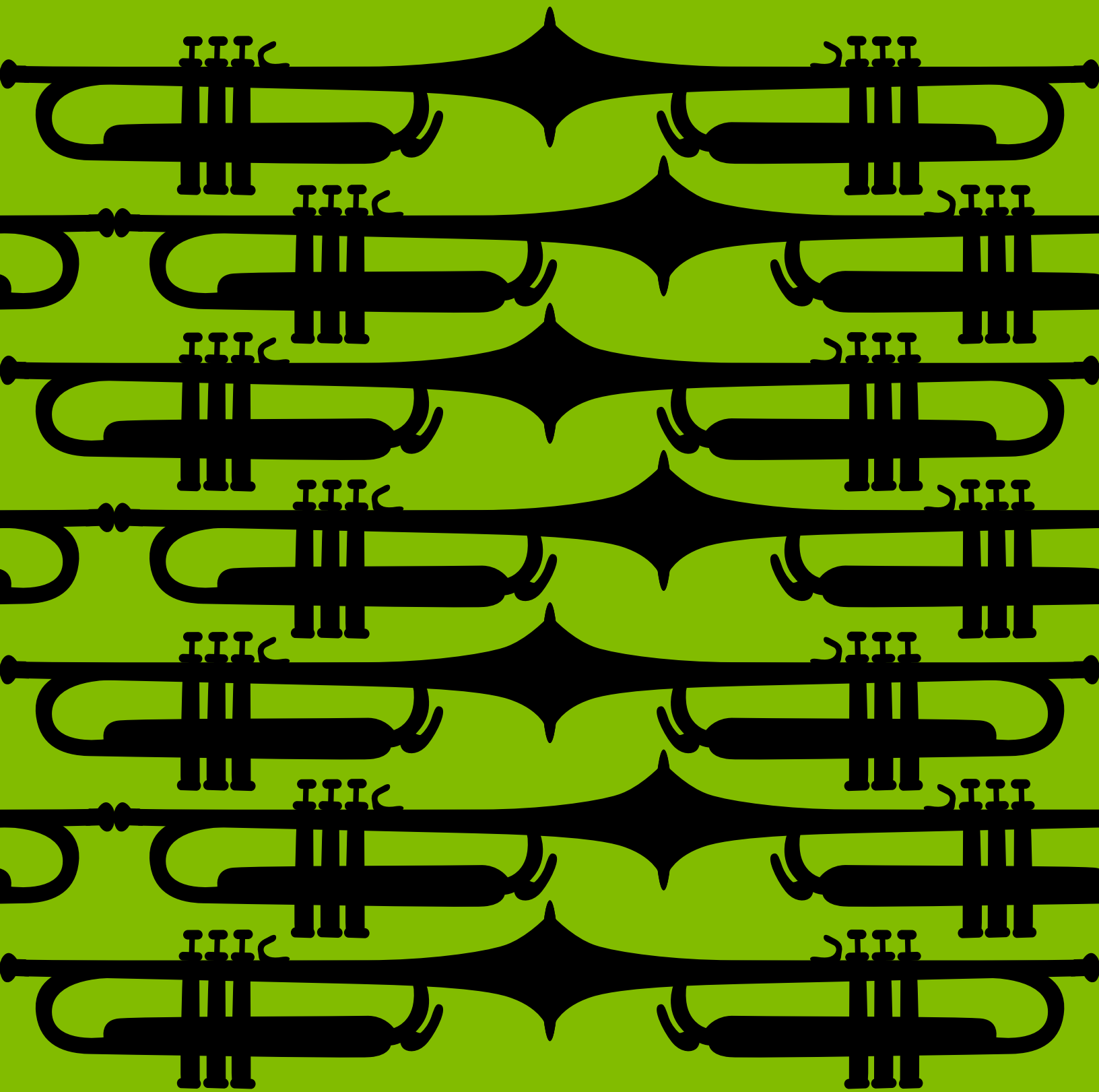


Trumpet

SYLLABUS / 2013 EDITION

**The Royal
Conservatory**[®]
The finest instrument is the mind.



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

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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 | • Glenn Gould | • Adrienne Pieczonka |
| • Isabel Bayrakdarian | • Angela Hewitt | • Paul Shaffer |
| • Russell Braun | • Norman Jewison | • St. Lawrence String Quartet |
| • Martin Beaver | • Diana Krall | • Teresa Stratas |
| • Measha Brueggergosman | • Gordon Lightfoot | • Shania Twain |
| • Adrienne Clarkson | • Lois Marshall | • Jon Vickers |
| • Bruce Cockburn | • Sarah McLachlan | |
| • David Foster | • 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 Ihnatowycz 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.

Visit www.rcmusic.ca to learn more about the history of The Royal Conservatory.

Read about the College of Examiners, including examiner biographies, at www.examinations.rcmusic.ca.

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.

Certificates	Examinations Required
Preparatory Trumpet	Preparatory Trumpet
Grade 1 Trumpet	Grade 1 Trumpet
Grade 2 Trumpet	Grade 2 Trumpet
Grade 3 Trumpet	Grade 3 Trumpet
Grade 4 Trumpet	Grade 4 Trumpet
Grade 5 Trumpet	Grade 5 Trumpet; Basic Rudiments
Grade 6 Trumpet	Grade 6 Trumpet; Intermediate Rudiments
Grade 7 Trumpet	Grade 7 Trumpet; Advanced Rudiments
Grade 8 Trumpet	Grade 8 Trumpet; Advanced Rudiments
Grade 9 Trumpet	Grade 9 Trumpet; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview
Grade 10 Trumpet	Grade 10 Trumpet; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diploma	Examinations Required
ARCT in Trumpet Performance	ARCT in Trumpet Performance; History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 6 Piano
Teacher's ARCT	Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 8 Piano <i>For current information concerning the Teacher's ARCT requirements, please visit www.rcmusic.ca.</i>

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.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

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.

