

Brass Syllabus

Digital and face-to-face assessment

Qualification specifications
for graded exams from December 2024



Contents

Welcome	3	>
Introduction to Trinity's graded music exams	5	>
Instrument requirements.....	10	>
Policies.....	12	>
Trinity publications	14	>
Tuba scale transpositions	15	>
Lip flexibility exercises	17	>
Brass resources	32	>
Options for digital music grades	34	>
Digital assessment	36	>
Technical work pathway.....	39	>
Repertoire-only pathway	160	>
Face-to-face assessment	172	>

Select the text, number or arrows to jump to section



Charity number England & Wales: 1014792 | **Charity number Scotland:** SC049143
Patron: HRH The Duke of Kent KG | trinitycollege.com

Copyright © 2024 Trinity College London | Published by Trinity College London
Online edition, December 2024



Welcome

Welcome to Trinity College London's Brass syllabus for digital and face-to-face exams, containing details of graded exams for the following instruments:

- ▶ French horn (Grades 1-8)
- ▶ E♭ tenor horn (Grades 1-8)
- ▶ Trumpet/Cornet/Flugelhorn (Initial-Grade 8)
- ▶ E♭ soprano cornet (Grades 6-8)
- ▶ Euphonium/Baritone (Initial-Grade 8)
- ▶ Trombone (Initial-Grade 8)
- ▶ Bass trombone (Grades 6-8)
- ▶ Tuba/E♭ bass/B♭ bass (Grades 1-8)

It offers the choice and flexibility to allow brass players to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

We hope you enjoy exploring the music on offer in this syllabus and we wish you every success in your exams and in your wider music-making.

Brass from 2024

Build authentic skills

Our performance-grounded technical work is specifically designed to develop the skills that are specific to your instrument. A combination of unique lip flexibility and performance-led exercises, along with orchestral and brass band extracts, develop essential and authentic brass skills and techniques progressively through the grades.

Explore diverse repertoire

Discover pieces across a variety of styles and genres, from orchestral to jazz to brass band, all of which showcase the wide range of styles available to brass players.

Benefit from industry expertise

The syllabus and supporting books have been created in consultation with prominent brass players. Access videos and articles produced in collaboration with leading musicians, and join us online and on social media to find out when new resources are available.

Flexible syllabus

Take the exam your way, in-person or digitally. Digital exam candidates can play three pieces and technical work or choose the Repertoire-only pathway and perform four repertoire pieces.

Perform your own composition in all exams and, for selected instruments, play duets up to Grade 3.

About Trinity College London

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Keep up to date

Please check trinitycollege.com/brass to make sure you are using the current version of the syllabus and for the latest information about our Brass exams.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent impressions of the syllabus.

What's changed?

This syllabus features the following changes from the 2019-2024 syllabus:

- ▶ New repertoire options at all levels for French horn, trumpet and trombone
- ▶ Minor revisions to technical work requirements at Grades 6-8 (digital and face-to-face)
- ▶ Updated musical knowledge parameters, providing increased detail
- ▶ New syllabus format contains full requirements for both face-to-face and digital exams (Technical work pathway and Repertoire-only pathway)
- ▶ Repertoire lists now available separately at trinitycollege.com/brass – all repertoire from the 2019-2024 syllabus is retained, and the 2019 graded trumpet books remain valid

Introduction to Trinity's graded music exams

Objective of the qualifications

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess performance and technical ability through practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

Who the qualifications are for

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn.

Assessment and marking

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria in the Marking section.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

Duration of study (total qualification time)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

Recognition and UCAS points

Trinity College London is an international awarding organisation regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS points

Pass **8** | Merit **10** | Distinction **12**

Grade 7

UCAS points

Pass **12** | Merit **14** | Distinction **16**

Grade 8

UCAS points

Pass **18** | Merit **24** | Distinction **30**

Where the qualifications could lead

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ Employment opportunities in music and the creative arts

How to enter for an exam

Face-to-face exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/private-music-exam-visits.

For digital exams, details are available at trinitycollege.com/worldwide.

Trinity qualifications that complement the brass qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates.

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com.

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners in developing their understanding of the technical language of music, and are available both as paper-based and digital exams. No theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory.

Other qualifications offered by Trinity

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess professional skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas.

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME.

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at trinitycollege.com/musical-development.

We also offer:

- ▮ Graded, certificate and diploma qualifications in drama-related subjects
- ▮ English language qualifications
- ▮ Teaching English qualifications
- ▮ Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com.

Trinity music qualifications

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Teaching	Music Performance in Choirs	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates ²
7	7	FTCL ¹								
6	6	LTCL		LMusTCL ¹	LTCL					
5										
4	4/5	ATCL		AMusTCL ¹	ATCL					
					Certificate for Music Educators (CME)					
3	4	Grade 8	Grade 8	Grade 8					Level 3	Advanced
		Grade 7	Grade 7	Grade 7						
		Grade 6	Grade 6	Grade 6						
2	3	Grade 5	Grade 5	Grade 5					Level 2	Intermediate
		Grade 4	Grade 4	Grade 4						
1	2	Grade 3	Grade 3	Grade 3					Level 1	Foundation
		Grade 2	Grade 2	Grade 2		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			Initial	Initial	Initial	Entry 3	
Entry Level 2						Pre-Initial		Pre-Initial	Entry 2	
Entry Level 1									Entry 1	

* Regulated Qualifications Framework ** European Qualifications Framework

¹ Available only as in-person exams

² Available only as in-person exams and not EQF or RQF regulated

Regulated titles and qualification numbers for graded music exams

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Instrument requirements

French horn

- Mini horns/kinder horns are accepted, provided that the instrument can fulfill the demands of the repertoire being played (eg range, dynamics, tone colour).

Trumpet/cornet/flugelhorn

- The trumpet/cornet/flugelhorn syllabus strands are designed for B \flat instruments.
- From Grade 3, trumpet, cornet and flugelhorn candidates may offer one piece on a related instrument. However, technical work and supporting tests must be performed on the instrument for which the entry was made.
- For trumpet exams, Grade 6-8 technical work and transposed sight reading must be played on a B \flat trumpet.

E \flat soprano cornet

- Candidates may also choose pieces from the E \flat tenor horn repertoire list for the same grade.

E \flat tenor horn

- At Grades 6-8, candidates may also choose pieces from the E \flat soprano cornet repertoire list for the same grade.

Euphonium/baritone and trombone

- The euphonium/baritone and trombone syllabus strands are designed for players reading either treble or bass clef.
- Pieces may be read in treble or bass clef. Where the music is not published in the appropriate clef, a transposed version may be used.
- Technical work may be presented in treble or bass clef.
- Candidates may request sight reading in either treble or bass clef.
- Alto trombone/pBone Mini is accepted for exam by prior approval and at Initial to Grade 3 only. The proposed clef and transposition must be stated.

Bass trombone

- The bass trombone syllabus is playable on a single trigger instrument at Grades 6 and 7, but at Grade 8 much of the repertoire and technical work includes low B naturals, where a double trigger instrument may be necessary.
- Candidates may substitute the group B piece with a piece from group B of the trombone repertoire list for the same grade.

Tuba/E \flat bass/B \flat bass

- This syllabus strand is designed for tuba players reading in bass clef, or for E \flat and B \flat bass players reading in treble clef.
- The repertoire up to Grade 5 has been chosen so that it is playable on a three-valve E \flat tuba, four-valve F tuba, three-valve B \flat tuba or four-valve C tuba.
- From Grade 6, it may be necessary to use a four (or more) valved instrument to facilitate the low range demands of the repertoire.

- ▶ Pieces may be read in treble or bass clef. Where the music is not published in the appropriate clef, a transposed version may be used.
- ▶ Pieces may be selected from the euphonium repertoire list for the same grade where appropriate.
- ▶ Technical work may be presented in treble or bass clef.
- ▶ B♭, F and C tuba players should refer to the [Tuba scale transposition](#) table.
- ▶ Candidates may request sight reading in either treble or bass clef.

Plastic instruments

- ▶ Plastic instruments may be used at all grades. However, please note that examiners use Trinity's standard assessment criteria, and it is the candidate's responsibility to ensure that their instrument is capable of achieving the full range of tonal colour and dynamics expected for the grade.

Policies

Safeguarding and child protection

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

Equal opportunities

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

Reasonable adjustment

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com.

Data protection

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

Customer service

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service.

Quality assurance

Please note that for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films face-to-face exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

Release of exam results

Full details of the timeframe for release of exam results can be found at trinitycollege.com/music-results. Any exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

Malpractice

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Results review and appeals procedure

Anyone who wishes to question their exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Trinity publications

The following Trinity publications support this syllabus. All are available from trinitycollege.com/online-store or from your local music shop.

Visit trinitycollege.com/shop-ebooks to explore our range of downloadable digital publications.

