<td>eight measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Example only
\[ \text{Example} \]
Grade 3

Candidates in Grade 3 will experience a broader selection of Classical, Baroque, and modern repertoire. Beautiful tone and clear articulation are expected. Finger dexterity and fluidity begin to develop.

<table>
<thead>
<tr>
<th>Grade 3 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:

- one selection
  - selection is found in Trumpet Series, 2013 Edition:
    Trumpet Repertoire 3 FHM

List A

Rhythmic Repertoire

Anonymous

- Intrada (arr. Jason Gray FHM)

Traditional

- Tse the B’y that Builds the Boat (arr. Christine Donkin FHM)

Bach, Johann Christoph Friedrich

- March (arr. Bruce Pearson and Mary Elledge, in Festival Solos, 2 KJO)

Bizet, Georges

- Toreador Song, from Carmen (arr. Forrest Kinney FHM)

Boyce, William

- Heart of Oak, from Harlequin’s Invasion (arr. Jason Gray FHM)

Couperin, François

- La bouffonne, from Quatrième livre de clavecin, 20e ordre (arr. Bruce Pearson and Mary Elledge, in Festival Solos, 2 KJO)
- Les moissonneurs (The Reapers), from Second livre de clavecin, 6e ordre (arr. Kathleen Wood FHM)

Grieg, Edvard

Lyric Pieces, op. 68
- Sailor’s Song (Matrosernes opsang) (arr. Forrest Kinney FHM)

Mendelssohn, Felix

Sechs Lieder, op. 50
- Der Jäger Abschied (The Hunter’s Farewell) (no. 2) (arr. Forrest Kinney FHM)

Mouret, Jean-Joseph

- Rondeau, from Fanfares pour des trompettes, timbales, violons et hautbois, Première suite (arr. David Marlatt in Four Famous Solos for the Developing Trumpet Player EIG)

Schumann, Robert

- March (arr. Bruce Pearson and Mary Elledge, in Festival Solos, 2 KJO)

Sor, Fernando

Twenty-four Progressive Studies, op. 31
- Andantino (no. 5) (arr. Christine Donkin FHM)

Sullivan, Arthur

- The Pirate King, from The Pirates of Penzance (arr. Christopher Ruck, in The Trumpet Collection, Easy to Intermediate SCH)
Tchaikovsky, Pyotr Il'yich
*Album for the Young, op. 39*
  - March (no. 5) (arr. Ivan C. Phillips, in *A Classical and Romantic Album for B Flat Trumpet* OUP)
  - *Mélodie antique française* (Old French Song) (no. 16) (arr. Forrest Kinney FHM)

Verdi, Giuseppe
  - Chorus of the Hebrew Slaves, from *Nabucco* (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

**List B**

**Lyrical Repertoire**

**Traditional**
  - Shenandoah (arr. Jason Gray FHM)
  - Ye Banks and Braes o’ Bonnie Doon (arr. Christine Donkin FHM)

Bach, Johann Sebastian
  - Schafe können sicher weiden (Sheep May Safely Graze), from *Was mir behagt, ist nur die muntre Jagd*, BWV 208 (arr. Kathleen Wood FHM)

Barber, Samuel
*Three Songs, op. 2*
  - The Daisies (no. 1) (arr. Christopher Ruck, in *The Trumpet Collection, Easy to Intermediate* SCH)

Blair, Dean
  - Autumn ALK

Brahms, Johannes
  - The Little Sandman Lullaby (Sandmännchen), WoO 31, no. 4 (arr. Sigmund Hering, in *Classic Pieces for the Advancing Trumpeter* FIS)

Dvořák, Antonín
  - Largo, from Symphony No. 9 (“From the New World”), op. 95 (arr. Harry Bluestone, in *Easy Solos for Trumpet* MEL)

Endresen, Raymond Milford
  - The Dancer (in *Rubank Book of Trumpet Solos, Easy* HAL)

Franck, César
  - Panis angelicus (Bread of Angels), from *Messe à trois voix* (arr. FHM)

Gershwin, George
  - Embraceable You (arr. Carl Strommen, in *Instrumental Solos By Special Arrangement* ALF)

Gluck, Christoph Willibald
  - Orfeo’s Lament (Che Faro senza Euridice), from *Orfeo ed Euridice* (arr. Christopher Ruck, in *The Trumpet Collection, Easy to Intermediate* SCH)

Handel, George Frideric
  - Minuet II, from *Music for the Royal Fireworks*, HWV 351 (arr. Jason Gray FHM)

Morley, Thomas
  - A Lover and His Lass (arr. Richard Walters, in *The Trumpet Collection, Easy to Intermediate* SCH)

Sousa, John Philip
  - I’ve Made My Plans for the Summer (arr. H.M. Lewis EIG)

Tchaikovsky, Pyotr Il’yich
  - Theme from *Swan Lake*, op. 20, act 2, no. 10 (arr. Jason Noble FHM)

Tenaglia, Antonio
  - Aria and Allegro PRE

Willis, Wallis
  - Swing Low, Sweet Chariot (arr. Jason Gray FHM)

**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

**Etudes**

Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:
  - one selection
  - selection is found in *Trumpet Series, 2013 Edition: Trumpet Etudes Preparatory–4* FHM

**Group 1**

**Lyrical Etudes**

Concone, Giuseppe
*Leçons de chant, op. 9*
  - Vocalise in C Major (no. 3) (no. 2 in *Lyrical Studies for Trumpet or Horn* BRP)
  - Vocalise in F Major (no. 4) (no. 3 in *Lyrical Studies for Trumpet or Horn* BRP)

Hering, Sigmund
*The Beginning Trumpeter, 1* FIS
  - no. 61 or no. 62

Forty Progressive Etudes for Trumpet FIS
  - Etude in C Major (no. 5)

Sparke, Philip
*Skilful Studies* ANG
  - Romany Song
Group 2
Technical Etudes

Concone, Giuseppe
Leçons de chant, op. 9
  • Vocalise in C Major (no. 1) (no. 1 in Lyrical Studies for Trumpet or Horn BRP)

Endresen, Raymond Milford
Supplementary Studies for Cornet or Trumpet HAL
  • Etude in D Major (no. 13)

Getchell, Robert W.
First Book of Practical Studies for Cornet and Trumpet BEL
  • no. 50 or no. 51

Hering, Sigmund
The Beginning Trumpeter, 1 FIS
  • no. 89 or no. 98

Technical Tests
Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and mouthpiece exercises from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>A, B♭, C, D, E♭, E</td>
<td>1 octave</td>
<td>J = 104</td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio</td>
<td>A, B, C, C♯, D, E</td>
<td>1 octave</td>
<td>J</td>
<td></td>
<td>all tongued, 2 slurred, 2 tongued</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mouthpiece Exercises

Glissando Pattern
see below
J = ca 60

Mouthpiece Study
see below
J = 80

Mouthpiece Exercises
Glissando Pattern

Mouthpiece Study

Grade 3
Ear Tests

Clapback
Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[\text{\begin{music}
\{c2\} \quad \text{\begin{music}
\{c2\}
\end{music}}
\end{music}}

2
\[\text{\begin{music}
\{c2\} \quad \text{\begin{music}
\{c2\}
\end{music}}
\end{music}}

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody on the trumpet based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or 5th. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, D, Eb, Eb major</td>
<td>five notes</td>
</tr>
</tbody>
</table>

Example only
1
\[\text{\begin{music}
\{c2\} \quad \text{\begin{music}
\{c2\}
\end{music}}
\end{music}}

2
\[\text{\begin{music}
\{c2\} \quad \text{\begin{music}
\{c2\}
\end{music}}
\end{music}}

Grade 3
Sight Reading

Playing
Candidates will be asked to play a short melody at sight. New features may include accents and tenuto symbols.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1 repertoire</td>
<td>¾</td>
<td>C, D, Eb major</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>¾</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[ \begin{array}{c}
\frac{3}{4} \\
\text{♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫
\end{array} \]
Grade 4

Candidates in Grade 4 are exposed to more complex folk melodies, as well as Baroque and Classical composers, including Bach, Handel, and Mozart. Pieces are longer and more technically challenging, and endurance becomes a greater factor in practice and performance.

<table>
<thead>
<tr>
<th>Grade 4 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td></td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

Theory Co-requisites

None

Repetoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Trumpet Series, 2013 Edition: Trumpet Repertoire 4 FHM

List A

Rhythmic Repertoire

Traditional
- J’entends le moulin (I Hear the Mill Wheel) (arr. Jason Noble FHM)
- Il maltija (arr. Harry Dexter, in The First Year Trumpeter, 1 EDA)

Arban, Jean-Baptiste
- Arban's Romp (arr. John Wallace and John Miller, in First Book of Trumpet Solos FAB)

Bizet, Georges
- Habanera, from Carmen (arr. Stephen Chatman FHM)

Burke, Johnny
- The Kelligrews Soiree (arr. Hugh J. McLean FHM)

Endresen, Raymond Milford
- The Victor (in Rubank Book of Trumpet Solos, Easy HAL)
- Waltz Chromatic (in Rubank Book of Trumpet Solos, Easy HAL)

Farnaby, Giles and Robert Johnson
- His Rest [with repeats] and Alman (arr. Eve Barsham and Philip Jones, in Just Brass Trumpet Solos, 1 CHS)

Fitzgerald, R. Bernard, arr.
- English Suite (in The R. Bernard Fitzgerald Trumpet Collection PRE)
  - 1st movement: Prelude and 5th movement: Finale

Getchell, Robert W.
- Proclamation, Serenade, and Frolic HAL

Krieger, Johann Philipp
- Wer’s jagen recht begreifen will (Anyone Who Wants to Understand the Hunt), from Die ausgesöhnte Eifersucht, oder Cephalus und Procris (arr. Christine Donkin FHM)

Kulesha, Gary
- Prelude and Fugue for Trumpet and Piano CMS

Marpurg, Friedrich Wilhelm
- Rondeau (arr. Bruce Pearson and Mary Elledge, in Festival Solos, 2 KJO)

Mendelssohn, Felix
- Sechs Kinderstücke, op. 72
  - Andante con moto (no. 4) (arr. Jason Noble FHM)

Smith, Leonard B.
- Road Runner BEL

VanderCook, Hale A.
- Warbler (in Rubank Book of Trumpet Solos, Easy HAL)
**List B**

**Lyrical Repertoire**

**Traditional**
- Barbara Allen (arr. Don Sweete EIG)
- Londonderry Air (arr. Christine Donkin FHM)

**Arlen, Harold**
- Over the Rainbow (arr. Carl Strommen, in *Instrumental Solos By Special Arrangement ALF*)
- Londonderry Air (arr. Christine Donkin FHM)