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

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.

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

Candidates must provide their own collaborative pianist in order for the examination to proceed.

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

All orchestral excerpts listed in the *Trumpet Syllabus, 2013 Edition* are included in *Trumpet Series, 2013 Edition: Orchestral Excerpts*. Alternatively, candidates may select the specified passages from standard trumpet orchestral parts.

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 through 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.

Grade-by-Grade Requirements

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.

Preparatory Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: <i>two</i> etudes from the Syllabus list	20
– one from Group 1 and one from Group 2	
Technical Tests	10
– major and minor scales with arpeggios	
– chromatic scale	
– mouthpiece exercises	
Ear Tests	10
Clapback	5
Playback	5
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

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

Rhythmic Repertoire

Traditional

- ▶ Chiapanecas (arr. Forrest Kinney FHM)
- ▶ Polly Wolly Doodle (arr. Akiko and Forrest Kinney FHM)
- ▶ The Ryans and the Pittmans (arr. Jason Gray FHM)
- ▶ When the Saints Go Marching In (arr. Akiko and Forrest Kinney FHM)

Arensky, Anton

- Le coucou (arr. John Wallace and John Miller, in *First Book of Trumpet Solos* FAB)

Bartók, Béla

- Dialogue, from *Mikrokosmos*, 2 (no. 65) (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

Benedict, Julius

- Carnival of Venice (arr. Bill Boyd, in *Canadian Brass Book of Beginning Trumpet Solos* HAL)

Byrd, William

- ▶ The Barley Break (arr. Jason Gray FHM)

Clarke, Jeremiah

- ▶ Prince of Denmark's March (arr. Kathleen Wood FHM)

Henry VIII

- Hélas Madame (arr. Nicholas Hare, in *The Magic Trumpet* B&H)

Lyons, Graham

The Really Easy Trumpet Book FAB

- Journey's End
- On Parade

Schubert, Franz

- ▶ Ecossaise, D 299, no. 1 (arr. Mark Mrozinski FHM)

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 Il'yich

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.

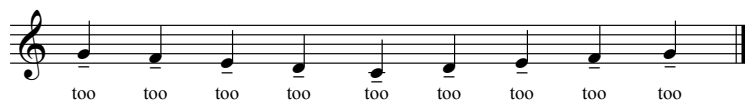
Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	B♭, C	1̂–5̂–1̂	♩ = 60	♩	all slurred all tongued
Minor with arpeggio	C				
Chromatic	starting on C	C–F♯			
Mouthpiece Exercises					
Glissando Pattern	see below		♩ = ca 60		
Tongued Scale	see below		♩ = 52		

Mouthpiece Exercises

Glissando Pattern



Tongued Scale



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.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	two to four measures

Example only



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.

Beginning Note	Keys	Approximate Length
tonic or mediant	C, B \flat major	four notes

Example only



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.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C major	four measures

Clapping

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

Time Signature	Approximate Length
$\frac{2}{4}$	two measures

Example only



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.

Grade 1 Requirements	Marks
Repertoire one selection from List A one selection from List B	50 25 25
Technical Requirements Etudes: two etudes from the Syllabus list – one from Group 1 and one from Group 2 Technical Tests – major and minor scales with arpeggios – chromatic scale – mouthpiece exercises	30 20 10
Ear Tests Clapback Playback	10 5 5
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisite None	

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.

- Variations on “Goe from My Window,” from *The Fitzwilliam Virginal Book*, 1 (in *The Magic Trumpet* B&H)

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 boexken...* alderhande danserye (arr. Kathleen Wood FHM)

List B

Lyrical Repertoire

Anonymous

- Cancion Nina y Vina (Song of the Girl and the Vine)
(arr. John Wallace 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)
- Just a Closer Walk (arr. Bill Boyd, in *Canadian Brass Book of Beginning Trumpet Solos* HAL)
- ▶ 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 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

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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	B♭, C, D	1 octave	 = 60		all slurred all tongued
Minor with arpeggio (choice of natural, harmonic, <i>or</i> melodic)	C, D				
Chromatic	starting on C				
Mouthpiece Exercises					
Glissando Pattern	see below		 = <i>ca</i> 60		
Mouthpiece Study	see below		 = 54		

Mouthpiece Exercises

Glissando Pattern



Mouthpiece Study



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.

Beginning Note	Keys	Approximate Length
tonic, supertonic, or mediant	C, B♭ major	four notes

Example only

1



2



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.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C, B♭ major	four measures

Clapping

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

Time Signature	Approximate Length
$\frac{4}{4}$	two measures

Example only



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.

Grade 2 Requirements	Marks
Repertoire one selection from List A one selection from List B	50 25 25
Technical Requirements Etudes: two etudes from the Syllabus list – one from Group 1 and one from Group 2 Technical Tests – major and minor scales with arpeggios – chromatic scale – mouthpiece exercises	30 20 10
Ear Tests Clapback Intervals Playback	10 3 3 4
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisite None	

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

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)

List B

Lyrical Repertoire

Traditional

- ▶ All the Pretty Little Horses (arr. Mark Mrozinski FHM)
- ▶ All Through the Night (Ar hyd y nos) (arr. Christine Donkin FHM)
- ▶ Go Down, Moses (arr. Forrest Kinney FHM)
- ▶ The Minstrel Boy (arr. Christine Donkin FHM)
- ▶ My Bonnie (arr. Forrest Kinney FHM)

Cable, Howard, and Bobby Herriot

- Rusty's Song (in *Solo Sounds for Trumpet*, 1 ALF)

Elgar, Edward

- Pomp and Circumstance: Theme from March No. 4 (arr. Nicholas Hare in *The Magic Trumpet* B&H)

Ghidoni, Armando

- A Fabulous Day LED

Holst, Gustav

- ▶ I Vow to Thee, My Country (arr. Mark Mrozinski FHM)

Johnston, Richard

Three Pieces for Trumpet and Piano ALK

- Lively Time (no. 3)
- Quiet Time (no. 2)

Kelland, Otto P.