Trumpet, Cornet & Flugelhorn Exam Pieces from 2019

Initial	TCL 018182
Grade 1	TCL 018199
Grade 2	TCL 018205
Grade 3	TCL 018212
Grade 4	TCL 018229
Grade 5	TCL 018236
Grade 6	TCL018922
Grade 7	TCL 018939
Grade 8	TCL 018946

Additional repertoire

Trumpet All Sorts Grades 1-3	TCL 011572
------------------------------	------------

Scales, Arpeggios & Exercises from 2015

Treble Clef Scales, Arpeggios & Exercises Grades 1-8	TCL 013354
Bass Clef Scales, Arpeggios & Exercises Grades 1-8	TCL013361
French Horn Scales, Arpeggios & Exercises Grade 1-8	TCL013378
Trombone Scales, Arpeggios & Exercises Grade 1-8	TCL013385

Sound at Sight (sample sight reading tests)

Sound at Sight French Horn Grades 1-8	TCL008527
Sound at Sight Trumpet Grades 1-8	TCL011565
Sound at Sight Bass Clef Brass Grades 1-8	TCL006998

Specimen Aural Tests from 2017

Book 1: Initial-Grade 5	TCL 015808
Book 2: Grades 6-8	TCL 015815

Theory of Music Workbooks

Introducing Theory of Music	TCL 024107
Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

Tuba scale transpositions

The following table lists technical work keys for tuba.

E♭ tuba bass clef	E♭ bass, B♭ bass treble clef	B♭ tuba bass clef	F tuba bass clef	C tuba bass clef
Grade 1				
E♭	C	B♭	F	C
Cm	Am	Gm	Dm	Am
Grade 2				
F	D	C	G	D
D♭	B♭	A♭	E♭	B♭
Fm	Dm	Cm	Gm	Dm
Grade 3				
G	E	D	A	E
G♭	E♭	D♭	A♭	E♭
E♭m	Cm	B♭m	Fm	Cm
Em	C♯m	Bm	F♯m	C♯m
Whole-tone E♭	Whole-tone C	Whole-tone B♭	Whole-tone F	Whole-tone C
Grade 4				
A♭	F	E♭	B♭	F
C	A	G	D	A
A♭m	Fm	E♭m	B♭m	Fm
Am	F♯m	Em	Bm	F♯m
Whole-tone A♭	Whole-tone F	Whole-tone E♭	Whole-tone B♭	Whole-tone F
Chrom E♭	Chrom C	Chrom B♭	Chrom F	Chrom C
Grade 5				
B♭	G	F	C	G
B♭m	Gm	Fm	Cm	Gm
B	A♭	G♭	D♭	A♭
Dm	Bm	Am	Em	Bm
Gm	Em	Dm	Am	Em
Whole-tone B♭	Whole-tone G	Whole-tone F	Whole-tone C	Whole-tone G
Chrom B♭	Chrom G	Chrom F	Chrom C	Chrom G
Dom 7th key B♭	Dom 7th key G	Dom 7th key F	Dom 7th key C	Dom 7th key G

E♭ tuba bass clef	E♭ bass, B♭ bass treble clef	B♭ tuba bass clef	F tuba bass clef	C tuba bass clef
Grade 6				
C TC	A TC	G TC	D TC	A TC
B TC	A♭ TC	F♯ TC	C♯ TC	A♭ TC
Cm TC	Am TC	Gm TC	Dm TC	Am TC
Bm TC	G♯m TC	F♯m TC	C♯m TC	G♯m TC
Chrom C	Chrom A	Chrom G	Chrom D	Chrom A
Whole-tone B	Whole-tone A♭	Whole-tone F♯	Whole-tone C♯	Whole-tone A♭
Dom 7th key E	Dom 7th key D♭	Dom 7th key B	Dom 7th key F♯	Dom 7th key D♭
Dim 7th C	Dim 7th A	Dim 7th G	Dim 7th D	Dim 7th A
Aug arp C	Aug arp A	Aug arp G	Aug arp D	Aug arp A
Grade 7				
D TC	B TC	A TC	E TC	B TC
D♭ TC	B♭ TC	A♭ TC	E♭ TC	B♭ TC
Dm TC	Bm TC	Am TC	Em TC	Bm TC
C♯m TC	B♭m TC	G♯m TC	E♭m TC	B♭m TC
Chrom D	Chrom B	Chrom A	Chrom E	Chrom B
Whole-tone D	Whole-tone B	Whole-tone A	Whole-tone E	Whole-tone B
Whole-tone D♭	Whole-tone B♭	Whole-tone A♭	Whole-tone E♭	Whole-tone B♭
Dom 7th key G	Dom 7th key E	Dom 7th key D	Dom 7th key A	Dom 7th key E
Dom 7th key G♭/F♯	Dom 7th key E♭	Dom 7th key D♭/C♯	Dom 7th key A♭	Dom 7th key E♭
Dim 7th D	Dim 7th B	Dim 7th A	Dim 7th E	Dim 7th B
Dim 7th D♭/C♯	Dim 7th B♭	Dim 7th A♭	Dim 7th E♭	Dim 7th B♭
Aug arp D	Aug arp B	Aug arp A	Aug arp E	Aug arp B
Aug arp D♭/C♯	Aug arp B♭	Aug arp A♭	Aug arp E♭	Aug arp B♭
Grade 8				
E♭ TC	C TC	B♭ TC	F TC	C TC
A TC	F♯ TC	E TC	B TC	F♯ TC
E♭m TC	Cm TC	B♭m TC	Fm TC	Cm TC
Am TC	F♯m TC	Em TC	Bm TC	F♯m TC
Chrom E	Chrom C♯	Chrom B	Chrom F♯	Chrom C♯
Whole-tone E♭	Whole-tone C	Whole-tone B♭	Whole-tone F	Whole-tone C
Whole-tone A	Whole-tone F♯	Whole-tone E	Whole-tone B	Whole-tone F♯
Dom 7th key A♭	Dom 7th key F	Dom 7th key E♭	Dom 7th key B♭	Dom 7th key F
Dom 7th key D	Dom 7th key B	Dom 7th key A	Dom 7th key E	Dom 7th key B
Dim 7th E♭	Dim 7th C	Dim 7th B♭	Dim 7th F	Dim 7th C
Dim 7th A	Dim 7th F♯	Dim 7th E	Dim 7th B	Dim 7th F♯
Aug arp E♭	Aug arp C	Aug arp B♭	Aug arp F	Aug arp C
Aug arp A	Aug arp F♯	Aug arp E	Aug arp B	Aug arp F♯

Lip flexibility exercises

French horn

Grade 1

F horn – descending ♩ = 86

open , 2nd ,

1st , 1st and 2nd

or

B♭ horn – descending ♩ = 86

open , 2nd ,

1st , 1st and 2nd

Grade 2

F horn – descending ♩ = 92

open , 2nd ,

1st , 1st and 2nd

or

B♭ horn – descending ♩ = 92

open , 2nd ,

1st , 1st and 2nd

Grade 3

F horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

This musical exercise is for the F horn in 2/4 time, with a tempo of ♩ = 92. It consists of two staves. The first staff shows a descending eighth-note scale starting on C4, marked 'open', followed by an ascending eighth-note scale marked '2nd'. The second staff shows a descending eighth-note scale starting on B3, marked '1st', followed by an ascending eighth-note scale marked '1st and 2nd'. Both staves end with a whole note chord.

or

B♭ horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

This musical exercise is for the B♭ horn in 2/4 time, with a tempo of ♩ = 92. It consists of two staves. The first staff shows a descending eighth-note scale starting on B3, marked 'open', followed by an ascending eighth-note scale marked '2nd'. The second staff shows a descending eighth-note scale starting on A3, marked '1st', followed by an ascending eighth-note scale marked '1st and 2nd'. Both staves end with a whole note chord.

Grade 4

F horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

This musical exercise is for the F horn in 4/4 time, with a tempo of ♩ = 92. It consists of two staves. The first staff shows a descending eighth-note scale starting on C4, marked 'open', followed by an ascending eighth-note scale marked '2nd'. The second staff shows a descending eighth-note scale starting on B3, marked '1st', followed by an ascending eighth-note scale marked '1st and 2nd'. Both staves end with a whole note chord.

or

B♭ horn – descending ♩ = 92

open, 2nd

1st, 1st and 2nd

This musical exercise is for the B♭ horn in 4/4 time, with a tempo of ♩ = 92. It consists of two staves. The first staff shows a descending eighth-note scale starting on B3, marked 'open', followed by an ascending eighth-note scale marked '2nd'. The second staff shows a descending eighth-note scale starting on A3, marked '1st', followed by an ascending eighth-note scale marked '1st and 2nd'. Both staves end with a whole note chord.