**Bach, Johann Sebastian**
- “Ach, es bleibt in meiner Liebe lauter Unvollkommenheit!” (Alas, There Remains Only Imperfection in My Love!), from *Du sollt Gott, deinen Herren, lieben*, BWV 77

**Borodin, Aleksandr**
- Polovetzian Dance, from *Prince Igor* (arr. Christopher Ruck, in *The Trumpet Collection, Easy to Intermediate SCH*)

**Farnaby, Richard**
- Fayne Would I Wedd (arr. Christopher Hugh Dearnley CHS)

**Fitzgerald, R. Bernard, arr.**
- English Suite (in *The R. Bernard Fitzgerald Trumpet Collection PRE*)
  - 2nd movement: Aria
  - 3rd movement: Pastoral and 4th movement: Andante

**Foster, Stephen Collins**
- Jeanie with the Light Brown Hair

**Goltermann, Georg**
- Aria (arr. Robert W. Getchell, in *Master Solos, Intermediate HAL*)

**Handel, George Frideric**
- Come Unto Him, from *Messiah*, HWV 56

**Haydn, Franz Joseph**
- My Mother Bids Me Bind My Hair (Pastoral Song), Hob. XXVIa:27 (arr. Robert Hudson, in *Take Another Ten UNI*)

**Massenet, Jules**
- En fermant les yeux (Closing My Eyes), from *Manon*

**Mozart, Wolfgang Amadeus**
- Ave Verum Corpus, K 618 (arr. David Marlatt EIG)

**Scarlatti, Alessandro**
- Sento nel core (I Feel My Heart), from *Sento nel core dolore*

**Schubert, Franz**
- Thou Art My Rest (Du bist die Ruh), D 776 (arr. Harry Dexter, in *The First Year Trumpeter, 1 EDA*)

**Stölzel, Gottfried Heinrich**
- Bist du bei mir (Abide with Me), from *Diomedes*

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### Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Trumpet Series, 2013 Edition: Trumpet Etudes Preparatory–4 FHM*

### Group 1

**Lyrical Etudes**

**Concone, Giuseppe**
- *Leçons de chant*, op. 9
  - Vocalise in B flat Major (no. 8) (no. 7 in *Lyrical Studies for Trumpet or Horn BRP*)
  - Vocalise in F Major (no. 5) (no. 6 in *Lyrical Studies for Trumpet or Horn BRP*)
  - Vocalise in G Major (no. 27) (no. 4 in *Lyrical Studies for Trumpet or Horn BRP*)

**Getchell, Robert W.**
- *First Book of Practical Studies for Cornet and Trumpet BEL*
  - no. 64

**Hering, Sigmund**
- *Forty Progressive Etudes for Trumpet FIS*
  - no. 15 or no. 21

### Group 2

**Technical Etudes**

**Getchell, Robert W.**
- *First Book of Practical Studies for Cornet and Trumpet BEL*
  - Etude in B flat Major (no. 43)
  - one of nos. 56, 57, 63

**Hering, Sigmund**
- *Forty Progressive Etudes for Trumpet FIS*
  - Etude in F Major (no. 17)
  - no. 20
Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and mouthpiece exercises from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>A♭, A, B♭, C, D, E♭, E, F</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio (harmonic and melodic)</td>
<td>A, B, C, C♯, D, E, F, F♯</td>
<td></td>
<td></td>
<td>♩</td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on F</td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
</tbody>
</table>

Mouthpiece Exercises

Glissando Pattern          

Mouthpiece Study

Mouthpiece Exercises

Glissando Pattern

Mouthpiece Study

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 ¾</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

Example only

1

2
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody on the trumpet based on the first five notes of a major scale. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, D, Eb, Eb major</td>
<td>six notes</td>
</tr>
</tbody>
</table>

Example only

![Example melody](melody.png)

Sight Reading

Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 4 may include accidentals and mixed articulation (accent, tenuto, and marcato).

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2 repertoire</td>
<td>2/4</td>
<td>C, D, Eb, Eb major</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

![Example rhythm pattern](rhythm_pattern.png)
In Grade 5, List A and List B are designated by era: List A contains Baroque and Classical repertoire, and List B contains 19th-, 20th-, and 21st-century repertoire. This serves to highlight the importance of developing stylistic awareness in young trumpeters. Range continues to expand.

<table>
<thead>
<tr>
<th>Grade 5 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25 +</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1 and one from Group 2</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

Theory Co-requisites
Basic Rudiments

**Repertoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Trumpet Series, 2013 Edition: Trumpet Repertoire 5 FHM*

<table>
<thead>
<tr>
<th>List A Baroque and Classical Repertoire</th>
</tr>
</thead>
</table>

**Bach, Carl Philipp Emanuel**
- Polonaise in G Minor, BWV Anh. 125 (arr. Bruce Pearson and Mary Elledge, in *Festival Solos, 2 KJO*)

**Bach, Johann Sebastian**
- Air, from Orchestral Suite No. 3, BWV 1068
- Aria from Cantata No. 77 (Ach, es bleibt in meiner Liebe), from Du sollt Gott, deinen Herren, lieben, BWV 77 (arr. Robert Nagel, in *Baroque Music for Trumpet EDW*)
- Jesu bleibet meine Freude (Jesu, Joy of Man’s Desiring), from Herz und Mund und Tat und Leben, BWV 147 (arr. Jason Noble FHM)
- Musette, from English Suite No. 3, BWV 808 and Polonaise, BWV Anh. 119 (arr. Sigmund Hering, in *Classic Pieces for the Advancing Trumpeter FIS*)

**Gossec, François-Joseph**
- Tambourin, from *Le triomphe de la République, ou le camp de Grandpré*

**Handel, George Frideric**
- Minuet (Come, and Trip It), from L’Allegro, il Penseroso ed il Moderato, HWV 55 (arr. Christopher Ruck, in *The Trumpet Collection, Easy to Intermediate SCH*)

**Haydn, Franz Joseph**
- Andante, from Trumpet Concerto (Concerto per il Clarino), Hob. VIIe:1 (arr. David Marlatt EIG)

**Hummel, Johann Nepomuk**
- Indian Rondo, from Quintuor des nègres du ballet Paul et Virginie, op. 41 (arr. John Wallace and John Miller, in *First Book of Trumpet Solos FAB*)

**Marcello, Benedetto**
- Cello Sonata in G Major, op. 1, no. 6
- the two movements may be played in either order

**Rameau, Jean-Philippe, and Johann Christoph Pepusch**
- Sarabande and Gigue (arr. Robert W. Getchell, in *Master Solos, Intermediate HAL*)

**Stölzel, Gottfried Heinrich**
- Minuet, from Partita in G Minor (arr. Christine Donkin FHM)

**Telemann, Georg Philipp**
- Loure and Bourrée (arr. Sigmund Hering in *Classic Pieces for the Advancing Trumpeter FIS*)

**Vivaldi, Antonio**
- Allegro, from Cello Sonata No. 1, RV 47 (arr. Christine Donkin FHM)
Bakaleinikoff, Vladimir
- Serenade (in Classic Festival Solos for Trumpet, 1 ALF)

Bernie, Ben, and Maceo Pinkard
- Sweet Georgia Brown (arr. Carl Strommen, in Instrumental Solos By Special Arrangement ALF)

Bizet, Georges
- Entr’acte (Aragonaise), from Carmen, act 4 (arr. Jason Noble FHM)

Chenette, Edward
- Halagueño (in Classic Festival Solos for Trumpet, 1 ALF)

Concone, Giuseppe
- Theme and Variations, op. 9, no. 31

Debussy, Claude
- The Girl with the Flaxen Hair (La fille aux cheveux de lin), from Préludes, 1 (arr. Christopher Ruck, in The Trumpet Collection, Intermediate SCH)

Getchell, Robert W.
- First Book of Practical Studies for Cornet and Trumpet BEL
  - no. 60
- Second Book of Practical Studies for Cornet and Trumpet BEL
  - no. 87

Hering, Sigmund
- The Beginning Trumpeter, 1 FIS
  - no. 97
- Forty Progressive Etudes for Trumpet FIS
  - no. 19

Higdon, Jennifer
- Trumpet Songs LDN
  - Morning Opens (no. 1) and Hop and Toe Dance (no. 4)

Joplin, Scott
- The Easy Winners (arr. Forrest Kinney FHM)

Knipfelt, Gerald, and Beldon Leonard
- La Casa BEL

Smallman, Jeff
- Night of Stars EIG

Smith, Leonard B.
- Happy Go Lucky (in Classic Festival Solos for Trumpet, 2 ALF)
- Tall Men (in Classic Festival Solos for Trumpet, 1 ALF)

Verdi, Giuseppe
- Triumphal March, from Aida (arr. Jason Gray FHM)

Wagner, Richard
- Walther’s Preislied, from Die Meistersinger von Nürnberg, WWV 96

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**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

**Etudes**

Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Trumpet Series, 2013 Edition: Trumpet Etudes 5–8 FHM

**Group 1**

**Lyrical Etudes**

*Concone, Giuseppe*
- Leçons de chant, op. 9
  - Vocalise in F Major (no. 9) (no. 11 in Lyrical Studies for Trumpet or Horn BRP)
  - Leçons de chant de moyenne difficulté, op. 10
    - Vocalise in F Major (no. 1)

*Getchell, Robert W.*
- First Book of Practical Studies for Cornet and Trumpet BEL
  - no. 60
- Second Book of Practical Studies for Cornet and Trumpet BEL
  - no. 87

*Hering, Sigmund*
- The Beginning Trumpeter, 1 FIS
  - no. 97
- Forty Progressive Etudes for Trumpet FIS
  - no. 19

**Group 2**

**Technical Etudes**

*Arban, Jean-Baptiste*
- Arban’s Complete Conservatory Method for Trumpet FIS
  - Etude in F Major (p. 29, no. 21)
  - Etude in F Major (p. 32, no. 28)

*Getchell, Robert W.*
- Second Book of Practical Studies for Cornet and Trumpet BEL
  - one of nos. 75–77, 79

*Hering, Sigmund*
- Forty Progressive Etudes for Trumpet FIS
  - Etude in F Major (no. 22)
**Technical Tests**

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and mouthpiece exercises from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>G, Ab, A, Bb, B, C, Db, D,</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td></td>
<td>Eb, E, F</td>
<td></td>
<td></td>
<td></td>
<td>all tongued</td>
</tr>
<tr>
<td>Minor with arpeggio</td>
<td>G, G#, A, Bb, B, C, C#, D,</td>
<td></td>
<td>1:72</td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td>(harmonic and melodic)</td>
<td>E, F, F#</td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>2 slurred, 2 slurred</td>
</tr>
</tbody>
</table>

**Mouthpiece Exercises**

<table>
<thead>
<tr>
<th>Glissando Pattern</th>
<th>see below</th>
<th></th>
<th>1:60</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mouthpiece Study</td>
<td>see below</td>
<td></td>
<td>1:80</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Mouthpiece Exercises**

Glissando Pattern

Mouthpiece Study

Ear Tests

**Clapback**

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

1

2
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>perfect octave</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody on the trumpet based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, D, Eb, Bb major</td>
<td>seven notes</td>
</tr>
</tbody>
</table>

Example only

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 5 may include dynamics from pp to ff and greater rhythmic complexity involving sixteenth notes.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 3 repertoire</td>
<td>4 4 4 8</td>
<td>major and minor keys up to two sharps and two flats</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 4 8</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
Grade 6

Range and dynamic levels continue to expand in Grade 6, and candidates are exposed to the earliest pieces in the standard repertoire for trumpet. Technical demands continue to increase.