- ▶ Let Me Fish Off Cape St. Mary's BER

MacDowell, Edward

- ▶ To A Wild Rose, op. 51, no. 1 (arr. Jason Gray FHM)

Mozart, Wolfgang Amadeus

- ▶ Adagio, from Clarinet Concerto in A Major, K 622 (arr. Forrest Kinney FHM)
- Andante grazioso, from Piano Sonata in A Major, K 331 (arr. Nicholas Hare in *The Magic Trumpet* B&H)

Parry, Hubert

- ▶ Ode to Newfoundland (arr. Christine Donkin FHM)

Purcell, Henry

- Fairest Isle, from *King Arthur*, Z 628 (arr. Bill Boyd, in *Canadian Brass Book of Easy Trumpet Solos* HAL)

Rontani, Raffaello

- Aria (Caldi sospiri) (arr. Bill Boyd, in *Canadian Brass Book of Easy Trumpet Solos* HAL)

Satie, Erik

Three Gymnopédies (arr. David Marlatt EIG)

- any one

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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	B♭, C, D, E♭	1 octave	♩ = 100	♩	all slurred all tongued 2 slurred, 2 tongued
Minor with arpeggio (choice of natural, harmonic, <i>or</i> melodic)	B, C, D, E				
Chromatic	starting on D				
Mouthpiece Exercises					
Glissando Pattern	see below		♩ = ca 60		
Mouthpiece Study	see below		♩ = 72		

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.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

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.

Above a Given Note
major 3rd
perfect 5th

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.

Beginning Note	Keys	Approximate Length
tonic or dominant	C, D, B \flat major	five notes

Example only

1



2



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.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C, D, B \flat major	eight measures

Clapping

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

Time Signature	Approximate Length
$\frac{4}{4}$	two measures

Example only



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.

Grade 3 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B	50 25 25
Technical Requirements Etudes: <i>two</i> etudes from the Syllabus list – <i>one</i> from Group 1 and <i>one</i> from Group 2 Technical Tests – major and minor scales with arpeggios – chromatic scale – mouthpiece exercises	30 20 10
Ear Tests Clapback Intervals Playback	10 3 3 4
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisite None	

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

- ▶ I’s 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*, 20^e ordre (arr. Bruce Pearson and Mary Elledge, in *Festival Solos*, 2 KJO)
- ▶ Les moissonneurs (The Reapers), from *Second livre de clavecin*, 6^e 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 Farò 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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	A, B \flat , C, D, E \flat , E	1 octave	 = 104		all slurred all tongued 2 slurred, 2 tongued
Minor with arpeggio (harmonic and melodic)	A, B, C, C \sharp , D, E				
Chromatic	starting on E				
Mouthpiece Exercises					
Glissando Pattern	see below		 = <i>ca</i> 60		
Mouthpiece Study	see below		 = 80		

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.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	four measures

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.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

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.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, D, B \flat , E \flat major	five notes

Example only

1



2



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys	Approximate Length
Grade 1 repertoire	$\frac{3}{4}$ $\frac{4}{4}$	C, D, B \flat major	eight to twelve measures

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only

$\frac{3}{4}$ 

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.

Grade 4 Requirements	Marks
Repertoire one selection from List A one selection from List B	50 25 25
Technical Requirements Etudes: two etudes from the Syllabus list – one from Group 1 and one from Group 2 Technical Tests – major and minor scales with arpeggios – chromatic scale – mouthpiece exercises	30 20 10
Ear Tests Clapback Intervals Playback	10 3 3 4
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites None	

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 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 CMC

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)

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*

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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	A \flat , A, B \flat , C, D, E \flat , E, F	1 octave	 = 60		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred
Minor with arpeggio (harmonic and melodic)	A, B, C, C \sharp , D, E, F, F \sharp				
Chromatic	starting on F				
Mouthpiece Exercises					
Glissando Pattern	see below		 = ca 60		
Mouthpiece Study	see below		 = 80		

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.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	two to three measures

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.

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

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.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, D, B \flat , E \flat major	six notes

Example only



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*).

Difficulty	Time Signatures	Keys	Approximate Length
Grade 2 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	C, D, B \flat , E \flat major	eight to twelve measures

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}$	four measures



Grade 5

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.

Grade 5 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: two etudes from the Syllabus list	20
– one from Group 1 and one from Group 2	
Technical Tests	10
– major and minor scales with arpeggios	
– chromatic scale	
– mouthpiece exercises	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
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*

List A

Baroque and Classical Repertoire

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

- 2nd movement: Allegro and 3rd movement: Grave (“Largo and Allegro” arr. Robert W. Getchell, in *Master Solos, Intermediate HAL*)
- 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)

List B

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

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)

Grieg, Edvard

- ▶ Stambogsblad (Album Leaf), op. 12, no. 7 (arr. Jason Gray FHM)

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

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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	G, A \flat , A, B \flat , B, C, D \flat , D, E \flat , E, F	1 octave	 = 72		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred
Minor with arpeggio (harmonic and melodic)	G, G \sharp , A, B \flat , B, C, C \sharp , D, E, F, F \sharp				
Chromatic	starting on G	2 octaves			
Mouthpiece Exercises					
Glissando Pattern	see below		 = ca 60		
Mouthpiece Study	see below		 = 80		

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.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{6}{8}$	two to four measures

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.