Grade 5

F horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

or

B♭ horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 6

F horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

or

B♭ horn – descending ♩ = 120



Repeat using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 7

F horn – descending ♩ = 80



Repeat using the following valve combinations: 1st – 1st and 2nd – 2nd and 3rd (no 2nd valve)

or

B♭ horn – descending ♩ = 75



Repeat using the following valve combinations: 1st – 1st and 2nd – 2nd and 3rd (no 2nd valve)

Grade 8

F horn – descending ♩ = 80

open

Repeat using the following valve combinations: 1st – 1st and 2nd – 2nd and 3rd (no 2nd valve)

or

B♭ horn – descending ♩ = 80

open

Repeat using the following valve combinations: 1st – 1st and 2nd – 2nd and 3rd (no 2nd valve)

Treble clef

Grade 1

♩ = 86

open breathe* 2nd breathe

1st breathe 1st and 2nd

*the breath is part of the test

Grade 2

♩ = 86

open breathe* 2nd breathe 1st

breathe 1st and 2nd

*the breath is part of the test

Grade 3

♩ = 100

1st and 2nd breathe* 1st breathe

2nd breathe open

*the breath is part of the test

Grade 4

♩ = 100

1st and 2nd 1st

2nd

open

Grade 5

♩ = 116

open *

*(breath only for tuba)

Repeat (descending) using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 6

♩ = 144

open play three times (twice for tuba)

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st and 3rd

Grade 7

♩ = 85

Musical notation for Grade 7 exercise in 4/4 time. The piece starts with a whole note 'open' (C4). It then proceeds with a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A flat sign (b) is placed above the G4 note. The piece ends with a double bar line.

Repeat (descending) using the following valve combinations: 1st – 1st and 2nd – 1st and 3rd

Tuba only:

♩ = 86

Musical notation for Tuba only Grade 7 exercise in 6/8 time. The piece starts with a whole note 'open' (C4). It then proceeds with a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A flat sign (b) is placed above the G4 note. The piece ends with a double bar line.

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Grade 8

♩ = 85

Musical notation for Grade 8 exercise in 4/4 time. The piece starts with a whole note 'open' (C4). It then proceeds with a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A flat sign (b) is placed above the G4 note. This is followed by a series of sixteenth notes: C5, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line. Valve markings '01' are placed above the final two notes of the sixteenth note run.

Repeat (descending) using the following valve combinations: 2nd (1st and 2nd) – 1st (open) – 2nd and 3rd (1st)

Tuba only:

♩ = 72

Musical notation for Tuba only Grade 8 exercise in 3/2 time. The piece starts with a whole note 'open' (C4). It then proceeds with a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A flat sign (b) is placed above the G4 note. The piece ends with a double bar line.

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Bass clef – Euphonium, baritone

Grade 1

♩ = 86

open breathe* 2nd breathe

1st breathe 1st and 2nd

*the breath is part of the test

Grade 2

♩ = 86

open breathe* 2nd breathe 1st

breathe 1st and 2nd

*the breath is part of the test

Grade 3

♩ = 100

1st and 2nd breathe* 1st breathe

2nd breathe open

*the breath is part of the test

Grade 4

♩ = 100

Grade 5

♩ = 116

Repeat (descending) using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 6

♩ = 144

play three times

Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st and 3rd

Grade 7

♩ = 85

Repeat (descending) using the following valve combinations: 1st – 1st and 2nd – 1st and 3rd

Grade 8

♩ = 85

Repeat (descending) using the following valve combinations: 2nd (1st and 2nd) – 1st (open) – 2nd and 3rd (1st)

Bass clef – Tuba

Grade 1

♩ = 86

open breathe* 2nd breathe

1st breathe 1st and 2nd

The first system consists of two staves of music in bass clef, 4/4 time. The first staff has a tempo marking of ♩ = 86. It contains two measures of music, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure. The second staff continues with two measures, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure.

*the breath is part of the test

Grade 2

♩ = 86

open breathe* 2nd breathe 1st

1st and 2nd breathe 1st and 2nd

The first system consists of two staves of music in bass clef, 4/4 time. The first staff has a tempo marking of ♩ = 86. It contains two measures of music, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure. The second staff continues with two measures, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure.

*the breath is part of the test

Grade 3

♩ = 100

1st and 2nd breathe* 1st breathe

2nd breathe open

The first system consists of two staves of music in bass clef, 2/4 time. The first staff has a tempo marking of ♩ = 100. It contains two measures of music, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure. The second staff continues with two measures, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure.

*the breath is part of the test

Grade 4

♩ = 100

1st and 2nd 1st

2nd

open

The first system consists of three staves of music in bass clef, common time. The first staff has a tempo marking of ♩ = 100. It contains two measures of music, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure. The second staff continues with two measures, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure. The third staff continues with two measures, each with a slur over a half-note pair (Bb2, Bb3) and a breath mark above the first measure.



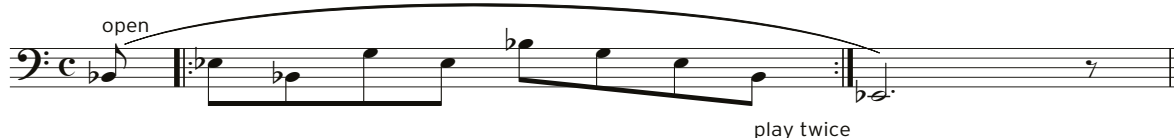
Grade 5

♩ = 116
open

Repeat (descending) using the following valve combinations: 2nd – 1st – 1st and 2nd

Grade 6

♩ = 144



Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st and 3rd

Grade 7

♩ = 86



Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Grade 8

♩ = 72



Repeat (descending) using the following valve combinations: 1st – 2nd and 3rd – 1st, 2nd and 3rd

Treble clef – Trombone

Grade 1

♩ = 86

breathes* breathe

slide 1 slide 2

breathe

slide 3 slide 4

The first system consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a whole note G4 with a slur underneath labeled 'slide 1'. The second measure has a whole note A4 with a slur underneath labeled 'slide 2'. Above the first measure is the instruction 'breathes*' and above the second measure is 'breathe'. The second system also has a treble clef and a 4/4 time signature. It contains two measures. The first measure has a whole note G4 with a slur underneath labeled 'slide 3'. The second measure has a whole note A4 with a slur underneath labeled 'slide 4'. Above the first measure is the instruction 'breathe'.

*the breath is part of the test

Grade 2

♩ = 86

breathes* breathe

slide 1 slide 2 slide 3

breathe

slide 4

The first system consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a whole note G4 with a slur underneath labeled 'slide 1'. The second measure has a whole note A4 with a slur underneath labeled 'slide 2'. Above the first measure is the instruction 'breathes*' and above the second measure is 'breathe'. The second system also has a treble clef and a 4/4 time signature. It contains two measures. The first measure has a whole note G4 with a slur underneath labeled 'slide 4'. Above the first measure is the instruction 'breathe'.

*the breath is part of the test

Grade 3

♩ = 100

breathes* breathe

slide 4 slide 3

breathe

slide 2 slide 1

The first system consists of two staves. The first staff has a treble clef and a 2/4 time signature. It contains two measures of music. The first measure has a whole note G4 with a slur underneath labeled 'slide 4'. The second measure has a whole note A4 with a slur underneath labeled 'slide 3'. Above the first measure is the instruction 'breathes*' and above the second measure is 'breathe'. The second system also has a treble clef and a 2/4 time signature. It contains two measures. The first measure has a whole note G4 with a slur underneath labeled 'slide 2'. The second measure has a whole note A4 with a slur underneath labeled 'slide 1'. Above the first measure is the instruction 'breathe'.

*the breath is part of the test

Grade 4

♩ = 100

slide 4

slide 3

slide 2

slide 1

Grade 5

♩ = 116

slide 1

Repeat (descending) using the following slide positions: 2nd – 3rd – 4th

Grade 6

♩ = 144

slide 1

play three times

Repeat (descending) using the following slide positions: 3rd – 5th – 6th

Grade 7

♩ = 86

slide 1

Repeat (descending) using the following slide positions: 3rd – 5th – 7th

Grade 8

♩ = 72

slide 1

Repeat (descending) using the following slide positions: 3rd – 5th – 7th

Bass clef – Trombone

Grade 1

♩ = 86

The Grade 1 exercise consists of two staves of music in 4/4 time. The first staff contains two measures: the first measure is labeled 'slide 1' and the second is labeled 'slide 2'. Both measures feature a half-note melody with a slur over the notes and a 'breathe*' instruction above the second measure. The second staff also contains two measures: the first is labeled 'slide 3' and the second is labeled 'slide 4'. The second measure of the second staff has a slur over the notes and a 'breathe' instruction above it.

*the breath is part of the test

Grade 2

♩ = 86

The Grade 2 exercise consists of two staves of music in 4/4 time. The first staff contains three measures: the first is labeled 'slide 1', the second is labeled 'slide 2', and the third is labeled 'slide 3'. The second and third measures have a slur over the notes and a 'breathe*' instruction above them. The second staff contains one measure labeled 'slide 4' with a slur over the notes and a 'breathe' instruction above it.