<table>
<thead>
<tr>
<th>Grade 6 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td><strong>Technical Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>– one from Group 1 and one from Group 2</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td></td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– flow exercises</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece exercises</td>
<td></td>
</tr>
<tr>
<td><strong>Ear Tests</strong></td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>Theory Co-requisites</strong></td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

**Repertoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Trumpet Series, 2013 Edition: Trumpet Repertoire 6 FHM

**List A**

**Baroque and Classical Repertoire**

Bach, Johann Sebastian
- Aria from Cantata No. 43 (Er ist's, der ganz allein), from Gott fähret auf mit Jauchzen, BWV 43 (arr. Robert Nagel, in Baroque Music for Trumpet EDW)
- My Heart Ever Trusting (Mein glaubiges Herze), from Also hat Gott die Welt geliebt, BWV 68 (arr. Charles O’Neill WAT)

Handel, George Frideric
- Aria and Bourrée, from Brockes Passion, HWV 48 and Solo Sonata in G Major (arr. R. Bernard Fitzgerald, in The R. Bernard Fitzgerald Trumpet Collection PRE)
- Honor and Arms, from Samson, HWV 57 (arr. Christopher Ruck, in The Trumpet Collection, Intermediate SCH)
- Largo (Ombra mai fù), from Serse, HWV 40 (arr. Tim Morrison, in Solos for Trumpet FIS)
- Rejoice Greatly, O Daughter of Zion, from Messiah, HWV 56 (arr. FHM)
- Si, tra i ceppi, from Berenice, HWV 38 (arr. FHM)

Hook, James, and Daniel Steibelt
- Minuet and Ballo (arr. Robert W. Getchell in Master Solos, Intermediate HAL)

Mozart, Wolfgang Amadeus
- Concert Rondo, K 371 (arr. Walter Beeler, in Solos for the Trumpet Player SCH)

Scarlatti, Alessandro
- Se Florinda è fedele, from La donna ancora è fedele and Già il sole dal Gange, from L’honestà negli amori
List B
19th-, 20th-, and 21st-century Repertoire

Archer, Violet
Little Suite for Trumpet and Piano MAY
- 1st or 2nd movement and 3rd or 4th movement

Bakaleinikoff, Vladimir
- Legend (in Classic Festival Solos, 1 ALF)

Balay, Guillaume
- Petite pièce concertante SCH

Bizet, Georges
- Little Adagio (Adagietto), from L’Arlésienne (arr. Walter Beeler, in Solos for the Trumpet Player SCH)

Kinney, Forrest, arr.
- ’Tis the Last Rose of Summer FHM

Kisbey Hicks, Marjorie, arr.
- Blow the Wind Southerly FHM

Mihalovici, Marcel
- Meditation LED

Monhardt, Maurice
- So Soft the Silver Sound and Clear (in Master Solos, Intermediate HAL)

Prokofiev, Sergei
- March, from The Love for Three Oranges, op. 33 (arr. Robert Hudson, in Take Another Ten UNI)

Robert, Clérisse
- Noces villageois LED

Sanders, Robert
- Square-Dance GAL

Telemann, Georg Philipp, arr. David Marlatt
Heroic Suite EIG
- 1st movement: Mercy, 2nd movement: Valour, and 3rd movement: Tranquility

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Trumpet Series, 2013 Edition: Trumpet Etudes 5–8 FHM

Group 1
Lyrical Etudes

Concone, Giuseppe
Leçons de chant, op. 9
- Vocalise in A Major (no. 15) (no. 8 in Lyrical Studies for Trumpet or Horn BRP)
- Vocalise in E Minor (no. 14) (no. 9 in Lyrical Studies for Trumpet or Horn BRP)
- Vocalise in F Major (no. 7) (no. 10 in Lyrical Studies for Trumpet or Horn BRP)

Getchell, Robert W.
First Book of Practical Studies for Cornet and Trumpet BEL
- Etude in C Minor (no. 58)

Second Book of Practical Studies for Cornet and Trumpet BEL
- no. 88 or no. 90

Hering, Sigmund
Forty Progressive Etudes for Trumpet FIS
- Etude in A Minor (no. 19)

Group 2
Technical Etudes

Arban, Jean-Baptiste
Arban’s Complete Conservatory Method for Trumpet FIS
- Etude in B flat Major (p. 30, no. 25)
- Etude in C Major (p. 31, no. 27)
- Etude in E flat Major (p. 30, no. 24)

Getchell, Robert W.
Second Book of Practical Studies for Cornet and Trumpet BEL
- no. 81

Hering, Sigmund
Thirty-two Etudes for Trumpet or Cornet FIS
- Etude in D Minor (no. 12)
- no. 8
Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all technical tests from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>all keys</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio</td>
<td>all keys</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>all tongued</td>
</tr>
<tr>
<td>(harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on A</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
</tbody>
</table>

Flow Exercises

<table>
<thead>
<tr>
<th>Major</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C, C#, D, E♭, E, F, G♭, G</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mouthpiece Exercises

Glissando Pattern see below

Mouthpiece Study see below

Flow Exercises

Mouthpiece Exercises

Glissando Pattern

Mouthpiece Study
Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

1

\[\begin{array}{c}
\text{C}\text{G}\text{G}\text{D}\text{G}\text{G}\text{G} \\
\text{E}\text{A}\text{E}\text{A}\text{E}\text{A}\text{E} \\
\end{array}\]

2

\[\begin{array}{c}
\text{C}\text{G}\text{G}\text{D}\text{G}\text{G}\text{G} \\
\text{E}\text{A}\text{E}\text{A}\text{E}\text{A}\text{E} \\
\end{array}\]

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>
**Playback**
Candidates will be asked to play back a melody on the trumpet, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D, A, B, B♭ major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

![Example Music](image)

**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight. New features introduced at Grade 6 may include syncopated rhythms and double-tonguing. Candidates should also be prepared to play on a B flat trumpet music written for trumpet in C.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4 repertoire</td>
<td>4/4 4/8</td>
<td>major and minor keys up to three sharps or three flats</td>
<td>eight to sixteen measures</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

![Clapping Example](image)
Grade 7 Requirements

<table>
<thead>
<tr>
<th>Grade 7 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>one from Group 1 and one from Group 2</td>
<td>16</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>14</td>
</tr>
<tr>
<td>major and minor scales with arpeggios</td>
<td></td>
</tr>
<tr>
<td>chromatic scale</td>
<td></td>
</tr>
<tr>
<td>Arban arpeggio patterns</td>
<td></td>
</tr>
<tr>
<td>Arban articulation patterns</td>
<td></td>
</tr>
<tr>
<td>flow exercises</td>
<td></td>
</tr>
<tr>
<td>mouthpiece study</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

Reertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Trumpet Series, 2013 Edition: Trumpet Repertoire 7 FHM

Baroque and Classical Repertoire

Bach, Johann Sebastian
- Arioso from Cantata No. 156 (Sinfonia), from Ich steh mit einem Fuss im Grabe, BWV 156 (arr. Tim Morrison, in Solos for Trumpet FIS)
- Wachet Auf, from Wacht auf, ruft uns die Stimme, BWV 140 (arr. David Marllar) EIG

Clarke, Jeremiah
Suite de Clarke, T 497
- 1st, 2nd, 5th, and 8th movements (arr. Nigel Davison NOV)

Handel, George Frideric
- Largo and Allegro from the 6th Flute Sonata (arr. R. Bernard Fitzgerald, in The R. Bernard Fitzgerald Trumpet Collection PRE)
- Lascia ch’io pianga, from Rinaldo, HWV 7
- Sound an Alarm, from Judas Maccabaeus, HWV 63 (arr. R. Bernard Fitzgerald, in The R. Bernard Fitzgerald Trumpet Collection PRE)

Marais, Marin

Mozart, Wolfgang Amadeus
- Der Liebe himmlisches Gefühl, K 119 (382h) (arr. FHM)

Quantz, Johann Joachim
- Sonata in B flat Major, QV 1: Anh. 15a (arr. Jason Noble FHM)

Rameau, Jean-Philippe
- Tambourin, from Pièces de clavecin (arr. Christine Donkin FHM)

Schubert, Franz
- Allegro, from Concerto in D Major, D 345 (arr. Walter Beeler, in Solos for the Trumpet Player SCH)

Senaillé, Jean Baptiste
- Sonata in A Minor
  - 4th movement: Allegro (arr. Kathleen Wood FHM)

Telemann, Georg Philipp
- Allegro from the Flute Sonata (1st movement from Sonata in F Major, TWV 41:F2) (arr. David Marlatt EIG)
List B
19th-, 20th-, and 21st-century Repertoire

Anderson, Leroy
- A Trumpeter’s Lullaby (in The Really Easy Trumpet Book FAB)

Balay, Guillaume
- Andante and Allegretto INT

Bernstein, Leonard
- Simple Song, from Mass (arr. David J. Elliot, in The Boosey & Hawkes Trumpet Anthology B&H)

Butterworth, Arthur
- Fanfare and Berceuse, op. 54 (in The Boosey & Hawkes Trumpet Anthology B&H)

Copland, Aaron
- Billy and His Sweetheart, from Billy the Kid (arr. Quincy C. Hilliard, in The Boosey & Hawkes Trumpet Anthology B&H)
- Zion’s Walls, from Old American Songs, 2 (in The Boosey & Hawkes Trumpet Anthology B&H)

Cox, John S.
- Jesus Lover of My Soul (arr. Tim Justus EIG)

Dvořák, Antonín
- Romantic Piece No. 1, op. 75, no. 1

Françaix, Jean
- Galop, from Le gay Paris OTT

Gautier, Léonard
- Le secret (arr. Jason Gray FHM)