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
perfect 4th	
perfect 5th	perfect 5th
major and minor 6ths	
perfect octave	perfect octave

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.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, D, B \flat , E \flat major	seven notes

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.

Difficulty	Time Signatures	Keys	Approximate Length
Grade 3 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$	major and minor keys up to two sharps and two flats	eight to twelve measures

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

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.

Grade 6 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: two etudes from the Syllabus list	20
– one from Group 1 and one from Group 2	
Technical Tests	10
– major and minor scales with arpeggios	
– chromatic scale	
– flow exercises	
– mouthpiece exercises	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Intermediate 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 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 gläubiges Herze), from *Also hat Gott die Welt geliebt*, BWV 68 (arr. Charles O'Neill WAT)

Handel, George Frideric

- Aria and Bourrée, from *Brookes 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

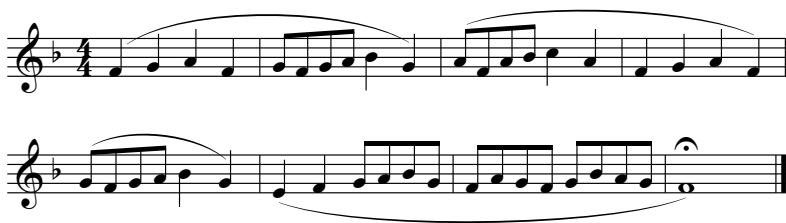
- ▶ Etude in D Minor (no. 12)
- no. 8

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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	all keys	1 octave	 = 88		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred
Minor with arpeggio (harmonic and melodic)	all keys				
Chromatic	starting on A	2 octaves			
Flow Exercises					
Major	two of: C, C#, D, Eb, E, F, Gb, G	1 octave	 = 92		
Mouthpiece Exercises					
Glissando Pattern	see below		 = ca 60		
Mouthpiece Study	see below		 = 80		

Flow Exercises

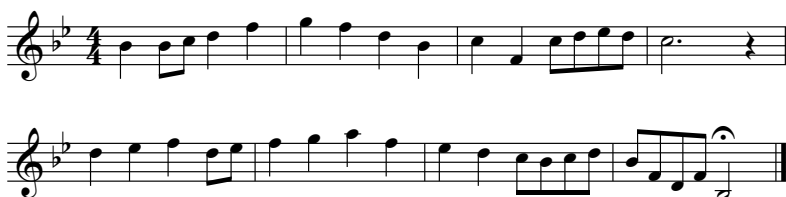


Mouthpiece Exercises

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.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	two to four measures

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.

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
perfect octave	perfect octave

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.

Chords	Position
major and minor triads	root position

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.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, A, B \flat , E \flat major	nine notes

Example only



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.

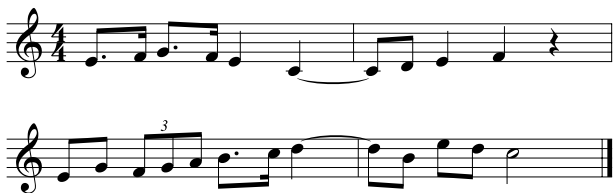
Difficulty	Time Signatures	Keys	Approximate Length
Grade 4 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	major and minor keys up to three sharps or three flats	eight to sixteen measures

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 7

Candidates in Grade 7 should have a well-developed sound and a range up to B flat above the staff. Priority is still placed on consistent tone quality at all ranges, dynamics, and tempos. Candidates will be increasingly exposed to standard contemporary and historical literature, and will be expected to demonstrate the corresponding style.

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

List A

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 *Wachet auf, ruft uns die Stimme*, BWV 140 (arr. David Marlatt) 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 Maccabeus*, HWV 63 (arr. R. Bernard Fitzgerald, in *The R. Bernard Fitzgerald Trumpet Collection* PRE)

Marais, Marin

- Les folies d'Espagne, from *Pièces de viole, Second livre, Suite No. 1* (arr. Walter Beeler, in *The Trumpet Collection, Intermediate* SCH)

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)

Senallé, 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)

Duhem, Hippolyte Jean

Twenty-four Etudes 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 Etudes for Trumpet or Cornet FIS

- no. 21

Group 2

Technical Etudes

Gates, Everett

Odd Meter Etudes 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 Etudes for Trumpet or Cornet FIS

- ▶ Etude in G Minor (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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	all keys	1 octave	 = 100		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
Minor with arpeggio (harmonic and melodic)	all keys				
Chromatic	starting on B♭	2 octaves			
Arban Arpeggio Patterns (in Arban's Complete Conservatory Method for Trumpet FIS)					
Major (p. 142)	up to 4 sharps and 4 flats		 = 68		2 slurred, 2 tongued
Minor (p. 143)					
Dominant 7th of Major Keys (p. 147)	up to 4 sharps and 4 flats		 = 68		
Diminished 7th of Minor Keys (p. 149)			 = 80		
Arban Articulation Patterns (in Arban's Complete Conservatory Method for Trumpet FIS)					
Double Tonguing (p. 175, nos. 77, 78)			 = 80	play each measure <i>twice</i> : first single tongued, then double tongued	
Triple Tonguing (p. 155, nos. 1, 2)			 = 88	play each measure <i>twice</i> : first single tongued, then triple tongued	
Flow Exercises (in Herbert L. Clarke, Technical Studies for the Cornet FIS)					
Second Study (nos. 27–44)	all major keys		 = 92	all slurred 2 slurred, 2 tongued	
Mouthpiece Study					
see below			 = 84		

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.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	four measures

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.

Above a Given Note	Below a Given Note
major and minor 2nds	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
	major 7th
perfect octave	perfect octave

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.