*the breath is part of the test

Grade 3

♩ = 100

The Grade 3 exercise consists of two staves of music in 2/4 time. The first staff contains two measures: the first is labeled 'slide 4' and the second is labeled 'slide 3'. Both measures have a slur over the notes and a 'breathe*' instruction above them. The second staff contains two measures: the first is labeled 'slide 2' and the second is labeled 'slide 1'. Both measures have a slur over the notes and a 'breathe' instruction above them.

*the breath forms part of the test

Grade 4

♩ = 100

slide 4

slide 3

slide 2

slide 1

Grade 5

♩ = 116

slide 1

Repeat (descending) using the following slide positions: 2nd – 3rd – 4th

Grade 6

♩ = 144

slide 1

play three times

Repeat (descending) using the following slide positions: 3rd – 5th – 6th

Grade 7

♩ = 86

Repeat (descending) using the following slide positions: 3rd – 5th – 7th

Grade 8

$\text{♩} = 72$

slide 1

Repeat (descending) using the following slide positions: 3rd – 5th – 7th

E_b Soprano Cornet and Bass Trombone

Lip flexibility exercises can be downloaded from trinitycollege.com/brass-resources.

Brass resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/brass-resources.

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- ▮ Pieces, performance and technique
- ▮ Technical work
- ▮ Supporting tests

For further help, please contact your local representative. Contact details are listed at trinitycollege.com/worldwide.

Facebook

 /TrinityCollegeLondon

X

 /TrinityC_L

YouTube

 /TrinityVideoChannel

A man in a blue shirt is playing a trumpet. The image is overlaid with a dark purple gradient.

Digital assessment

Continue to **learn more** →

A group of students is playing instruments, including a trumpet and a trombone. The image is overlaid with a dark purple gradient.

Face-to-face assessment

Continue to **learn more** →

Options for digital music grades

Choose between two pathways:

► Technical work pathway

Perform three repertoire pieces, as well as technical work, and receive a mark for the overall performance (read this [blog post](#) by our Director of Music for further details).



Play three pieces
(66 marks)



Technical work
(14 marks)



Overall performance criteria
(20 marks)



The maximum marks for each component add together to make a total of 100 marks

► Repertoire-only pathway

Perform four pieces of repertoire.

The exam entry process is exactly the same. Simply select Technical work or Repertoire-only pathway.



Play four pieces



Each piece is marked out of **25**
to make a total of **100** marks

I know which pathway I want to take

Take me to Technical work pathway →

Take me to Repertoire-only pathway →

Contents

Technical work pathway

Structure and mark scheme	39	>
Learning outcomes and assessment criteria.....	40	>
Pieces.....	42	>
Technical work.....	46	>

French Horn


Grade 1.....	48	>
Grade 2	49	>
Grade 3	50	>
Grade 4	51	>
Grade 5	53	>
Grade 6	55	>
Grade 7	57	>
Grade 8	59	>

E♭ Tenor Horn

Grade 1.....	61	>
Grade 2	62	>
Grade 3	63	>
Grade 4	64	>
Grade 5	66	>
Grade 6	68	>
Grade 7	70	>
Grade 8	72	>

Trumpet/Cornet/Flugelhorn

Initial	74	>
Grade 1.....	75	>
Grade 2.....	76	>
Grade 3.....	77	>
Grade 4.....	78	>
Grade 5.....	80	>
Grade 6.....	82	>
Grade 7.....	84	>
Grade 8.....	86	>

Select arrows to jump to section 

Contents

E♭ Soprano Cornet

Grade 6	88	>
Grade 7	90	>
Grade 8	92	>

Euphonium/Baritone


Initial	94	>
Grade 1.....	95	>
Grade 2.....	96	>
Grade 3.....	98	>
Grade 4.....	100	>
Grade 5.....	102	>
Grade 6.....	104	>
Grade 7.....	106	>
Grade 8.....	108	>

Trombone

Initial	110	>
Grade 1.....	111	>
Grade 2.....	112	>
Grade 3.....	114	>
Grade 4.....	116	>
Grade 5.....	118	>
Grade 6.....	120	>
Grade 7.....	122	>
Grade 8.....	124	>

Bass Trombone

Grade 6	126	>
Grade 7	128	>
Grade 8	130	>

Select arrows to jump to section 


Contents

Tuba/E♭ Bass/B♭ Bass

Grade 1	132	>
Grade 2	133	>
Grade 3	135	>
Grade 4	137	>
Grade 5	139	>
Grade 6	141	>
Grade 7	144	>
Grade 8	147	>
Filming your exam.....	150	>
Submitting your exam for assessment	152	>
Marking	153	>

Repertoire-only pathway

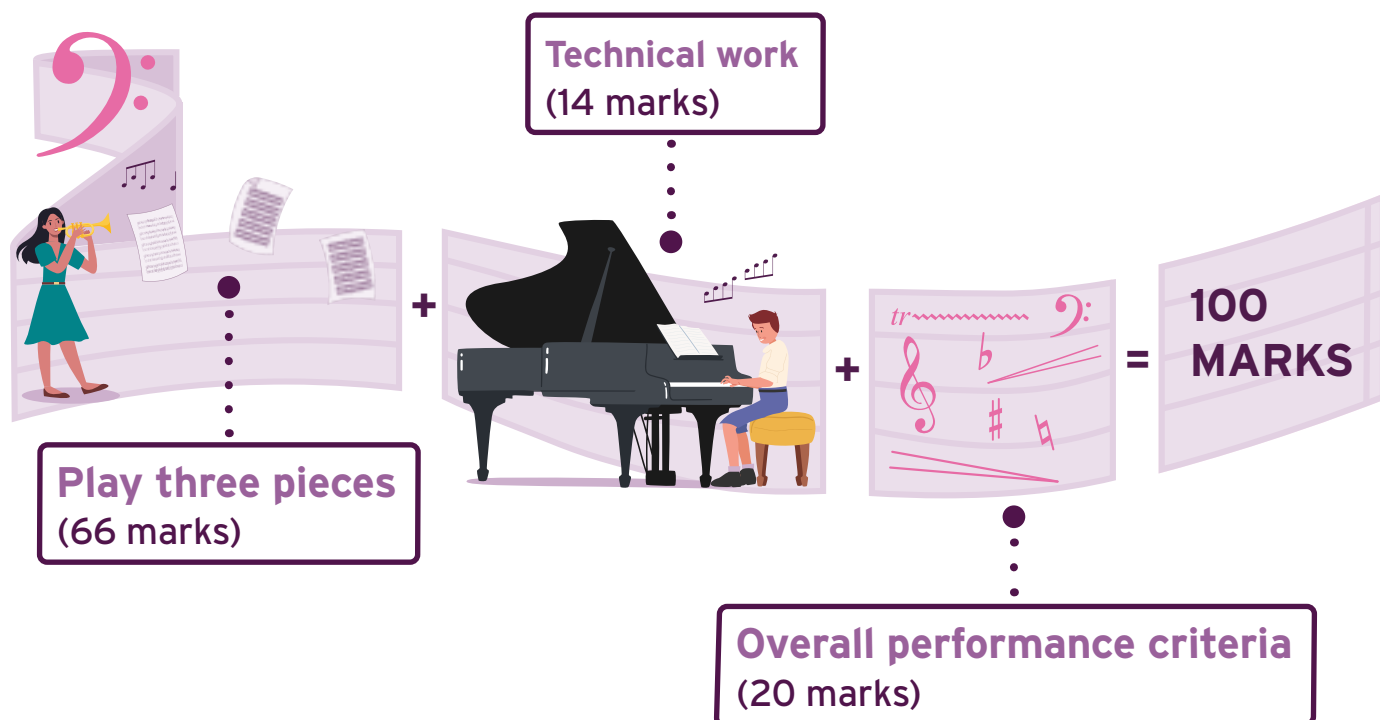
Structure and mark scheme	160	>
Learning outcomes and assessment criteria.....	161	>
Pieces.....	162	>
Filming your exam.....	166	>
Submitting your exam for assessment	168	>
Marking	169	>

Select arrows to jump to section 

Structure and mark scheme

Technical work pathway

Perform three pieces from the repertoire list and technical work, and receive a mark for the overall performance.



Technical work pathway	Maximum marks
Piece 1	22
Piece 2	22
Piece 3	22
Technical work	14
Overall performance	20
Total	100

Programme order

- ▶ Your pieces should be performed in the same order as they are listed on the upload form.
- ▶ Your technical work can be played before, after or between pieces, but must be played as one complete unit.

Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Support their intentions in musical performance
 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command
 2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context
 3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance
 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command
 2.2 Demonstrate technical control across the full compass of the instrument within set tasks

3.1 Recognise and respond to musical features in a practical context
 3.2 Demonstrate musical and stylistic awareness

Pieces

Choosing pieces

Candidates play **three** pieces, selected from the current repertoire list for their instrument available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces chosen from group A, and one unaccompanied piece chosen from group B.
- ▶ At Initial to Grade 3, one of the group A pieces may be a duet (French horn, trumpet, cornet, flugelhorn, euphonium, baritone and trombone only).
- ▶ Candidates may perform their own composition in place of one of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece).