Grundman, Clare
- Conversation (in The Boosey & Hawkes Trumpet Anthology B&H)

Kaplan, David
- Ancient Story BEL

Kats-Chernin, Elena
- Slicked Back Tango (in The Boosey & Hawkes Trumpet Anthology B&H)

Laas, Bill
- Skyline Silhouettes BEL

Lavallée, Calixa
- Méditation

Rachmaninoff, Sergei
- Vocalise, op. 34, no. 14 (arr. Robert Hudson, in Take Another Ten UNI)

Ropartz, Joseph Guy
- Andante et Allegro FIS

Walters, David L.
- Fantasy for Trumpet (in Classic Festival Solos, 1 ALF)

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare two etudes: one from Group 1 and one from Group 2.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Trumpet Series, 2013 Edition: Trumpet Etudes 5–8 FHM

Group 1
Lyrical Etudes

Concone, Giuseppe
Leçons de chant, op. 9
- Vocalise in G Major, no. 13 (no. 15 in Lyrical Studies for Trumpet or Horn BRP)

Duham, Hippolyte Jean
Twenty-four Études for Trumpet
- Etude in G Major (no. 4)

Getchell, Robert W.
Second Book of Practical Studies for Cornet and Trumpet BEL
- one of nos. 80, 92, 116

Hering, Sigmund
Thirty-two Études for Trumpet or Cornet FIS
- no. 21

Group 2
Technical Etudes

Gates, Everett
Odd Meter Études ALF
- no. 7

Getchell, Robert W.
Second Book of Practical Studies for Cornet and Trumpet BEL
- no. 94 or no. 98

Hering, Sigmund
Thirty-two Études for Trumpet or Cornet FIS
- no. 20
- no. 4

Wurm, Wilhelm
Forty Studies for Trumpet INT
- Etude in C Major (no. 4)
- Etude in G Major (no. 1)
**Technical Tests**

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all technical tests from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>all keys</td>
<td>1 octave</td>
<td>$\downarrow = 100$</td>
<td></td>
<td>all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred</td>
</tr>
<tr>
<td>Minor with arpeggio (harmonic and melodic)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arban Arpeggio Patterns** *(in *Arban’s Complete Conservatory Method for Trumpet *FIS)*

<table>
<thead>
<tr>
<th>Arban Arpeggio Patterns</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major (p. 142)</td>
<td>up to 4 sharps and 4 flats</td>
<td>$\downarrow = 68$</td>
<td></td>
<td>2 slurred, 2 tongued</td>
<td></td>
</tr>
<tr>
<td>Minor (p. 143)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys (p. 147)</td>
<td>up to 4 sharps and 4 flats</td>
<td>$\downarrow = 68$</td>
<td></td>
<td>2 slurred, 1 tongued for three eighth-note figures; 2 slurred, 2 tongued for sixteenth-note figures</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys (p. 149)</td>
<td></td>
<td>$\downarrow = 80$</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arban Articulation Patterns** *(in *Arban’s Complete Conservatory Method for Trumpet *FIS)*

<table>
<thead>
<tr>
<th>Arban Articulation Patterns</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double Tonguing (p. 175, nos. 77, 78)</td>
<td></td>
<td>$\downarrow = 80$</td>
<td></td>
<td>play each measure twice: first single tongued, then double tongued</td>
<td></td>
</tr>
<tr>
<td>Triple Tonguing (p. 155, nos. 1, 2)</td>
<td></td>
<td>$\downarrow = 88$</td>
<td></td>
<td>play each measure twice: first single tongued, then triple tongued</td>
<td></td>
</tr>
</tbody>
</table>

**Flow Exercises** *(in Herbert L. Clarke, *Technical Studies for the Cornet *FIS)*

<table>
<thead>
<tr>
<th>Flow Exercises</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Study (nos. 27–44)</td>
<td>all major keys</td>
<td>$\downarrow = 92$</td>
<td></td>
<td>all slurred 2 slurred, 2 tongued</td>
<td></td>
</tr>
</tbody>
</table>

**Mouthpiece Study**

see below

$\downarrow = 84$

**Mouthpiece Study**

![Mouthpiece Study Image]
Ear Tests

Clapback
Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4} \ \frac{3}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

1

\[ \text{Example} \]

\begin{align*}
\begin{array}{c}
\text{Example} \\
\ \text{Example}
\end{array}
\end{align*}

2

<table>
<thead>
<tr>
<th>Intervals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.</td>
</tr>
<tr>
<td>Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td></td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td></td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position on the piano.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
Playback
Candidates will be asked to play back a melody on the trumpet based on the complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>C, G, D, A, B♭, E♭ major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

```
\[\text{music notation}\]
```

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 7 may include transposition, grace notes, and subito dynamic changes. Candidates should also be prepared to play on a B flat trumpet music written for trumpet in C.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 5 repertoire</td>
<td>4/4 4/4 4/4 4/4</td>
<td>major and minor keys up to four sharps or four flats</td>
<td>eight to sixteen measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4 4/4 4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

```
\[\text{music notation}\]
```
Grade 8

Candidates in Grade 8 should have a well-developed sense of stylistic awareness, as well as a rich tone, fluency, and accuracy up to high C. Multiple tonguing is introduced. Longer and multi-movement pieces will challenge endurance and expressive range.

<table>
<thead>
<tr>
<th>Grade 8 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>40</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td></td>
</tr>
<tr>
<td>four excerpts; three from Group 1</td>
<td>10</td>
</tr>
<tr>
<td>and one from Group 2</td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: four etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1, one from Group 2, and two from Group 3</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td>16</td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– Arban arpeggio patterns</td>
<td></td>
</tr>
<tr>
<td>– Arban articulation patterns</td>
<td></td>
</tr>
<tr>
<td>– flow exercises</td>
<td></td>
</tr>
<tr>
<td>– mouthpiece study</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Intervals</td>
<td>10</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>2</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Introductory Harmony (recommended)</td>
<td></td>
</tr>
</tbody>
</table>

**Repertoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections: one from List A and one from List B. All selections requiring piano accompaniment must be played with piano.

**Bullets used to denote selections for examination purposes:**

- one selection
  - selection is found in Trumpet Series, 2013 Edition: Trumpet Repertoire 8 FHM

**List A**

**Baroque and Classical Repertoire**

Bach, Johann Sebastian, arr. R. Bernard Fitzgerald
- Bach Suite BEL (in The Trumpet Collection ALF)

Bellini, Vincenzo
- Oboe Concerto (arr. David Marlatt EIG)

Boyce, William
- Trumpet Tune, from Organ Voluntary No. 1 in D Major (arr. Norman Richardson, in Six Trumpet Tunes B&H)

Clarke, Jeremiah, and Henry Purcell
- Trumpet Tune and Air (attr. Henry Purcell; arr. Norman Richardson, in Six Trumpet Tunes B&H)

Corelli, Arcangelo
- Sonata in F Major, op. 5, no. 10 (arr. Quinto Maganini EMU)

Fiocco, Joseph
- Allegro, from Pièces de clavecin, op. 1 (arr. R. Bernard Fitzgerald, in The R. Bernard Fitzgerald Trumpet Collection PRE)

Greene, Maurice
- Trumpet Piece, from Organ Voluntary No. 8 in C Minor (arr. Norman Richardson, in Six More Trumpet Tunes B&H)

Handel, George Frideric
- March, from Hercules, HWV 60 and Let the Bright Seraphim, from Samson, HWV 57 (arr. Norman Richardson, in Six Trumpet Tunes B&H)
- Sonata in G Minor, op. 1, no 8, HWV 366 (arr. Christine Donkin FHM)

Handel, George Frideric, attr.
- Sonata in E flat Major, HWV 373 (arr. Jason Noble FHM)

Purcell, Henry, arr. R. Bernard Fitzgerald
- Purcell Suite PRE (in The R. Bernard Fitzgerald Trumpet Collection PRE)

Stanley, John
- Trumpet Tune, from Organ Voluntary, op. 6, no. 5 (arr. Norman Richardson, in Six Trumpet Tunes B&H)

Telemann, Georg Philipp, John Stanley, and John Alcock
- Air de Trompette and Siciliano and Voluntary (arr. Norman Richardson in Six More Trumpet Tunes B&H)

Vivaldi, Antonio
- Armatae face et angusibus, from Juditha Triumphans, RV 644 (arr. Kathleen Wood FHM)
List B

19th-, 20th-, and 21st-century Repertoire

Balay, Guillaume
- Prélude et ballade

Barat, Joseph Edouard
- Fantaisie en mi bémol LED

Bernstein, Leonard
- Rondo for Lifey (in The Boosey & Hawkes Trumpet Anthology B&H)

Bissell, Keith
- Little Suite BER

Ewazen, Eric
- Hymn for the Lost and the Living SMP

Fitzgerald, R. Bernard
- Gaelic Suite PRE
- Introduction and Fantasy BEL

Gaubert, Philippe
- Cantabile et Scherzetto LED

Goedicke, Alexander
- Concert Etude, op. 49 HAL

Lloyd Webber, William
- Suite in F Major S&B

Marlatt, David, arr.
- Variations on Blue Bells of Scotland EIG

McCabe, John
Dances for Trumpet NOV
- any five dances

Whitney, Maurice
- Concertino SCH

Orchestral Excerpts

Candidates must prepare four excerpts: three from Group 1 and one from Group 2. Candidates should prepare the first trumpet part unless otherwise indicated. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in Trumpet Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Group 1

Orchestral Parts

Berlioz, Hector
Symphonie fantastique, op. 14
- 4th movement (Marche au supplice): mm. 62–81, 89–135

Brahms, Johannes
Academic Festival Overture, op. 80
- pick up to m. 64–m. 94

Tchaikovsky, Pyotr Ilyich
Capriccio Italien, op. 45
- mm. 1–7 [trumpet I]; mm. 189–196, 225–233 [cornet I]

Wagner, Richard
Siegfried Idyll, WWV 103
- mm. 295–307

Group 2

Wind Ensemble and Brass Quintet Parts

Farnaby, Giles, arr. Elgar Howarth
Fancies, Toyes and Dreams
- The Old Spagnoletta (complete)

Holst, Gustav
First Suite for Military Band, op. 28, no. 1
- 2nd movement (Intermezzo): mm. 1–25
**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

**Etudes**

Candidates must prepare *four* etudes: *one* from Group 1, *one* from Group 2, and *two* from Group 3.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Trumpet Series, 2013 Edition: Trumpet Etudes 5–8* FHM