Chords	Position
major and minor triads	root position
dominant 7th	root position

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.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, B \flat , E \flat major	nine notes

Example only



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.

Difficulty	Time Signatures	Keys	Approximate Length
Grade 5 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	major and minor keys up to four sharps or four flats	eight to sixteen measures

Clapping

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

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



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.

Grade 8 Requirements	Marks
Repertoire one selection from List A one selection from List B	40 20 20
Orchestral Excerpts four excerpts: three from Group 1 and one from Group 2	10
Technical Requirements Etudes: four etudes from the Syllabus list – one from Group 1, one from Group 2, and two from Group 3 Technical Tests – major and minor scales with arpeggios – chromatic scale – Arban arpeggio patterns – Arban articulation patterns – flow exercises – mouthpiece study	30 16 14
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Introductory Harmony (recommended)	

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 anguibus, 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 Il'yich

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 Dreames

- ▶ 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

Bagantz, A.F.

- ▶ Etude in G Major

Concone, Giuseppe

Fifteen Vocalises, op. 12

- ▶ Vocalise in B flat Major (no. 5) (no. 17 in *Lyrical Studies for Trumpet or Horn BRP*)

Leçons de chant, op. 9

- Vocalise in G Major (no. 48) (no. 12 in *Lyrical Studies for Trumpet or Horn BRP*)

Gates, Everett

Odd Meter Etudes ALF

- no. 1

Getchell, Robert W.

Second Book of Practical Studies for Cornet and Trumpet BEL

- no. 78 or no. 99

Group 2

Technical Etudes

Gates, Everett

Odd Meter Etudes ALF

- ▶ Etude in G Dorian (no. 9)
- no. 10

Getchell, Robert W.

Second Book of Practical Studies for Cornet and Trumpet BEL

- no. 100

Hering, Sigmund

Thirty Etudes for Trumpet or Cornet FIS

- ▶ Etude in F Major (no. 9)

Wurm, Wilhelm

Forty Studies for Trumpet INT

- ▶ Etude in G Major (no. 18)
- no. 6 or no. 11

Group 3

Transposition Etudes

Getchell, Robert W.

First Book of Practical Studies for Cornet and Trumpet BEL














- two of nos. 71, 73, 74–76
 - transpose both etudes for trumpets in A and C from B♭ trumpet.

Second Book of Practical Studies for Cornet and Trumpet BEL

- ▶ two of nos. 68–70, 72
 - transpose both etudes for trumpets in A and C from B♭ 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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	all keys	2 octaves: G–C 1 octave: D \flat –F \sharp (G \flat)	 = 72		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 3 slurred 3 slurred, 1 tongued
Minor with arpeggio (harmonic and melodic)	all keys				
Chromatic	starting on C	2 octaves			
Arban Arpeggio Patterns (in <i>Arban's Complete Conservatory Method for Trumpet</i> FIS)					
Major (p. 142)	all keys		 = 76		2 slurred, 2 tongued
Minor (p. 143)					
Dominant 7th of Major Keys (p. 147)	all keys		 = 76		
Diminished 7th of Minor Keys (p. 149)			 = 92		
Arban Articulation Patterns (in <i>Arban's Complete Conservatory Method for Trumpet</i> FIS)					
Double Tonguing (pp. 175–177, nos. 77, 78, 80, 81, 87, 88)			 = 100		
Triple Tonguing (p. 155, nos. 1–5)			 = 108		
Flow Exercises (in Herbert L. Clarke, <i>Technical Studies for the Cornet</i> FIS)					
Second Study (nos. 27–44)	all major keys		 = 76		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred
Mouthpiece Exercise					
see below			 = 84		

Mouthpiece Study



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.

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect octave	perfect octave

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.

Chords	Position
major and minor triads	root position
dominant 7th	root position
diminished 7th	root position

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.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I



V i
Perfect (Authentic)

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.

Keys	Approximate Length
C, G, D, A, F, B \flat , E \flat major	nine notes

Example only



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.

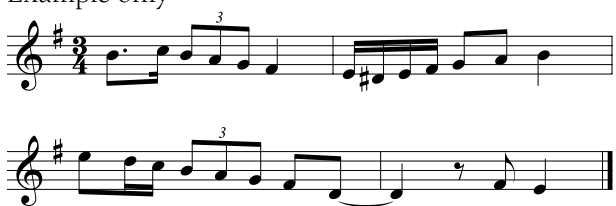
Difficulty	Time Signatures	Keys	Approximate Length
Grade 6 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ c	major and minor keys up to five sharps or five flats	eight to sixteen measures

Clapping

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

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



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.

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

Repertoire

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

List A: Baroque, Classical, and Romantic Repertoire

Arban, Jean-Baptiste

- Variations on a Theme from *Norma* by V. Bellini (in *Twelve celebrated fantasies 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

Frackenhohl, Arthur

- Sonatina SCH

Martinů, Bohuslav

- Sonatine LED

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* excerpts: *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 Il'yich
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 \flat , C, D, or E \flat from either B \flat 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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	all keys	2 octaves: G–D	 = 80		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 3 slurred 3 tongued, 1 slurred
Minor with arpeggio (harmonic and melodic)	all keys	1 octave: E♭–F♯(G♭)			
Chromatic	starting on D	2 octaves			
Arban Arpeggio Patterns (in Arban’s Complete Conservatory Method for Trumpet FIS)					
Major (p. 144)	all keys		 = 68		2 slurred, 2 tongued
Minor (p. 145)					
Dominant 7th of Major Keys (p. 149)	all keys		 = 68		2 slurred, 1 tongued 3 slurred, 3 tongued
Diminished 7th of Minor Keys (p. 149)					
Arban Articulation Patterns (in Arban’s Complete Conservatory Method for Trumpet FIS)					
Double Tonguing (pp. 175–177, nos. 77, 78, 80, 81, 84, 87–89)			 = 116		
Triple Tonguing (pp. 155–159, nos. 1–5, 7, 11, 15, 17)			 = 126		
Flow Exercises (in Herbert L. Clarke, Technical Studies for the Cornet FIS)					
Second Study (nos. 27–44)	all major keys		 = 88		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred
Third Study (nos. 53–59)	D♭, D, E♭, E, F, F♯, G major		 = 66		as written
Fourth Study (nos. 75–79)	E♭, E, F, G♭, G major		 = 84		as written

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.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the diminished 5th/augmented 4th

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.

Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

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.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I
imperfect	I–V



i V
Imperfect

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.

Keys	Approximate Length
any major key	two or three measures

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.

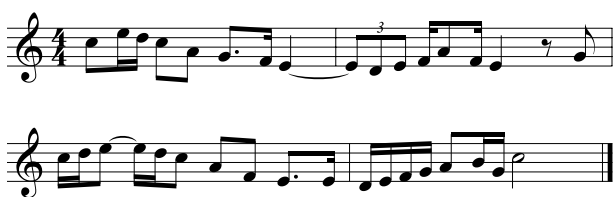
Difficulty	Time Signatures	Keys	Approximate Length
Grade 7 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	major and minor keys up to six sharps and six flats	twelve to twenty measures

Clapping

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

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

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.

Grade 10 Requirements	Marks
Repertoire	40 (28)
<i>one</i> selection from List A	10
<i>one</i> selection from List B	10
<i>one</i> selection from List C	10
<i>one</i> selection from List D	10
Orchestral Excerpts	10 (7)
six excerpts: <i>five</i> from Group 1 and <i>one</i> from Group 2	
Technical Requirements	30 (21)
Etudes: <i>six</i> etudes from the <i>Syllabus</i> list	16
– <i>two</i> from Group 1, <i>one</i> from Group 2, <i>one</i> from Group 3 and <i>two</i> from Group 4	
Technical Tests	14
– major and minor scales with arpeggios	
– chromatic scale	
– Arban arpeggio patterns	
– Arban articulation patterns	
– flow exercises	
Ear Tests	10 (7)
Intervals	2
Chords	2
Cadences	3
Playback	3
Sight Reading	10 (7)
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i>	
Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

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.

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

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

- 2nd movement: mm. 9–11, 165–169, 193–201;
3rd movement: mm. 107–114; 4th movement: mm. 85–134

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 Monterey 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 \flat , C, D, E \flat , and F from either B \flat 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.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major with arpeggio	all keys	2 octaves: G–E♭ 1 octave: E–F♯(G♭)	♩ = 84		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 3 slurred 3 slurred, 1 tongued
Minor with arpeggio (harmonic and melodic)	all keys				
Chromatic	starting on E♭	2 octaves			
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)					
Second Study (nos. 27–44)	all major keys		♩ = 96		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred
Third Study (nos. 46–64)	all major keys		♩ = 76		as written
Fourth Study (nos. 66–85)	all major keys		♩ = 96		as written

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.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

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.

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

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.

Name of Cadence	Symbols
perfect or authentic	V ⁽⁷⁾ –I
plagal	IV–I
imperfect	I–V
deceptive (interrupted)	V ⁽⁷⁾ –VI

The image shows three musical examples of cadences in 4/4 time, starting from a tonic chord (C major, I). The first example is a Deceptive (Interrupted) cadence, showing the progression V⁷ (F7) to VI (Dm). The second example is a Plagal cadence, showing the progression iv (Fm) to i (Cm). The third example is a Perfect (Authentic) cadence, showing the progression V (G) to i (Cm). Each example is written for piano with a treble and bass staff.

V⁷ VI
iv i
V i

Deceptive (Interrupted)
Plagal
Perfect (Authentic)

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.

Keys	Approximate Length
any major key	two to four measures

Example only



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.

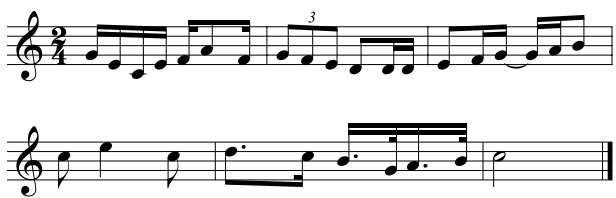
Difficulty	Time Signature	Keys	Approximate Length
Grade 8 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	any major or minor key	twelve to twenty measures

Clapping

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

Time Signature	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only



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.

ARCT in Trumpet Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D <i>one</i> selection from List E	75 15 15 15 15 15
Orchestral Excerpts seven selections from the <i>Syllabus</i> list: six from Group 1 and <i>one</i> from Group 2	25
Total possible marks (pass = 60)	100
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites History 3: 19th Century to Present And any <i>two</i> of: Advanced Harmony <i>or</i> 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

Böhme, Oskar

- Concerto in F Minor, op. 18 (ed. Franz Herbst SIM)