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

Accompaniments and page turns

- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Other than for duets (see below), accompaniments on instruments other than piano must be approved in advance by Trinity. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ The accompanist does not need to be in shot during the filming of the performance.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.

- ▶ Candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- ▶ Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

Duets

- ▶ French Horn, Trumpet, Cornet, Flugelhorn, Euphonium, Baritone and Trombone candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a brass instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation:

- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If you are not playing from a Trinity graded music exam book, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Use of gradual dynamic changes ▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work

Parameters and examples of compositional techniques for own compositions (continued)

Grade	Duration	Examples of compositional techniques
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at trinitycollege.com/online-store or your local music shop. Visit trinitycollege.com/shop-ebooks to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work

Requirements

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

Initial

- ▶ Trumpet, cornet, flugelhorn, euphonium and baritone players perform a short exercise comprising a major scale (to the 5th), a triad and a lip slur.
- ▶ Trombonists perform two short exercises containing a triad, a lip slur and a chromatic scale.
- ▶ Initial exercises can be played from memory or using the music.

Grades 1-5

All candidates begin the technical work section by performing a lip flexibility exercise. They then choose one of the following options:

- ▶ Scales & arpeggios
- ▶ Exercises

Grades 6-8

All candidates begin the technical work section by performing a lip flexibility exercise. They then choose one of the following options:

- ▶ Scales & arpeggios
- ▶ Orchestral or brass band extracts

The use of metronomes or other timekeeping assistance is not allowed.

Lip flexibility exercises

- ▶ All candidates at Grades 1-8 are required to perform a lip flexibility exercise. These exercises promote healthy warm-up technique, and are intended to encourage the development of systematic breathing, smooth and well-supported slurs, and a focused, even tone.
- ▶ Lip flexibility exercises must be played from memory.
- ▶ For further details see [Lip flexibility exercises](#).

Scales & arpeggios

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.
- ▶ Candidates select and perform one of two defined groups of scales and arpeggios (set A or set B).
- ▶ All scales and arpeggios are to be performed ascending then descending.
- ▶ All scales and arpeggios must be played from memory.
- ▶ A breath may be taken at the top of the scale/arpeggio.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.
- ▶ At Grades 1-5, candidates should play the scale followed immediately by the arpeggio.

- ▶ At Grades 6-8, candidates should play the major scale and major arpeggio in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- ▶ Trombone and bass trombone: while a *legato* tongue (smooth tongue) is accepted up to Grade 7, at Grade 8 the development of a specific 'slurred' tonguing style that mimics valve slurring is expected.
- ▶ Full details of scale patterns are given in the *Scales, Arpeggios & Exercises* books, although please note that minor changes have been made to the scales requirements in this syllabus.
- ▶ Articulation patterns for scales and arpeggios are available free from our website.

Exercises

- ▶ Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance, such as tonguing, breath control, finger/slide technique, mixed articulation, dynamics and wide leaps. Keys of the exercises match the scales and arpeggios requirements for the grade.
- ▶ Candidates choose and perform two exercises (selected from different groups).
- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in Trinity's *Scales, Arpeggios & Exercises* books.

Orchestral/brass band extracts

- ▶ At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral and brass band works.
- ▶ Candidates choose and perform two extracts.
- ▶ Extracts may be played either from memory or using the music.
- ▶ Trumpet candidates must play all exercises on a B \flat trumpet, transposing as required. Parts written out in the transposed key are not allowed.
- ▶ Extracts must relate to the instrument entered (eg trumpet candidates must perform trumpet extracts rather than cornet extracts).

Performing from memory

- ▶ Lip flexibility exercise: Before you perform your lip flexibility exercise, you must close your music and remove it from your music stand.
- ▶ Scales & arpeggios: These must be played from memory. You may use a list of the technical work items you are performing, but no information other than their titles, articulation and dynamics should be written here. You must hold this list up to the camera before placing it on the music stand.
- ▶ It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- ▶ Exercises/orchestral extracts/brass band extracts: Music may be used.
- ▶ Technical exercise(s) (Initial): Music may be used.

French Horn | Grade 1

Candidates prepare section 1 and **either** section 2 **or** section 3.

All requirements are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 1 *or* B \flat horn Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – All requirements should be performed.

C major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
A minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)				

Or

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Play! 1b. Threesy-peasy	for finger technique
--------------------------------------	----------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

French Horn | Grade 2

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 2 **or** B \flat horn Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

D major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
B minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

B \flat major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 50-66
B minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Hand-bell Peal 1b. Calypso and So	for finger technique
--	----------------------

Group 2

2a. Lolloping 2b. Sneakers	for articulation
-------------------------------	------------------

Group 3

3a. Eastern Promise 3b. Jumper	for breath control or rhythm
-----------------------------------	------------------------------

French Horn | Grade 3

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 3 *or* B \flat horn Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

E \flat major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
C minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			slurred	
Whole-tone scale starting on C			tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

G (lower octave) major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 54-72
D minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			tongued	
Whole-tone scale starting on C			slurred	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Rock!	for finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Balloon Ride	for breath control
3b. The Sleepwalking Robot	

French Horn | Grade 4

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *French Horn Scales, Arpeggios & Exercises* from 2015.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 4 or B \flat horn Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

F major scale and arpeggio	two octaves	<i>mf</i>	tongued	♩ = 60-104
E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave		slurred	
Whole-tone scale starting on F	two octaves		tongued	
Chromatic scale starting on C	one octave		slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

E major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 60-104
F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		tongued	
Whole-tone scale starting on F	two octaves		slurred	
Chromatic scale starting on C	one octave		tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Rescue Squad 1b. Bob-tail Bob	for finger technique
--------------------------------------	----------------------

Group 2

2a. Let in Latin 2b. After the Battle	for articulation
--	------------------

Group 3

3a. Jigsaw Peace 3b. Sliding Down the Banister	for breath control
---	--------------------

French Horn | Grade 5

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 5 or B \flat horn Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios set A (from memory) – All requirements should be performed.

G major scale and arpeggio	two octaves	<i>f</i>	tongued	♩ = 66-112
E \flat minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)		<i>p</i>	tongued	
C \sharp minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	slurred	
Whole-tone scale starting on G	two octaves	<i>p</i>	tongued	
Dominant 7th in the key of G	one octave	<i>f</i>	slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

A \flat major scale and arpeggio	one octave	<i>p</i>	tongued	♩ = 66-112
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	<i>f</i>	slurred	
C \sharp minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
Chromatic scale starting on G	two octaves	<i>f</i>	slurred	
Dominant 7th in the key of G	one octave	<i>p</i>	tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Jump Start 1b. Ta Aunt Ella!	for octave leaps or finger technique
-------------------------------------	--------------------------------------

Group 2

2a. Tongue-go 2b. Sonority Rules	for articulation or low playing
-------------------------------------	---------------------------------

Group 3

3a. Smooth Strides 3b. Finding the Pulse	for breath control or rhythm
---	------------------------------

French Horn | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 6 *or* B \flat horn Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below): A \flat major	two octaves	<i>f</i>	tongued	♩ = 72-120
D minor		<i>p</i>	tongued	
Plus: Whole-tone scale starting on D			tongued	
Dominant 7th in the key of G		<i>f</i>	slurred	
Augmented arpeggio starting on D		<i>p</i>	tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below): D major	two octaves	<i>p</i>	tongued	♩ = 72-120
G \sharp minor		<i>f</i>	slurred	
Plus: Chromatic scale starting on A \flat		<i>f</i>	tongued	
Dominant 7th in the key of G		<i>p</i>	tongued	
Diminished 7th starting on D		<i>f</i>	slurred	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral extracts (music may be used) – Candidates choose and perform two extracts.
Extracts are from *Orchester Probespiel: French Horn* (Peters EP8663).

1. *Either* Beethoven: Sinfonie Nr. 6, 1. Satz & 3. Satz (pages 6-7, 1st horn in F; 1st movt: bars 37-53; 3rd movt: bars 133-161)

or Wagner: Siegfried-Idyll (page 83, entire extract)

2. *Either* Brahms: Sinfonie Nr. 1, 2. Satz (page 17, 1st horn in E: entire extract)

or Mendelssohn: Ein Sommernachtstraum, Nr. 7 Notturmo (page 39, beginning to bar 34)

3. Weber: Der Freischütz, Ouverture (page 84, 3rd horn in C only: entire extract)

French Horn | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 7 or B \flat horn Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126		
B major					<i>f</i>	slurred
A minor					<i>p</i>	tongued
Plus: Chromatic scale starting on A					<i>mf</i>	tongued
Dominant 7th in the key of D					<i>f</i>	slurred
Diminished 7th starting on A					<i>mf</i>	tongued
Augmented arpeggio starting on B	<i>p</i>	tongued				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126		
A major					<i>mf</i>	tongued
B minor					<i>f</i>	slurred
Plus: Whole-tone scale starting on B					<i>mf</i>	tongued
Dominant 7th in the key of E					<i>p</i>	tongued
Diminished 7th starting on B					<i>f</i>	slurred
Augmented arpeggio starting on A	<i>f</i>	tongued				

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral extracts (music may be used) – Candidates choose and perform two extracts. Extracts are from *Orchester Probespiel: French Horn* (Peters EP8663).