### Group 1

**Lyrical Etudes**

<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bagantz, A.F.</td>
<td>Etude in G Major</td>
<td></td>
</tr>
<tr>
<td>Concone, Giuseppe</td>
<td>Fifteen Vocalises, op. 12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vocalise in B flat Major (no. 5) (no. 17 in <em>Lyrical Studies for Trumpet or Horn</em> BRP)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leçons de chant, op. 9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vocalise in G Major (no. 48) (no. 12 in <em>Lyrical Studies for Trumpet or Horn</em> BRP)</td>
<td></td>
</tr>
<tr>
<td>Gates, Everett</td>
<td>Odd Meter Etudes ALF</td>
<td>no. 1</td>
</tr>
<tr>
<td>Getchell, Robert W.</td>
<td>Second Book of Practical Studies for Cornet and Trumpet BEL</td>
<td>no. 78 or no. 99</td>
</tr>
</tbody>
</table>

### Group 2

**Technical Etudes**

<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gates, Everett</td>
<td>Odd Meter Etudes ALF</td>
<td></td>
</tr>
<tr>
<td>Getchell, Robert W.</td>
<td>Second Book of Practical Studies for Cornet and Trumpet BEL</td>
<td></td>
</tr>
</tbody>
</table>

### Group 3

**Transposition Etudes**

<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Getchell, Robert W.</td>
<td>Second Book of Practical Studies for Cornet and Trumpet BEL</td>
<td></td>
</tr>
</tbody>
</table>

---

---
Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all technical tests from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>all keys</td>
<td>2 octaves: G–C</td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio</td>
<td>all keys</td>
<td>1 octave: Db–F♯(Gb)</td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td>(harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on C</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>2 slurred, 2 slurred</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 tongued, 3 slurred</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3 slurred, 1 tongued</td>
</tr>
</tbody>
</table>

**Arban Arpeggio Patterns** (in *Arban’s Complete Conservatory Method for Trumpet FIS*)

| Major (p. 142)                  | all keys     | J = 76                             |       |             | 2 slurred, 2 tongued                            |
| Minor (p. 143)                  | all keys     | J = 76                             |       |             | 2 tongued, 1 tongued for three eighth-note figures; |
| Dominant 7th of Major Keys      | all keys     | J = 76                             |       |             | 2 slurred, 2 tongued for sixteenth-note figures; |
| (p. 147)                        |              |                                    |       |             |                                                 |
| Diminished 7th of Minor Keys    | all keys     | J = 92                             |       |             |                                                 |

**Arban Articulation Patterns** (in *Arban’s Complete Conservatory Method for Trumpet FIS*)

| Double Tonguing                 |                           | J = 100                            |       |             |                                                 |
| Triple Tonguing                 |                           | J = 108                            |       |             |                                                 |

**Flow Exercises** (in Herbert L. Clarke, *Technical Studies for the Cornet FIS*)

| Second Study                   | all major keys           | J = 76                             |       |             | all slurred                                      |
| (nos. 27–44)                   |                            |                                    |       |             | 2 slurred, 2 tongued                            |
|                                 |                            |                                    |       |             | 2 tongued, 2 slurred                            |

**Mouthpiece Exercise**

see below                      | J = 84                             |                                    |       |             |                                                 |

**Mouthpiece Study**

![Mouthpiece Exercise](image)

---

Grade 8 50
Ear Tests

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

_or_
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major 2nd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>minor 7th</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Cadences
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then twice play a short phrase ending in a cadence.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
</tbody>
</table>
Playback
Candidates will be asked to play back a melody on the trumpet, approximately one octave in range. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, G, D, A, F, Bb, Eb major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

\[
\begin{array}{c}
\text{\textbf{Example only}} \\
\end{array}
\]

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{\textbf{Example only}})</td>
<td>(\text{\textbf{Example only}})</td>
</tr>
</tbody>
</table>

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 8 may include chromatic passages, trills, and rapid articulation. Candidates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, B flat, D, and A.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6 repertoire</td>
<td>4(\times)4(\times)8(\times)8(\times)4</td>
<td>major and minor keys up to five sharps or five flats</td>
<td>eight to sixteen measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4(\times)4(\times)8</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[
\begin{array}{c}
\text{\textbf{Example only}} \\
\end{array}
\]

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{\textbf{Example only}})</td>
<td>(\text{\textbf{Example only}})</td>
</tr>
</tbody>
</table>
Grade 9

Candidates in Grade 9 should clearly demonstrate fluency in range extending to high D, clarity and consistency in multiple tonguing, and an expressive range increasing as the repertoire approaches standard pre-professional levels.

<table>
<thead>
<tr>
<th>Grade 9 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>40</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td></td>
</tr>
<tr>
<td>five excerpts: four from Group 1 and one from Group 2</td>
<td>10</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: five etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>– one from Group 1, two from Group 2, and two from Group 3</td>
<td>16</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td>14</td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– Arban arpeggio patterns</td>
<td></td>
</tr>
<tr>
<td>– Arban articulation patterns</td>
<td></td>
</tr>
<tr>
<td>– flow exercises</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Intervals</td>
<td>10</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>2</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Basic Harmony or Basic Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
</tbody>
</table>

**Repetoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare three contrasting selections: one from List A, one from List B and one from List C. Please note that selections from Lists A and B must be played with piano accompaniment.

Each bulleted item (●) represents one selection for examination purposes.

**List A: Baroque, Classical, and Romantic Repertoire**

- Arban, Jean-Baptiste
  - Variations on a Theme from *Norma* by V. Bellini (in *Twelve celebrated fantaisies and airs variés* FIS)
- Balay, Guillaume
  - Contest Piece INT
- Clarke, Herbert L.
  - The Debutante (arr. Donald Hunsberger, in *Carnaval* FIS)
- Corelli, Arcangelo
  - Sonata VIII, op. 5, no. 8 (arr. R. Bernard Fitzgerald BEL, in *The Trumpet Collection* ALF)
- Goedicke, Alexander
  - Concerto, op. 41 (ed. Robert Nagel INT)
- Handel, George Frideric
  - Aria Con Variazioni (The Harmonious Blacksmith), from Suite in E Major, HWV 430 (arr. R. Bernard Fitzgerald BEL, in *The Trumpet Collection* ALF)
- Handel, George Frideric, attr.
  - Adagio and Allegro, from Sonata in E Major, HWV 373 (arr. R. Bernard Fitzgerald PRE)
- Sachse, Ernst
  - Concertino in E flat Major (arr. Stephen L. Glover and H.M. Lewis BRP)
- Tartini, Giuseppe
  - Largo and Allegro, from Violin Sonata in G Minor (transc. G. Orvid INT)

**List B: 20th- and 21st-century Repertoire**

- Baudrier, Emile
  - Suite LED
- Bloch, Ernst
  - Proclamation BRD
- Bozza, Eugène
  - Badinage LED
- Coakley, Donald
  - Three Bagatelles EIG
- Frackenpohl, Arthur
  - Sonatina SCH
- Martinů, Bohuslav
  - Sonatina LED
Grade 9

McIntyre, David L.
- Sonata RSM; CMC

Peeters, Flor
- Sonata PET

Persichetti, Vincent
- The Hollow Men ELV

Pilss, Karl
- Sonata UNI

Turrin, Joseph
- Caprice BRP

List C

Unaccompanied Repertoire

Cheetham, John
Concoctions PRE
- any three movements

Maxwell Davies, Peter
- Sonatina (in The Boosey & Hawkes Trumpet Anthology B&H)

Smallman, Jeff
- Ions EIG

Tull, Fisher
Eight Profiles B&H
- any three movements

Orchestral Excerpts

Candidates must prepare five etudes: four from Group 1 and one from Group 2. Candidates should prepare the first trumpet part unless otherwise indicated. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in Trumpet Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Group 1

Orchestral Parts

Beethoven, Ludwig van
Leonore Overture No. 2, op. 72a
► [in E flat]: mm. 392–397

Bizet, Georges
Carmen
► Prelude to act 1: mm. 123–147

Mahler, Gustav
Symphony No. 3
► 3rd movement: mm. 255–287

Mussorgsky, Modest, arr. Maurice Ravel
Pictures at an Exhibition
► Promenade I: mm. 1–8

Shostakovich, Dmitri
Piano Concerto No. 1, op. 35
► 2nd movement: mm. 101–127; 3rd movement: mm. 239–268

Symphony No. 5, op. 47
► 1st movement: mm. 188–201; 4th movement: mm. 1–6; mm. 81–91

Tchaikovsky, Pyotr Ilyich
Swan Lake, op. 20
► act, 3, no. 22 (Neapolitan Dance): mm. 6–31

Group 2

Wind Ensemble and Brass Quintet Parts

Bach, Johann Sebastian, arr. John Glasel
Die Kunst der Fuge, BWV 1080
► Contrapunctus IX: mm. 1–44 [trumpet II] CML

Hindemith, Paul
Symphony in B flat Major
► 2nd movement: mm. 1–26

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare five etudes: one from Group 1, two from Group 2, and two from Group 3. Each bulleted item (●) represents one selection for examination purposes.
Group 1

Lyrical Etudes

Concone, Giuseppe
Leçons de chant de moyenne difficulté, op. 10

- one of nos. 1–8 in Legato Etudes for Trumpet RDP

Group 2

Technical Etudes

Bousquet, Narcisse
Thirty-six Celebrated Studies for Cornet FIS

- two of nos. 1–4, 7, 8

Group 3

Transposition Etudes

Sachse, Ernst
100 Studies INT

- two of nos. 17, 21, 22, 30
  → transpose both etudes for trumpets in A, B♭, C, D, or E♭ from either B♭ or C trumpet

Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all technical tests from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>all keys</td>
<td>2 octaves: G–D</td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>Minor with arpeggio</td>
<td>all keys</td>
<td>1 octave: E♭–F♯(Gb)</td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td>(harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on D</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>2 slurred, 2 slurred</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 tongued, 3 slurred</td>
</tr>
<tr>
<td>Arban Arpeggio Patterns</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3 tongued, 1 slurred</td>
</tr>
<tr>
<td>Major (p. 144)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Minor (p. 145)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>1 tongued, 3 slurred</td>
</tr>
<tr>
<td>Dominant 7th of Major Keys (p. 149)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>3 tongued, 3 tongued</td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys (p. 149)</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>3 tongued, 3 tongued</td>
</tr>
</tbody>
</table>

Arban Articulation Patterns (in Arban’s Complete Conservatory Method for Trumpet FIS)

<table>
<thead>
<tr>
<th>Articulation Patterns</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double Tonguing</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td>(pp. 175–177, nos. 77, 78, 80, 81, 84, 87–89)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Triple Tonguing</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>(pp. 155–159, nos. 1–5, 7, 11, 15, 17)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 tongued</td>
</tr>
</tbody>
</table>