Burge, John

- Concerto CMC

Chaynes, Charles

- Concerto No. 1 for Trumpet and Orchestra LED

Gilliland, Allan

- Concerto CMC

Hétu, Jacques

- Concerto, op. 43 DOM

Jolivet, André

- Concertino LED

Tomasi, Henri

- Concerto LED

Williams, John

- Concerto HAL

List B

Sonatas

Beckwith, John

- Sonatina in Two Movements CMC

Coulthard, Jean

- Fanfare Sonata CMC

Dello Joio, Norman

- Sonata for Trumpet and Piano AMP

Ewazen, Eric

- Sonata for Trumpet and Piano SMP

Morawetz, Oskar

- Sonata for Trumpet and Piano AEN; CMC

Stevens, Halsey

- Sonata for Trumpet and Piano PET

Tull, Fisher

- Sonata for Trumpet and Piano B&H

List C

20th-century Repertoire

Bennett, Robert Russell

- Rose Variations ALF

Bitsch, Marcel

- Quatre variations sur un thème de Domenico Scarlatti LED

Castèrède, Jacques

- Brèves rencontres LED

Challan, Henri

- Variations LED

Tomasi, Henri

- Triptyque LED

List D

Unaccompanied Repertoire

Arnold, Malcolm

- Fantasy for Trumpet FAB

Friedman, Stanley

- Solus BRP

Henderson, Robert

- Variation Movements (1967) WIM

Plog, Anthony

- Postcards I BIM

List E

Piccolo Trumpet Repertoire

Hertel, Johann Wilhelm

- Concerto No. 2 in E flat Major (ed. Edward H. Tarr MRA)

Molter, Johann M.

- Concerto No. 2 in D Major (arr. Scott S. Withrow BRP)

Mozart, Leopold

- Concerto in D Major (ed. Jean Thilde BIL)

Tartini, Giuseppe

- Concerto in D Major (arr. Ivan Jevtić BIL)

Telemann, Georg Philipp

- Concerto in D Major for Clarino (Trumpet), TWV 51:D7 MRA

Viviani, Giovanni Bonaventura

Capricci armonici da chiesa e da camera, op. 4

- Sonata No. 1 (ed. Edward H Tarr MRA)
- Sonata No. 2 (ed. Edward H Tarr MRA)

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.

Group 1

Orchestral Parts

Gershwin, George

An American in Paris

- mm. 396–408; pick up to m. 484–m. 492; pick up to m. 543–m. 551

Mahler, Gustav

Symphony No. 5

- 1st movement (Trauermarsch): pick up to m. 1–m. 26; mm. 272–287

Ravel, Maurice

Piano Concerto in G Major

- 1st movement: mm. 20–41, 296–324

Respighi, Ottorino

Pini di Roma

- 1st movement (I pini di Villa Borghese): mm. 1–53; mm. 119–171; 4th movement (I pini della Via Appia): mm. 47–79

Strauss, Richard

Don Juan, op. 20

- mm. 133–151

Ein Heldenleben, op. 40

- [trumpet I in E flat]: mm. 434–485

Group 2

Piccolo Trumpet Parts

Bach, Johann Sebastian

Magnificat in D Major, BWV 243

- 1st movement (*Magnificat anima mea*): mm. 1–15, 18–31; 7th movement (*Fecit Potentiam*): mm. 13–27

Mass in B Minor, BWV 232

- part 2, no. 14 (*Patrem omnipotentem*): mm. 29–47; part 4, no. 27 (*Dona Nobis Pacem*): mm. 27–86

Weihnachts-Oratorium (Christmas Oratorio), BWV 248

- 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

Mussorgsky, Modest, arr. Maurice Ravel

Pictures at an Exhibition

- 6th movement (*Samuel Goldenberg and Shmuyle*): mm. 9–25

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.

Log in at
www.examinations.rcmusic.ca
to register.

All candidates may verify their examination schedules online three to four weeks after the registration deadline. Examination schedules will not be mailed.

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.

Candidates must provide their own collaborative pianist in order for an examination to proceed.

Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.

Recording devices and cell phones are strictly prohibited in the examination room.

- 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.)

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.

The Special Needs Request Form is available online at www.examinations.rcmusic.ca.

Please note that results will neither be mailed nor provided by telephone.

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

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

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Grades 1–10)	60–69
Insufficient to Pass	50–59

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.

Table of Marks

	Prep– Grade 1	Grades 2–5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10	ARCT in Trumpet Performance
Repertoire	50	50	50	50	40	40	40 (28)	75
List A	25	25	25	25	20	15	10	15
List B	25	25	25	25	20	15	10	15
List C	–	–	–	–	–	10	10	15
List D	–	–	–	–	–	–	10	15
List E	–	–	–	–	–	–	–	15
Orchestral Excerpts	–	–	–	–	10	10	10 (7)	25
Technical Requirements	30	30	30	30	30	30	30 (21)	–
Etudes	20	20	20	16	16	16	16	–
Technical Tests	10	10	10	14	14	14	14	–
Ear Tests	10	10	10	10	10	10	10 (7)	–
Clapback	5	3	2	2	–	–	–	–
Intervals	–	3	3	3	3	3	2	–
Chords	–	–	2	2	2	2	2	–
Cadences	–	–	–	–	2	2	3	–
Playback	5	4	3	3	3	3	3	–
Sight Reading	10	10	10	10	10	10	10 (7)	–
Playing	7	7	7	7	7	7	7	–
Clapping	3	3	3	3	3	3	3	–
TOTALS	100	100	100	100	100	100	100	100

- 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.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the official designation “ARCT” before Convocation.

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.

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.

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).

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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.