1. Strauss: Don Juan (page 52, upbeat to E to bottom of page 52)

2. *Either* Tschaikowsky: Sinfonie Nr. 5, 2. Satz (page 75, entire extract)
or Bruckner: Sinfonie Nr. 4 'Romantische', 1. Satz (page 21, entire extract)

3. Weber: Lohengrin, 3. Aufzug (page 78, entire extract)

French Horn | Grade 8

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 8 *or* B \flat horn Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

B \flat major

three
octaves

f

slurred

F# major

two
octaves

p

tongued

C# minor

mf

tongued

Plus:

Whole-tone scale starting on B \flat

three
octaves

p

tongued

$\text{♩} = 88-132$

Dominant 7th in the key of B

two
octaves

f

slurred

Diminished 7th starting on B \flat

three
octaves

mf

tongued

Augmented arpeggio starting on D \flat

two
octaves

p

tongued

C major hand-stopped scale

one
octave

mf

tongued

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):				
F# major	two octaves	<i>mf</i>	tongued	♩ = 88-132
Bb minor	three octaves	<i>f</i>	slurred	
Db major	two octaves	<i>mf</i>	tongued	
Plus: Chromatic scale starting on F#	two octaves	<i>mf</i>	tongued	
Dominant 7th in the key of Eb	three octaves	<i>p</i>	tongued	
Diminished 7th starting on F#	two octaves	<i>f</i>	slurred	
Augmented arpeggio starting on Db		<i>p</i>	slurred	
C major hand-stopped scale	one octave	<i>mf</i>	tongued	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral extracts (music may be used) – Candidates choose and perform two extracts. Extracts are from *Orchester Probespiel: French Horn* (Peters EP8663).

1. Beethoven: Sinfonie Nr. 9, 3. Satz (page 11, entire extract)

2. Brahms: Sinfonie Nr. 2, 2. Satz (page 19, entire extract)

3. *Either* Strauss: Till Eulenspiegels lustige Streiche (pages 53-54, beginning to Fig. 1 and Fig. 31 to Fig. 32)

or Mahler: Sinfonie Nr. 7, 2. Satz: Nachtmusik (pages 35-37, 1st horn in F only: bars 140-146 and bars 317-332)

E♭ Tenor Horn | Grade 1

Candidates prepare section 1 and **either** section 2 **or** section 3.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – All requirements should be performed.

C major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
A minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)				

Or

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Play! 1b. Threesy-peasy	for finger technique
--------------------------------------	----------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

E♭ Tenor Horn | Grade 2

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

D major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

B♭ major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Hand-bell Peal 1b. Calypso and So	for finger technique
--	----------------------

Group 2

2a. Lolloping 2b. Sneakers	for articulation
-------------------------------	------------------

Group 3

3a. Eastern Promise 3b. Jumper	for breath control or rhythm
-----------------------------------	------------------------------

E♭ Tenor Horn | Grade 3

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

E major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
C minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			slurred	
Whole-tone scale starting on C			tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

E♭ major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 54-72
C# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			tongued	
Whole-tone scale starting on C			slurred	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

E♭ Tenor Horn | Grade 4

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

F major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 60-104
F# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			slurred	
Whole-tone scale starting on F			tongued	
Chromatic scale starting on C			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

A major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 60-104
F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			tongued	
Whole-tone scale starting on F			slurred	
Chromatic scale starting on C			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Rescue Squad 1b. Bob-tail Bob	for finger technique
--------------------------------------	----------------------

Group 2

2a. Let in Latin 2b. After the Battle	for articulation
--	------------------

Group 3

3a. Balloon Ride 3b. Sliding Down the Banister	for breath control
---	--------------------

E♭ Tenor Horn | Grade 5

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

G major scale and arpeggio	two octaves	<i>f</i>	tongued	♩ = 66-112
E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
A♭ major scale and arpeggio	one octave	<i>p</i>	slurred	
Whole-tone scale starting on G	two octaves	<i>p</i>	tongued	
Dominant 7th in the key of G	one octave	<i>f</i>	slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

A♭ major scale and arpeggio	one octave	<i>p</i>	tongued	♩ = 66-112
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	<i>f</i>	slurred	
B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
Chromatic scale starting on G	two octaves	<i>f</i>	slurred	
Dominant 7th in the key of G	one octave	<i>p</i>	tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Jump Start 1b. Ta Aunt Ella!	for octave leaps or finger technique
-------------------------------------	--------------------------------------

Group 2

2a. Tongue-go 2b. Cheeky Chops	for articulation
-----------------------------------	------------------

Group 3

3a. Smooth Strides 3b. Finding the Pulse	for breath control or rhythm
---	------------------------------

E♭ Tenor Horn | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 72-120		
A major					<i>f</i>	tongued
G# minor					<i>p</i>	tongued
Plus: Whole-tone scale starting on A♭						tongued
Dominant 7th in the key of D♭					<i>f</i>	slurred
Augmented arpeggio starting on A	<i>p</i>	tongued				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 72-120		
A♭ major					<i>p</i>	tongued
A minor					<i>f</i>	slurred
Plus: Chromatic scale starting on A					<i>f</i>	tongued
Dominant 7th in the key of D♭					<i>p</i>	tongued
Diminished 7th starting on A	<i>f</i>	slurred				

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two extracts.

1. Bliss: Kenilworth (no. 24, passage 3)

2. Goffin: Rhapsody in Brass (no. 34, passage 3, from bar 5)

3. McCabe: Cloudcatcher Fells (no. 7, passage 4)

Extracts are from *Our Heritage vol. 3* (Con Moto CMT2003).

E♭ Tenor Horn | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126
B major		<i>f</i>	slurred	
B♭ minor		<i>p</i>	tongued	
Plus: Chromatic scale starting on B		<i>mf</i>	tongued	
Dominant 7th in the key of E♭		<i>f</i>	slurred	
Diminished 7th starting on B♭		<i>mf</i>	tongued	
Augmented arpeggio starting on B	<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126
B♭ major		<i>mf</i>	tongued	
B minor		<i>f</i>	slurred	
Plus: Whole-tone scale starting on B♭		<i>mf</i>	tongued	
Dominant 7th in the key of E		<i>p</i>	tongued	
Diminished 7th starting on B		<i>f</i>	slurred	
Augmented arpeggio starting on B♭	<i>f</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two extracts.

1. Ireland: A Downland Suite (no. 13, passage 4, first 32 bars)

2. Vinter: Entertainments (no. 15, passage 3, from bar 15)

3. Gregson: Dances and Arias (no. 9, passage 4)

Extracts are from *Our Heritage vol. 3* (Con Moto CMT2003).

E♭ Tenor Horn | Grade 8

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):				
C major	two octaves	<i>f</i>	slurred	♩ = 88-132
F# minor		<i>p</i>	tongued	
Plus: Chromatic scale starting on F# or C#		<i>mf</i>	tongued	
Dominant 7th in the key of B		<i>f</i>	slurred	
Diminished 7th starting on C		<i>mf</i>	tongued	
Augmented arpeggio starting on F#		<i>p</i>	tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):				
F# major	two octaves	<i>mf</i>	tongued	♩ = 88-132
C minor		<i>f</i>	slurred	
Plus: Whole-tone scale starting on F#		<i>f</i>	slurred	
Dominant 7th in the key of F		<i>p</i>	tongued	
Diminished 7th starting on F#		<i>f</i>	slurred	
Augmented arpeggio starting on C		<i>p</i>	slurred	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two extracts.

1. Ball: Tournament for Brass (no. 43, passage 2)

2. Gregson: The Plantagenets (no. 33, passage 1, Pesante section only)

3. Bourgeois: Blitz (no. 3, passage 3)

Extracts are from *Our Heritage vol. 3* (Con Moto CMT2003).

Trumpet/Cornet/Flugelhorn | Initial

Candidates perform the following technical exercise, either from memory or using the music:

♩ = 60-70



Trumpet/Cornet/Flugelhorn | Grade 1

Candidates prepare section 1 and **either** section 2 **or** section 3.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – All requirements should be performed.