Flow Exercises (in Herbert L. Clarke, Technical Studies for the Cornet FIS)

<table>
<thead>
<tr>
<th>Flow Exercises</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Study (nos. 27–44)</td>
<td>all major keys</td>
<td></td>
<td></td>
<td></td>
<td>all slurred</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Third Study (nos. 53–59)</td>
<td>D♭, D, E♭, E, F, F♯, G major</td>
<td></td>
<td></td>
<td></td>
<td>as written</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
<tr>
<td>Fourth Study (nos. 75–79)</td>
<td>E♭, E, F, G♭, G major</td>
<td></td>
<td></td>
<td></td>
<td>as written</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
</tbody>
</table>
Ear Tests

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave except the diminished 5th/augmented 4th</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the following chords and their inversion after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Cadences
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then twice play a short phrase ending in a cadence.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
</tbody>
</table>
Playback
Candidates will be asked to play back the upper part of a two-part phrase on the trumpet. The examiner will name the key, play the tonic triad once, and play the phrase twice on the piano.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>any major key</td>
<td>two or three measures</td>
</tr>
</tbody>
</table>

Example only

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 9 may include multiple tonguing, turns, and thirty-second notes. Candidates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, B flat, E flat, D, and A.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 7 repertoire</td>
<td>4/4 4/4 4/4 4/4 4/4 4/4</td>
<td>major and minor keys up to six sharps and six flats</td>
<td>twelve to twenty measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
</table>

Example only
Grade 10

Candidates in Grade 10 should be able to demonstrate all articulations and play in a range up to high E flat. Repertoire includes major sonatas and concertos, as well as significant contemporary shorter works. Intonation should be precise, and tone should be mature and soloistic. Playing should be sophisticated, nuanced, and stylistically aware.

Grade 10 candidates who wish to pursue an ARCT in Trumpet Performance or Teacher’s ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

<table>
<thead>
<tr>
<th>Grade 10 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>40 (28)</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>10</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>10</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>10</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>10</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10 (7)</td>
</tr>
<tr>
<td>six excerpts: five from Group 1 and one from Group 2</td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>30 (21)</td>
</tr>
<tr>
<td>Etudes: six etudes from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>– two from Group 1, one from Group 2, one from Group 3 and two from Group 4</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td>16</td>
</tr>
<tr>
<td>– major and minor scales with arpeggios</td>
<td></td>
</tr>
<tr>
<td>– chromatic scale</td>
<td></td>
</tr>
<tr>
<td>– Arban arpeggio patterns</td>
<td></td>
</tr>
<tr>
<td>– Arban articulation patterns</td>
<td></td>
</tr>
<tr>
<td>– flow exercises</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or</td>
<td></td>
</tr>
<tr>
<td>Intermediate Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td></td>
</tr>
</tbody>
</table>

For information on taking the Grade 10 Trumpet examination in two separate segments, see “Split Grade 10 Practical Examinations” on p. 72.

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare four contrasting selections: one from List A, one from List B, one from List C, and one from List D. Please note that selections from Lists A, B, and D must be played with piano accompaniment.

Each bulleted item (●) represents one selection for examination purposes.

List A

Sonatas and Concertos

Arutunian, Alexander

● Trumpet Concerto INT; SIK

Haydn, Franz Joseph

● Concerto in E flat Major, Hob. VIIe:1 UNI; HEN

Hindemith, Paul

● Sonata OTT

Hubeau, Jean

● Sonata DUR

Hummel, Johann Nepomuk

● Concerto in E flat Major INT; PET

Neruda, Johann Baptist Georg

● Concerto in E flat Major MRA

List B

20th-century Repertoire

Bozza, Eugène

● Rustiques LED

Clarke, Herbert L.

● From the Shores of the Mighty Pacific (in The Best of Herbert L. Clarke FIS)

Copland, Aaron

● Quiet City (arr. Peter Wastall, in The Boosey & Hawkes Trumpet Anthology B&H)

Enescu, Georges

● Légende INT

Peaslee, Richard

● Nightsongs MRN

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Official Marks” on p. 70, and “Supplemental Examinations” on p. 72 for important details regarding Grade 10 standing for an ARCT examination application.
Saint-Saëns, Camille
- Fantaisie en mi bémol (arr. Henri Busser LED)

Tull, Fisher
- Three Bagatelles (in The Boosey & Hawkes Trumpet Anthology B&H)

Wormser, André
- Fantaisie, Thème et Variations LED

List C
Unaccompanied Repertoire

Ketting, Otto
- Intrada DON

Persichetti, Vincent
- Parable XIV, op. 127 ELV

Rosolino, Richard
- Variations on Amazing Grace HID

Vizzutti, Allen
- Cascades for Unaccompanied Trumpet BRP

List D
Piccolo Trumpet Repertoire

Albinoni, Tommaso
- Sonata in C Major MRA

Handel, George Frideric
- Suite in D Major (Water Piece), HWV 341 MRA

Purcell, Henry
- Sonata in D Major, Z 850 (ed. Roger Voisin INT)

Torelli, Giuseppe
- Concerto in D Major OTT

Orchestral Excerpts
Candidates must prepare six excerpts: five from Group 1 and one from Group 2. Candidates should prepare the first trumpet part unless otherwise indicated. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in Trumpet Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Group 1
Orchestral Parts

Debussy, Claude
Nocturnes
► 2nd movement (Fêtes): mm. 124–139, 156–174

Handel, George Frideric
Messiah, HWV 56
► part 3, scene 2 (The Trumpet Shall Sound): pick up to m. 1–m. 28

Respighi, Ottorino
Pini di Roma
► 2nd movement (Pini presso una Catacomba): mm. 17–26

Rimsky-Korsakov, Nicolai
Scheherazade, op. 35

Schumann, Robert
Symphony No. 2, op. 61
► 1st movement: mm. 1–14

Tchaikovsky, Pyotr Il'yich
The Nutcracker, op. 71
► act 1, no. 2 (March): mm. 1–4; act 2, no. 12 (Chocolate): mm. 5–20; act 2, no. 12e (Dance of the Mirlitons): mm. 42–60

Symphony No. 4, op. 36
► 1st movement: mm. 7–15

Group 2
Wind Ensemble and Brass Quintet Parts

Calvert, Morley
Suite from the Montregian Hills
► 4th movement: Danse villageoise (complete)

Holst, Gustav
Hammersmith, op. 52
► 2nd movement (Scherzo): mm. 73–116
Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare six etudes: two from Group 1, one from Group 2, one from Group 3, and two from Group 4. Each bulleted item (●) represents one selection for examination purposes.

Group 1
Lyrical Etudes
Charlier, Théo
Trente-six études transcendantes LED
● two of nos. 2, 4, 6, 8, 10, 13

Group 2
Technical Etudes
Arban, Jean-Baptiste
Characteristic Studies (in Arban's Complete Conservatory Method for Trumpet FIS)
● one of nos. 1, 2, 6, 10

Group 3
Upper-register Etudes
Smith, Walter M.
Top Tones for the Trumpeter FIS
● one of nos. 1, 3, 4, 7

Group 4
Transposition Etudes
Bordogni, Marco
Vingt-quatre vocalises (ed. G. Armand Porret LED)
● one of nos. 1–10
Getchell, Robert W.
Second Book of Practical Studies for Cornet and Trumpet BEL
● one of nos. 65–77
→ transpose the etude for trumpets in A, B♭, C, D, E♭, and F from either B♭ or C trumpet
## Technical Tests

Please see the “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all technical tests from memory, according to the ranges, tempo indications, and articulations listed below.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>Articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major with arpeggio</td>
<td>all keys</td>
<td>2 octaves: G–E♭</td>
<td>1 octave: E–F♯(G♯)</td>
<td>↓ = 84</td>
<td>all slurred 2 slurred, 2 tongued</td>
</tr>
<tr>
<td>Minor with arpeggio (harmonic and melodic)</td>
<td>all keys</td>
<td>1 octave: E–F♯(G♯)</td>
<td></td>
<td></td>
<td>2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td>2 slurred, 2 tongued</td>
</tr>
</tbody>
</table>

### Arban Arpeggio Patterns (in Arban’s Complete Conservatory Method for Trumpet FIS)

| | | | | | |
|---|---|---|---|---|
| Major (p. 144) | all keys | ↓ = 76 | | 2 slurred, 2 tongued |
| Minor (p. 145) | all keys | | | |
| Dominant 7th of Major Keys (p. 148) | all keys | ↓ = 76 | | all tongued |
| Diminished 7th of Major Keys (p. 149) | all keys | | | |

### Arban Articulation Patterns (in Arban’s Complete Conservatory Method for Trumpet FIS)

| | | | | |
|---|---|---|---|
| Double Tonguing (pp. 178–179, nos. 93–99) | | ↓ = 120 | |
| Triple Tonguing (pp. 160–161, nos. 20–23) | | ↓ = 126 | |
| Triple Tonguing (pp. 160–161, nos. 24, 25) | | ↓ = 152 | |

### Flow Exercises (in Herbert L. Clarke, Technical Studies for the Cornet FIS)

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Study (nos. 27–44)</td>
<td>all major keys</td>
<td>↓ = 96</td>
<td></td>
<td>all slurred 2 slurred, 2 tongued 2 tongued, 2 slurred</td>
</tr>
<tr>
<td>Third Study (nos. 46–64)</td>
<td>all major keys</td>
<td>↓ = 76</td>
<td></td>
<td>as written</td>
</tr>
<tr>
<td>Fourth Study (nos. 66–85)</td>
<td>all major keys</td>
<td>↓ = 96</td>
<td></td>
<td>as written</td>
</tr>
</tbody>
</table>
Ear Tests

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the following chords and their inversions after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion, 2nd inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Cadences
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then play a short passage twice on the piano, pausing at the end of each cadence in the second playing.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V(7)–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
<tr>
<td>deceptive (interrupted)</td>
<td>V(7)–VI</td>
</tr>
</tbody>
</table>
**Playback**
Candidates will be asked to play back the lower part of a two-part phrase on the trumpet. The examiner will name the key, play the tonic triad once, and play the phrase twice on the piano.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>any major key</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

![Musical notation]

**Sight Reading**

**Playing**
Candidates will be asked to play a short composition at sight. New features introduced at Grade 10 may include *cadenza*-like passages, double sharps, double flats, and changes of meter. Candidates should also be prepared to play on one trumpet (C or B flat) music written for trumpet in C, B flat, E flat, D, A, and E.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signature</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8 repertoire</td>
<td>2/4 4 5 6 8 C</td>
<td>any major or minor key</td>
<td>twelve to twenty measures</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4 4 8</td>
<td>four to six measures</td>
</tr>
</tbody>
</table>

Example only

![Musical notation]
ARCT in Trumpet Performance

The ARCT in Trumpet Performance is the culmination of The Royal Conservatory Certificate Program and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected.