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	LED	Alphonse Leduc
AEN	Aeneas Music	MAY	Mayfair Music
ALF	Alfred Publishing Co., Inc.	MEL	Mel Bay Publications
ALK	Alberta Keys Music Publishing	MRA	Musica Rara (Breitkopf & Härtel)
AMP	Associated Music Publishers, Inc.	MRN	Margun Music
ANG	Anglo Music	PET	Edition Peters
AVO	Avondale	PRE	Theodore Presser
B&H	Boosey & Hawkes	RDP	Roger Dean Publishing Co.
BEL	Belwin-Mills (Alfred Publishing Co., Inc.)	RSM	Roy Street Music
BER	Berandol Music	S&B	Stainer & Bell
BIL	G. Billaudot	SCH	G. Schirmer
BIM	Editions BIM	SIM	Simrock
BRP	Brass Press	SMP	Southern Music Company Publications
CHS	Chester Music Ltd.	UNI	Universal Edition
CMC	available from the Canadian Music Centre	WAT	Waterloo Music Co.
CML	Chamber Music Library	WIM	Western International Music
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		

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 I: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

Trumpet Series, 2013 Edition: Trumpet Repertoire. 9 vols. (Preparatory–Level 8) with recordings. Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Trumpet Series, 2013 Edition: Trumpet Etudes. 2 vols. (Preparatory–4; 5–8). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Trumpet Series, 2013 Edition: Trumpet Technique (Preparatory–Level 8). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Trumpet Series, 2013 Edition: Orchestral Excerpts (Levels 8–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback.* 4 vols. (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback.* 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

———. *Rhythmic Tests for Sight Reading.* (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1969.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (Online audio tracks at www.soundadvisedirect.com.) Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations.* London: Faber, 1994.

Hindemith, Paul. *Elementary Training for Musicians.* 2nd ed. London: Schott, 1974.

Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program.* 11 vols. (Levels 1–ARCT) (Book with CD.) Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.

———. *Comprehensive Ear Training: Student Series.* 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

The Royal Conservatory Examinations Official Examination Papers. 15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

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

General Reference Works

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- Donington, Robert. *The Interpretation of Early Music*. New rev. ed. London; Boston: Faber and Faber, 1989.
- Farkas, Philip. *The Art of Musicianship*. Bloomington, Indiana: Musical Publications, 1976.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992. (Available online at www.thecanadianencyclopedia.com.)
- Kamien, Roger. *Music: An Appreciation*. 9th ed. Boston: McGraw-Hill, 2008.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 11th ed. New York: Norton, 2011.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music*. 4th ed. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1993.
- Sadie, Stanley, and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001. (Also available online.)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, Massachusetts: McGraw-Hill, 1998.

Brass Resources

- Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Faber, 1976; Scribner, 1978.
- Brass Anthology: A Collection of Brass Articles Published in The Instrumentalist Magazine from 1946 to 1999*. 10th ed. Northfield, IL: Instrumentalist Publishing Company, 1999.
- Brass Players' Guide*. North Easton, MA: Robert King Music Sales, 2005.
- Farkas, Philip. *The Art of Brass Playing: A Treatise on the Formation and Use of the Brass Player's Embouchure*. Bloomington, IN: Brass Publications; New York: Wind Music, 1962.
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- Fredericksen, Brian. *Arnold Jacobs: Song and Wind*. Ed. John Taylor. Gurnee, IL: Windsong Press, 1996.
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- Hunt, Norman J., and Daniel F. Bachelder. *Guide to Teaching Brass*. 5th ed. Madison, WI: Wm. C. Brown, 1994.
- Johnson, Keith. *Brass Performance and Pedagogy*. Upper Saddle River, NJ: Prentice Hall, 2002.
- Sanborn, Chase. *Brass Tactics*. (Book with CD and DVD.) Toronto, ON: Chase Sanborn, 2003. www.chasesanborn.com.

Trumpet Resources

Trumpet Anthologies

- Beeler, Walter. *Solos for the Trumpet Player*. New York: Schirmer, [n.d.].
- Bullard, Alan. *Party Time: 17 Pieces for Trumpet and Piano*. London: Associated Board of the Royal Schools of Music, 1997.
- Getchell, Robert, ed. *Master Solos, Intermediate Level*. Milwaukee, WI: Hal Leonard, 1976.
- Gunning, Christopher, and Graham Lyons. *The Really Easy Trumpet Book*. London: Faber, 1987.
- Hare, Nicholas, ed. *The Magic Trumpet*. London: Boosey & Hawkes, 1992.
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Trumpet Etudes and Method Books

- Arban, Jean-Baptiste. *Complete Conservatory Method*. Ed. Edwin Franko Goldman and Walter M. Smith. New York: Carl Fischer, 1982, 2005.
- Bordogni, Marco. *Vingt-quatre vocalises*. ed. G. Armand Porret. Paris: Alphonse Leduc, 1951.
- Charlier, Théo. *Trente-six études transcendantes*. Paris: Alphonse Leduc, 1946.
- Clarke, Herbert L. *Characteristic Studies*. New York: Carl Fischer, 1943.
- . *Elementary Studies for Cornet*. New York: Carl Fischer, 1936.
- . *Technical Studies*. New York: Carl Fischer, 1920, 1984.
- Concone, Giuseppe. *Lyrical Studies for Trumpet or Horn*. Transc. John F. Sawyer. Nashville, TN: Brass Press, 1972.
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- Irons, Earl D. *Twenty-seven Groups of Exercises*. San Antonio, TX: Southern Music, 1966.
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- Vacchiano, William. *The Art of Double Tonguing / The Art of Triple Tonguing*. New York: Peters, 1998.
- Williams, Ernst S. *Method for Transposition*. New York: Charles Colin, 1938.
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Trumpet Orchestral Excerpts

- Bach, Johann Sebastian. *Complete Trumpet Repertoire*. Ed. Ludwig Güttler. 3 vols. London: Musica Rara, 1971.
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- Mahler, Gustav. *Orchesterstudien: Trompete*. Frankfurt: Zimmerman, 1984.
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- Sherman, Roger. *The Trumpeter’s Handbook: A Comprehensive Guide to Playing and Teaching the Trumpet*. Athens, OH: Accura Music, 1979.
- Tarr, Edward H. *The Trumpet*. Portland, OR: Amadeus Press, 1988.

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.