C major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
A minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)				

Or

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Play! 1b. Threesy-peasy	for finger technique
--------------------------------------	----------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

Trumpet/Cornet/Flugelhorn | Grade 2

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

D major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

B \flat major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Hand-bell Peal 1b. Calypso and So	for finger technique
--	----------------------

Group 2

2a. Lolloping 2b. Sneakers	for articulation
-------------------------------	------------------

Group 3

3a. Eastern Promise 3b. Jumper	for breath control or rhythm
-----------------------------------	------------------------------

Trumpet/Cornet/Flugelhorn | Grade 3

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

E major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
C minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			slurred	
Whole-tone scale starting on C			tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

E \flat major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 54-72
C \sharp minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			tongued	
Whole-tone scale starting on C			slurred	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

Trumpet/Cornet/Flugelhorn | Grade 4

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

F major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 60-104
F# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			slurred	
Whole-tone scale starting on F			tongued	
Chromatic scale starting on C			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

A major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 60-104
F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			tongued	
Whole-tone scale starting on F			slurred	
Chromatic scale starting on C			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Rescue Squad 1b. Bob-tail Bob	for finger technique
--------------------------------------	----------------------

Group 2

2a. Let in Latin 2b. After the Battle	for articulation
--	------------------

Group 3

3a. Balloon Ride 3b. Sliding Down the Banister	for breath control
---	--------------------

Trumpet/Cornet/Flugelhorn | Grade 5

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

G major scale and arpeggio	two octaves	<i>f</i>	tongued	♩ = 66-112
E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
A \flat major scale and arpeggio		<i>p</i>	slurred	
Whole-tone scale starting on G	two octaves	<i>p</i>	tongued	
Dominant 7th in the key of G	one octave	<i>f</i>	slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

A \flat major scale and arpeggio	one octave	<i>p</i>	tongued	♩ = 66-112
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	<i>f</i>	slurred	
B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
Chromatic scale starting on G	two octaves	<i>f</i>	slurred	
Dominant 7th in the key of G	one octave	<i>p</i>	tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Jump Start 1b. Ta Aunt Ella!	for octave leaps or finger technique
-------------------------------------	--------------------------------------

Group 2

2a. Tongue-go 2b. Cheeky Chops	for articulation
-----------------------------------	------------------

Group 3

3a. Smooth Strides 3b. Finding the Pulse	for breath control or rhythm
---	------------------------------

Trumpet/Cornet/Flugelhorn | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 72-120		
A major					<i>f</i>	tongued
G# minor					<i>p</i>	tongued
Plus: Whole-tone scale starting on A \flat						tongued
Dominant 7th in the key of D \flat					<i>f</i>	slurred
Augmented arpeggio starting on A	<i>p</i>	tongued				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 72-120		
A \flat major					<i>p</i>	tongued
A minor					<i>f</i>	slurred
Plus: Chromatic scale starting on A					<i>f</i>	tongued
Dominant 7th in the key of D \flat					<i>p</i>	tongued
Diminished 7th starting on A	<i>f</i>	slurred				

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two trumpet extracts or two cornet extracts or two flugelhorn extracts. Trumpet extracts must be played on a B♭ trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet:

1. Bizet: Carmen, 1. Akt Allegro (page 11, trumpet in A: entire extract)
2. Bizet: Carmen, 2. Akt Nr. 16 Duett (page 12, part 1 in B♭: from Fig. 77 to Fig. 79)
3. Mozart: Die Hochzeit des Figaro, 1. Akt Nr. 10 Arie des Figaro (pages 28-29, trumpet I in C: entire extract)

Extracts from *Orchester Probespiel: Trumpet* (Peters EP8664)

B♭ cornet:

1. Ball: Devon Fantasy (no. 11, passage 2)
2. Vinter: Entertainments (no. 17, passage 1)
3. Lloyd: Diversions on a Bass Theme (no. 14, passage 1)

Extracts from *Our Heritage vol. 1* (Con Moto CMT2001)

Flugelhorn:

1. Fletcher: An Epic Symphony (no. 13, passage 3)
2. Horovitz: Ballet for Band (no. 1, passage 2, first 10 bars)
3. Gregson: Of Men & Mountains (no. 30, passage 3)

Extracts from *Our Heritage vol. 5* (Con Moto CMT2005)

Trumpet/Cornet/Flugelhorn | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126
B major		<i>f</i>	slurred	
B \flat minor		<i>p</i>	tongued	
Plus: Chromatic scale starting on B		<i>mf</i>	tongued	
Dominant 7th in the key of E \flat		<i>f</i>	slurred	
Diminished 7th starting on B \flat		<i>mf</i>	tongued	
Augmented arpeggio starting on B	<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126
B \flat major		<i>mf</i>	tongued	
B minor		<i>f</i>	slurred	
Plus: Whole-tone scale starting on B \flat		<i>mf</i>	tongued	
Dominant 7th in the key of E		<i>p</i>	tongued	
Diminished 7th starting on B		<i>f</i>	slurred	
Augmented arpeggio starting on B \flat	<i>f</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two trumpet extracts or two cornet extracts or two flugelhorn extracts. Trumpet extracts must be played on a Bb trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet:

1. Brahms: Sinfonie Nr. 2, 1. Satz (page 14, trumpet in D: bars 282-298)
2. Strauss: Ein Heldenleben (page 48, trumpet in Eb: from 7 bars before Fig. 50 to 6 bars after Fig. 54)
3. Tchaikowsky: Pique Dame (page 68, offstage trumpet in Bb: bars 13-18)

Extracts from *Orchester Probespiel: Trumpet* (Peters EP8664)

Bb cornet:

1. Ireland: Comedy Overture (no. 7, passage 1)
2. Ball: Tournament for Brass (no. 44, passage 3)
3. Bourgeois: Diversions for Brass Band (no. 13, passage 1)

Extracts from *Our Heritage vol. 1* (Con Moto CMT2001)

Flugelhorn:

1. Ball: Tournament for Brass (no. 43, passage 3)
2. Bourgeois: Blitz (no. 3, passage 5)
3. Gregson: Dances and Arias (no. 8, passage 2, first 25 bars)

Extracts from *Our Heritage vol. 5* (Con Moto CMT2005)

Trumpet/Cornet/Flugelhorn | Grade 8

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 88-132
C major		<i>f</i>	slurred	
F# minor		<i>p</i>	tongued	
Plus: Chromatic scale starting on F# or C#		<i>mf</i>	tongued	
Dominant 7th in the key of B		<i>f</i>	slurred	
Diminished 7th starting on C		<i>mf</i>	tongued	
Augmented arpeggio starting on F#	<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 88-132
F# major		<i>mf</i>	tongued	
C minor		<i>f</i>	slurred	
Plus: Whole-tone scale starting on F#		<i>f</i>	slurred	
Dominant 7th in the key of F		<i>p</i>	tongued	
Diminished 7th starting on F#		<i>f</i>	slurred	
Augmented arpeggio starting on C	<i>p</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two trumpet extracts or two cornet extracts or two flugelhorn extracts. Trumpet extracts must be played on a Bb trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet:

1. Bruckner: Sinfonie Nr. 7, 1. Satz (page 17, 2nd trumpet in F: bars 139-149)
2. Leoncavallo: Der Bajazzo, 2. Akt 1. Szene (page 21, 1st trumpet in E: from upbeat to Fig. 107 to end of extract, with repeat)
3. Stravinsky: Petruschka (page 60, trumpet in Bb: from upbeat to Fig. 135 to Fig. 140)

Extracts from *Orchester Probespiel: Trumpet* (Peters EP8664)

Bb cornet:

1. Ireland: Downland Suite (no. 15, passage 4)
2. Bailey, arr. Wright: Diadem of Gold (no. 12, passage 5)
3. Howarth: Fireworks (no. 19, passage 3)

Extracts from *Our Heritage vol. 1* (Con Moto CMT2001)

Flugelhorn:

1. Bliss: Kenilworth (no. 24, passage 3, first 35 bars)
2. Ball: Festival Music (no. 15, passage 5)
3. Lloyd: English Heritage (no. 12, passage 1)

Extracts from *Our Heritage vol. 5* (Con Moto CMT2005)

E♭ Soprano Cornet | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	one octave	<i>f</i>	tongued	♩ = 72-120
F major			<i>p</i>	
F# minor		tongued		
Plus: Whole-tone scale starting on F#		<i>f</i>	slurred	
Dominant 7th in the key of B		<i>p</i>	tongued	
Augmented arpeggio starting on F#				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	one octave	<i>p</i>	tongued	♩ = 72-120
F# major			<i>f</i>	
F minor		<i>f</i>		
Plus: Chromatic scale starting on F#		<i>p</i>	tongued	
Dominant 7th in the key of B		<i>f</i>	slurred	
Diminished 7th starting on F#				

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass Band extracts (music may be used) – Candidates choose and perform two extracts.

1. Bliss: Kenilworth (no. 23, passage 1)

2. Goffin: Rhapsody in Brass (no. 39, passage 2)

3. McCabe: Cloudcatcher Fells (no. 8, passage 4)

Extracts are from *Our Heritage vol. 6* (Con Moto CMT2006).