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Official Marks” on p. 70, and “Supplemental Examinations” on p. 72 for important details regarding the ARCT in Trumpet Performance examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

<table>
<thead>
<tr>
<th>ARCT in Trumpet Performance Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>75</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List E</td>
<td>15</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td></td>
</tr>
<tr>
<td>seven selections from the Syllabus list: six from Group 1 and one from Group 2</td>
<td>25</td>
</tr>
<tr>
<td>Total possible marks (pass = 70)</td>
<td>100</td>
</tr>
</tbody>
</table>

Theory Prerequisites

Advanced Rudiments
Intermediate Harmony or
Intermediate Keyboard Harmony
History 1: An Overview
History 2: Middle Ages to Classical

Theory Co-requisites

History 3: 19th Century to Present
And any two of:
Advanced Harmony or
Advanced Keyboard Harmony
Counterpoint
Analysis

Piano Co-requisites

Grade 6 Piano

Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Trumpet Performance Diploma. For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 70. An ARCT candidate’s performance of a work may receive a failing grade for any of the following reasons:

• repeated breaks in continuity
• substantial omissions
• lack of technical control in fingering and/or tonguing
• inability to play extreme ranges with accuracy, fluency, and consistent tone
• inappropriate tempo, character, or style

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare five contrasting selections: one from List A, one from List B, one from List C, one from List D, and one from List E. Please note that selections from Lists A, B, C, and E must be played with piano accompaniment.

Each bulleted item (●) represents one selection for examination purposes.

A maximum of 45 minutes is allowed for the performance of repertoire. The examiner may stop the performance if it exceeds the allotted time.
### List A  
**Concertos**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Böhme, Oskar</td>
<td>Concerto in F Minor, op. 18 (ed. Franz Herbst SIM)</td>
</tr>
<tr>
<td>Burge, John</td>
<td>Concerto CMC</td>
</tr>
<tr>
<td>Chaynes, Charles</td>
<td>Concerto No. 1 for Trumpet and Orchestra LED</td>
</tr>
<tr>
<td>Gilliland, Allan</td>
<td>Concerto CMC</td>
</tr>
<tr>
<td>Hétu, Jacques</td>
<td>Concerto, op. 43 DOM</td>
</tr>
<tr>
<td>Jolivet, André</td>
<td>Concertino LED</td>
</tr>
<tr>
<td>Tomasi, Henri</td>
<td>Concerto LED</td>
</tr>
<tr>
<td>Williams, John</td>
<td>Concerto HAL</td>
</tr>
</tbody>
</table>

### List B  
**Sonatas**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beckwith, John</td>
<td>Sonatina in Two Movements CMC</td>
</tr>
<tr>
<td>Coulthard, Jean</td>
<td>Fanfare Sonata CMC</td>
</tr>
<tr>
<td>Dello Joio, Norman</td>
<td>Sonata for Trumpet and Piano AMP</td>
</tr>
<tr>
<td>Ewazen, Eric</td>
<td>Sonata for Trumpet and Piano SMP</td>
</tr>
<tr>
<td>Morawetz, Oskar</td>
<td>Sonata for Trumpet and Piano AEN; CMC</td>
</tr>
<tr>
<td>Stevens, Halsey</td>
<td>Sonata for Trumpet and Piano PET</td>
</tr>
<tr>
<td>Tull, Fisher</td>
<td>Sonata for Trumpet and Piano B&amp;H</td>
</tr>
</tbody>
</table>

### List C  
**20th-century Repertoire**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bennett, Robert Russell</td>
<td>Rose Variations ALF</td>
</tr>
<tr>
<td>Bitsch, Marcel</td>
<td>Quatre variations sur un thème de Domenico Scarlatti LED</td>
</tr>
<tr>
<td>Castérède, Jacques</td>
<td>Brèves rencontres LED</td>
</tr>
<tr>
<td>Challan, Henri</td>
<td>Variations LED</td>
</tr>
<tr>
<td>Tomasi, Henri</td>
<td>Triptyque LED</td>
</tr>
</tbody>
</table>

### List D  
**Unaccompanied Repertoire**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arnold, Malcolm</td>
<td>Fantasy for Trumpet FAB</td>
</tr>
<tr>
<td>Friedman, Stanley</td>
<td>Solus BRP</td>
</tr>
<tr>
<td>Henderson, Robert</td>
<td>Variation Movements (1967) WIM</td>
</tr>
<tr>
<td>Plog, Anthony</td>
<td>Postcards I BIM</td>
</tr>
</tbody>
</table>

### List E  
**Piccolo Trumpet Repertoire**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hertel, Johann Wilhelm</td>
<td>Concerto No. 2 in E flat Major (ed. Edward H. Tarr MRA)</td>
</tr>
<tr>
<td>Molter, Johann M.</td>
<td>Concerto No. 2 in D Major (arr. Scott S. Withrow BRP)</td>
</tr>
<tr>
<td>Mozart, Leopold</td>
<td>Concerto in D Major (ed. Jean Thilde BIL)</td>
</tr>
<tr>
<td>Tartini, Giuseppe</td>
<td>Concerto in D Major (arr. Ivan Jevtić BIL)</td>
</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td>Concerto in D Major for Clarino (Trumpet), TWV 51:D7 MRA</td>
</tr>
<tr>
<td>Viviani, Giovanni Bonaventura</td>
<td>Capricci armonici da chiesa e da camera, op. 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>composers</th>
<th>Work Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hertel, Johann Wilhelm</td>
<td>Sonata No. 1 (ed. Edward H Tarr MRA)</td>
</tr>
<tr>
<td></td>
<td>Sonata No. 2 (ed. Edward H Tarr MRA)</td>
</tr>
</tbody>
</table>
Orchestral Excerpts

Candidates must prepare seven excerpts: six from Group 1 and one from Group 2. Candidates should prepare the first trumpet part unless otherwise indicated. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in Trumpet Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Orchestral Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gershwin, George</strong></td>
<td>► mm. 396–408; pick up to m. 484–m. 492; pick up to m. 543–m. 551</td>
</tr>
<tr>
<td><strong>Mahler, Gustav</strong></td>
<td>► 1st movement (Trauermarsch): pick up to m. 1–m. 26; mm. 272–287</td>
</tr>
<tr>
<td><strong>Ravel, Maurice</strong></td>
<td>► 1st movement: mm. 20–41, 296–324</td>
</tr>
<tr>
<td><strong>Respighi, Ottorino</strong></td>
<td>► 1st movement (I pini di Villa Borghese): mm. 1–53; mm. 119–171; 4th movement (I pini della Via Appia): mm. 47–79</td>
</tr>
<tr>
<td><strong>Strauss, Richard</strong></td>
<td>► mm. 133–151</td>
</tr>
<tr>
<td><strong>Mussorgsky, Modest, arr. Maurice Ravel</strong></td>
<td>► 6th movement (Samuel Goldenberg and Shmuyle): mm. 9–25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group 2</th>
<th>Piccolo Trumpet Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bach, Johann Sebastian</strong></td>
<td>► 1st movement (Magnificat anima mea): mm. 1–15, 18–31; 7th movement (Fecit Potentiam): mm. 13–27</td>
</tr>
<tr>
<td><strong>Mass in B Minor, BWV 232</strong></td>
<td>► part 2, no. 14 (Patrem omnipotentem): mm. 29–47; part 4, no. 27 (Dona Nobis Pacem): mm. 27–86</td>
</tr>
<tr>
<td><strong>Weihnachts-Oratorium</strong></td>
<td>► part 1, no. 8 (Grosser Herr und starker König): mm. 1–22, 67–80; part 6, no. 54 (Herr, wenn die stolzen Feinde schnauben): pick up to m. 1–m. 120; part 6, no. 64 (Nun seid ihr wohl gerochen): mm. 38–50</td>
</tr>
</tbody>
</table>

**Teacher’s ARCT**

For current information on the Teacher’s ARCT requirements, please visit www.rcmusic.ca.
Register for an Examination

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November
- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March
- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June
- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit www.examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found at www.examinations.rcmusic.ca.

Examination Centres

Examinations are conducted in more than 300 communities across North America. Each examination centre has a local Centre Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students’ examination schedules by visiting www.examinations.rcmusic.ca.

Examination Scheduling

Candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates are asked to print the “Examination Program Form” using the “Examination Scheduling” feature. The program form must be filled out by the candidate and/or teacher, and brought to the examination centre for presentation to the examiner.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule. The Centre Representative may be able to provide an alternate appointment time.
Examination Regulations

Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that examination times cannot be exchanged among candidates. Please contact the Centre Representative if you are unable to attend the examination at the assigned time.

- Although most examination centres have a tune-up room, the availability of a tune-up room cannot be guaranteed. Examination centres do not provide facilities for rehearsal with piano.
- Candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.
- Candidates are advised to bring an electronic tuner to the examination. The piano provided for the examination will be tuned to A440.
- A music stand is available in most centres, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates are asked to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.
- If the candidate is performing with music, he or she should bring two original copies to the examination, one to play from and one to give to the examiner. Collaborative pianists must play from an original, published copy of the score.
- Photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 74.)
- Recording devices and cell phones are strictly prohibited in the examination room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The candidate’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- The examiner will choose a representative sampling of items on the technical requirements list.
Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Candidates who are unable to attend an examination for medical reasons or because of a scheduling conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory in writing and be accompanied by the following documentation:
• for medical reasons—a physician's letter and the candidate's examination schedule
• for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate's Examination Schedule.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination. Examination credits can be redeemed when the candidate registers for his or her next examination. The credit will be automatically applied during the online registration process. Please note that credits are not transferrable and may not be extended beyond one year.

Fee Refund

Candidates who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of fifty percent of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory in writing and be accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the scheduled examination date.

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form, by mail or by fax, to The Royal Conservatory before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within approximately four weeks of the examination date. Access to complete examination results, with comments and marks, will be available no later than eight weeks after the examination date.

Teachers may access their students' examination results by visiting www.examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)
Interpreting Examination Results

All candidates may access their complete, official results (including examiners’ comments) online no later than eight weeks after the examination has taken place. The examiner's report explains in general terms how the official mark was calculated, and provides information to support candidates in their future musical development. The official mark reflects the examiner's evaluation of the candidate's performance during the examination, which cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

Classification of Official Marks

<table>
<thead>
<tr>
<th>Category</th>
<th>Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honors with Distinction</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honors</td>
<td>80–89</td>
</tr>
<tr>
<td>Honors</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass (Preparatory and Grades 1–10)</td>
<td>60–69</td>
</tr>
<tr>
<td>Insufficient to Pass</td>
<td>50–59</td>
</tr>
</tbody>
</table>

*Please note:* in cases where the total mark would be under 50, the candidate receives the examiner's comments only; further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

**First Class Honors with Distinction: 90–100**
This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

**First Class Honors: 80–89**
This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

**Honors: 70–79**
This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

**Pass: 60–69**
This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner’s report will identify areas that require further study and exploration.

**Insufficient to Pass: 50–59**
The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

**Marks Below 50**
The performance is not yet ready for assessment due to insufficient preparation.

Log in at [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca) to view online results.
Table of Marks

<table>
<thead>
<tr>
<th></th>
<th>Prep–Grade 1</th>
<th>Grades 2–5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
<th>Grade 9</th>
<th>Grade 10</th>
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<td>Sight Reading</td>
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<td>100</td>
<td>100</td>
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</table>

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in bold parentheses.)
- Candidates for the ARCT in Trumpet Performance must achieve an overall mark of 70 in order to pass.
Supplemental Examinations

Improve an Examination Mark
Candidates seeking to improve their overall Grade 10 mark may take up to two Supplemental Examinations.

• Supplemental Examinations must be taken within two years of the original examination.
• Supplemental Examinations are given during regular examination sessions.
• Candidates in Grade 10 may repeat any two sections of a practical examination: Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, or Sight Reading.
• To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall.

Split Grade 10 Practical Examinations
Beginning in the 2013–2014 academic year, candidates may choose to take the Grade 10 Trumpet examination in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts. The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first.

Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theory co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a regional gold medal.

Practical Examination Certificates
Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded after both the theory co-requisites and the practical examination for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Medals
The academic year runs from September to August. Each academic year, gold medals are awarded to candidates who achieve exceptional examination results. No application is required.

Gold Medals
Gold medals are awarded by province or region to candidates in Preparatory and Grades 1 to 10 who receive the highest marks for their respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

ARCT Gold Medals
A gold medal is awarded to the graduating ARCT in Trumpet Performance candidate who receives the highest mark across Canada for the practical examination. To be eligible, a candidate must receive:
• A minimum of 85 percent in the practical examination
• A minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony or Basic Keyboard Harmony
Intermediate Harmony or Intermediate Keyboard Harmony
Advanced Harmony or Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

School Credits

The Royal Conservatory examination results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

RESPs

Use of Education Funds for Music Studies
Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and/or ARCT levels. Candidates should consult their RESP providers for more information.

Editions

For many repertoire items, the Syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. However, if a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the Trumpet Syllabus, 2013 Edition are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining trumpet music in your community, you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.
Anthologies and Collections

If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words “volume” and “book” have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, Classic Festival Solos for Trumpet, 1).

Trumpet Series, 2013 Edition

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published the Trumpet Series, 2013 Edition. This series includes nine volumes of Trumpet Repertoire (Preparatory through Grade 8) with recordings; one volume of Trumpet Technique (Preparatory–Grade 8); two volumes of Trumpet Etudes (Preparatory–Grade 4; Grades 5–8); and one volume of Orchestral Excerpts (Grades 8–ARCT).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection to facilitate a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.
Abbreviations

Names of Publishers
The following abbreviations identify publishers listed throughout the Trumpet Syllabus, 2013 Edition. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 9.

ABR Associated Board of the Royal Schools of Music
AEN Aeneas Music
ALF Alfred Publishing Co., Inc.
ALK Alberta Keys Music Publishing
AMP Associated Music Publishers, Inc.
ANG Anglo Music
AVO Avondale
B&H Boosey & Hawkes
BEL Belwin-Mills (Alfred Publishing Co., Inc.)
BER Berandol Music
BIL G. Billaudot
BIM Editions BIM
BRP Brass Press
CHS Chester Music Ltd.
CMC available from the Canadian Music Centre
CML Chamber Music Library
CMS Counterpoint Music Library Services
DOM Les Éditions Doberman-Yppan
DON Donemus
DUR Éditions Durand
EDA Edwin Ashdown
EDW Edward Marks
EIG Eighth Note Publications
ELV Elkan-Vogel Inc.
EMU Edition Musicus
FAB Faber Music
FHM The Frederick Harris Music Co., Limited
FIS Carl Fischer
GAL Galaxy Music Corporation
HAL Hal Leonard Corporation
HEN G. Henle Verlag
HID Hidalgo Music
KJO Neil A. Kjos Music Company
INT International Music
LDN Lawdon Press
LED Alphonse Leduc
MAY Mayfair Music
MEL Mel Bay Publications
MRA Musica Rara (Breitkopf & Härtel)
MRN Margun Music
PET Edition Peters
PRE Theodore Presser
RDP Roger Dean Publishing Co.
RSM Roy Street Music
S&B Stainer & Bell
SCH G. Schirmer
SIM Simrock
SMP Southern Music Company Publications
UNI Universal Edition
WAT Waterloo Music Co.
WIM Western International Music

Other Abbreviations and Symbols
arr. arranged by
attr. attributed to
ed. edited by
m., mm. measure(s)
n.d. no date
no., nos. number(s)
op. opus
p., pp. page(s)
rev. revised
trans. translated by
transc. transcribed by
vol. volume

● represents one selection for examination purposes
◆ selection is published in the Trumpet Series, 2013 Edition FHM
Thematic Catalogues

Opus numbers and Catalogue Numbers

Opus (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

**Johann Sebastian Bach**

Works by J.S. Bach are identified by BWV numbers (for example, Partita No. 2 in D Minor, BWV, 1004). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalogue of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

**George Frideric Handel**

Works by George Frideric Handel are identified by HWV numbers (for example, Sonata No. 2 in G Minor, HWV 368). HWV is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

**Franz Joseph Haydn**

Works by Haydn are identified by Hoboken numbers (for example, String Quartet in C Major (“The Bird”), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn's works into a number of categories that are indicated by Roman numerals.

**Wolfgang Amadeus Mozart**

Works by Mozart are identified by K numbers (for example, Symphony No. 25 in G Minor, K 183). “K” stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

**Henry Purcell**

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G Major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell’s works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

**Franz Schubert**

Works by Schubert are identified by Deutsch numbers (for example, String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert's works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge* (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978).
Georg Philipp Telemann

Works by Telemann are identified by TWV numbers (for example, Sonata in F Major, TWV 41:F1). TWV is an abbreviation for Telemann Werkverzeichnis. This thematic catalogue—Thematisch-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Antonio Vivaldi

Works by Vivaldi are identified by RV numbers and/or by F numbers (for example, Concerto in A Minor, op. 3, no. 6 RV 356/F 1:176). RV is an abbreviation for Ryom Verzeichnis. This thematic catalogue of Vivaldi’s works—Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna (Milan, 1986).

Anhang

Some catalogue numbers include the prefix Anh. (for example, Notenbuch der Anna Magdalena Bach, BWV Anh. 114). Anh. is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalogue numbers include the prefix WoO (for example, Sechs Menuette, WoO 10). WoO is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.
Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight singing
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Trumpet Syllabus, 2013 Edition*

General Resources

**Trumpet Series, 2013 Edition**


**Sight Reading and Ear Training**


### Official Examination Papers


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### General Reference Works


### Brass Resources


**Trumpet Resources**

**Trumpet Anthologies**


**Trumpet Etudes and Method Books**


Endresen, R.M. *Supplementary Studies for Cornet or Trumpet*. Chicago, IL: Rubank, 1934.


Smith, Walter M. *Top Tones for the Trumpeter: Thirty Modern Etudes*. New York: Carl
Fischer, 1936.

**Trumpet Orchestral Excerpts**
McGregor, Rob Roy, ed. *Audition and Performance Preparation for Trumpet: Orchestral
Norris, Philip, ed. “Top 50” *Orchestral Audition Excerpts for Trumpet*. Libertyville, IL:

**Trumpet Reference Works**
Altenburg, Johann Ernst. *Essay on an Introduction to the Heroic and Musical Trumpeters’
Bate, Philip. *The Trumpet and Trombone: An Outline of Their History, Development, and
Loubriel, Luis E. *Back to Basics for Trumpeters: The Teaching of Vincent Cichiwicz*. Chicago,
Reynolds, Jeffrey. *Trumpet for Dummies*. (Book with CD.) Mississauga, ON: John Wiley
and Sons, 2011.

**Web Resources**
The Trumpet Herald: www.trumpetherald.com
International Trumpet Guild: www.trumpetguild.org
The Trumpet Blog: www.thetrumpetblog.com
Frequently Asked Questions

Practical Examinations

What is a practical examination?
A practical examination is an assessment of repertoire, etudes, technique, ear training, and sight reading for a musical instrument, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?
The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in the Trumpet Series, 2013 Edition or if indicated in the Trumpet Syllabus, 2013 Edition.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?
The Trumpet Series, 2013 Edition includes compact discs containing piano accompaniments for Trumpet Repertoire from Preparatory to Grade 8. A compact disc is included with the purchase of each Trumpet Repertoire book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact the Examination Centre Representative listed on your Examination Schedule by phone as soon as possible.
Theory Co-requisites

What is a theory co-requisite?
A theory co-requisite is a theory examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don’t need a trumpet examination certificate?
You may take a trumpet examination at any grade except ARCT without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the trumpet examination to fulfill the theory requirements. Candidates must complete prerequisite examinations in theory at least one session prior to attempting the ARCT in Trumpet Performance or the Teacher's ARCT.

Where can I find sample theory examination papers?
Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.
Practical Examination Day Checklist for Candidates

Before You Leave Home

___ Plan to arrive 15 minutes early.
___ Complete your Examination Program Form.
___ Bring original copies of all the music being performed in the examination.
___ Mark the pieces being performed with a paper clip or a “sticky note.”
___ Bring an additional copy of any repertoire you are not performing from memory.

Points to Remember

• Photo ID may be requested before a candidate is admitted to the examination room.
• Photocopied music is prohibited unless authorized by the publisher.
• Recording devices are strictly prohibited in the examination room.
• Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
• Parents, other family members, friends, and teachers must wait in the designated waiting area.
• Standing or listening outside the examination room door is prohibited.
• The performance of repertoire may be interrupted by the examiner when an assessment has been made.

What to Expect from a Trumpet Examination

• A friendly, professional atmosphere.
• The undivided attention of an examiner.
• An objective assessment of your performance of repertoire, etudes, technique, ear tests, and sight reading.
• The examiner’s written evaluation online within eight weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on The Royal Conservatory website (www.examinations.rcmusic.ca) approximately eight weeks after the examination.