E♭ Soprano Cornet | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126
G major		<i>f</i>	slurred	
A♭ minor		<i>p</i>	tongued	
Plus: Whole-tone scale starting on A♭		<i>p</i>	tongued	
Dominant 7th in the key of C		<i>f</i>	slurred	
Diminished 7th starting on A♭		<i>mf</i>	tongued	
Augmented arpeggio starting on G	<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 80-126
A♭ major		<i>mf</i>	tongued	
G minor		<i>f</i>	slurred	
Plus: Chromatic scale starting on G		<i>mf</i>	tongued	
Dominant 7th in the key of D♭		<i>p</i>	tongued	
Diminished 7th starting on G		<i>f</i>	slurred	
Augmented arpeggio starting on A♭	<i>f</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two extracts.

1. Howells: Pageantry (no. 35, passage 1)

2. Ball: Tournament for Brass (no. 49, passage 3, first 14 bars)

3. Wilby: Masquerade (no. 28, passage 1)

Extracts are from *Our Heritage vol. 6* (Con Moto CMT2006).

E♭ Soprano Cornet | Grade 8

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 88-132
A major		<i>f</i>	slurred	
B♭ minor		<i>p</i>	tongued	
Plus: Chromatic scale starting on B		<i>mf</i>	tongued	
Dominant 7th in the key of D		<i>f</i>	slurred	
Diminished 7th starting on B♭		<i>mf</i>	tongued	
Augmented arpeggio starting on A	<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):	two octaves			♩ = 88-132
B♭ major		<i>mf</i>	tongued	
A minor		<i>f</i>	slurred	
Plus: Whole-tone scale starting on A		<i>f</i>	slurred	
Dominant 7th in the key of E♭		<i>p</i>	tongued	
Diminished 7th starting on A		<i>f</i>	slurred	
Augmented arpeggio starting on B♭	<i>p</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two extracts.

1. Ball: Festival Music (no. 16, passage 3)

2. Vinter: Entertainments (no. 13, passage 1)

3. Howarth: Fireworks (no. 17, passage 3)

Extracts are from *Our Heritage vol. 6* (Con Moto CMT2006).

Euphonium/Baritone | Initial

Candidates perform the following technical exercise, either from memory or using the music:

Treble clef

♩ = 60-70



Bass clef

♩ = 60-70



Euphonium/Baritone | Grade 1

Candidates prepare section 1 and **either** section 2 **or** section 3.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 or Bass Clef Euphonium, Baritone Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – All requirements should be performed.

Treble clef: C major scale and arpeggio	Bass clef: B \flat major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)	G minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)				

Or

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Play! 1b. Threesy-peasy	for finger technique
--------------------------------------	----------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

Euphonium/Baritone | Grade 2

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 *or* Bass Clef Euphonium, Baritone Grade 2
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: D major scale and arpeggio	Bass clef: C major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)	C minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: B \flat major scale and arpeggio	Bass clef: A \flat major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)	C minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Hand-bell Peal 1b. Calypso and So	for finger technique
--	----------------------

Group 2

2a. Lolloping 2b. Sneakers	for articulation
-------------------------------	------------------

Group 3

3a. Eastern Promise 3b. Jumper	for breath control or rhythm
-----------------------------------	------------------------------

Euphonium/Baritone | Grade 3

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 *or* Bass Clef Euphonium, Baritone Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: E major scale and arpeggio	Bass clef: D major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
C minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	B♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			slurred	
Whole-tone scale starting on C	Whole-tone scale starting on B♭			tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: E♭ major scale and arpeggio	Bass clef: D♭ major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 54-72
C# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			tongued	
Whole-tone scale starting on C	Whole-tone scale starting on B♭			slurred	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

Euphonium/Baritone | Grade 4

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 *or* Bass Clef Euphonium, Baritone Grade 4
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: F major scale and arpeggio	Bass clef: E \flat major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 60-104
F \sharp minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			slurred	
Whole-tone scale starting on F	Whole-tone scale starting on E \flat			tongued	
Chromatic scale starting on C	Chromatic scale starting on B \flat			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: A major scale and arpeggio	Bass clef: G major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 60-104
F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	E \flat minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			tongued	
Whole-tone scale starting on F	Whole-tone scale starting on E \flat			slurred	
Chromatic scale starting on C	Chromatic scale starting on B \flat			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Rescue Squad 1b. Bob-tail Bob	for finger technique
--------------------------------------	----------------------

Group 2

2a. Let in Latin 2b. After the Battle	for articulation
--	------------------

Group 3

3a. Balloon Ride 3b. Sliding Down the Banister	for breath control
---	--------------------

Euphonium/Baritone | Grade 5

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 *or* Bass Clef Euphonium, Baritone Grade 5
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: G major scale and arpeggio	Bass clef: F major scale and arpeggio	two octaves	<i>f</i>	tongued	♩ = 66-112
E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	D minor scale and arpeggio (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave	<i>p</i>	tongued	
A \flat major scale and arpeggio	G \flat major scale and arpeggio		<i>p</i>	slurred	
Whole-tone scale starting on G	Whole-tone scale starting on F	two octaves	<i>p</i>	tongued	
Dominant 7th in the key of G	Dominant 7th in the key of F	one octave	<i>f</i>	slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: A \flat major scale and arpeggio	Bass clef: G \flat major scale and arpeggio	one octave	<i>p</i>	tongued	♩ = 66-112
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	<i>f</i>	slurred	
B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	A minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
Chromatic scale starting on G	Chromatic scale starting on F	two octaves	<i>f</i>	slurred	
Dominant 7th in the key of G	Dominant 7th in the key of F	one octave	<i>p</i>	tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Jump Start 1b. Ta Aunt Ella!	for octave leaps or finger technique
-------------------------------------	--------------------------------------

Group 2

2a. Tongue-go 2b. Cheeky Chops	for articulation
-----------------------------------	------------------

Group 3

3a. Smooth Strides 3b. Finding the Pulse	for breath control or rhythm
---	------------------------------

Euphonium/Baritone | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 *or* Bass Clef Euphonium, Baritone Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: A major	Bass clef: G major	two octaves	<i>f</i>	tongued	♩ = 72-120	
G# minor	F# minor		<i>p</i>	tongued		
Plus:						
Whole-tone scale starting on A \flat	Whole-tone scale starting on G \flat		<i>p</i>	tongued		
Dominant 7th in the key of D \flat	Dominant 7th in the key of B		<i>f</i>	slurred		
Augmented arpeggio starting on A	Augmented arpeggio starting on G		<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: A \flat major	Bass clef: G \flat major	two octaves	<i>p</i>	tongued	♩ = 72-120	
A minor	G minor		<i>f</i>	slurred		
Plus:						
Chromatic scale starting on A	Chromatic scale starting on G		<i>f</i>	tongued		
Dominant 7th in the key of D \flat	Dominant 7th in the key of B		<i>p</i>	tongued		
Diminished 7th starting on A	Diminished 7th starting on G		<i>f</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two euphonium extracts or two baritone extracts.

Euphonium:

1. Ireland: A Downland Suite (no. 16, passage 3)
2. Brahms, *arr.* Wright: Academic Festival Overture (no. 1, passage 1)
3. Lloyd: English Heritage (no. 17, passage 2)

Extracts from *Our Heritage vol. 2* (Con Moto CMT2002)

Baritone:

1. Bliss: Kenilworth (no. 22, passage 2, opening phrase and final section)
2. Ball: Tournament for Brass (no. 46, passage 3)
3. Lloyd: Diversions on a Bass Theme (no. 9, passage 1)

Extracts from *Our Heritage vol. 8* (Con Moto CMT2008)

Bass clef versions of the extracts are available on request from Con Moto.

Euphonium/Baritone | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 *or* Bass Clef Euphonium, Baritone Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: B major	Bass clef: A major	two octaves	<i>f</i>	slurred	♩ = 80-126	
B♭ minor	A♭ minor		<i>p</i>	tongued		
Plus:						
Chromatic scale starting on B	Chromatic scale starting on A		<i>mf</i>	tongued		
Dominant 7th in the key of E♭	Dominant 7th in the key of D♭		<i>f</i>	slurred		
Diminished 7th starting on B♭	Diminished 7th starting on A♭		<i>mf</i>	tongued		
Augmented arpeggio starting on B	Augmented arpeggio starting on A		<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: B \flat major	Bass clef: A \flat major	two octaves	<i>mf</i>	tongued	♩ = 80-126
B minor	A minor		<i>f</i>	slurred	
Plus:					
Whole-tone scale starting on B \flat	Whole-tone scale starting on A \flat		<i>mf</i>	tongued	
Dominant 7th in the key of E	Dominant 7th in the key of D		<i>p</i>	tongued	
Diminished 7th starting on B	Diminished 7th starting on A		<i>f</i>	slurred	
Augmented arpeggio starting on B \flat	Augmented arpeggio starting on A \flat	<i>f</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two euphonium extracts or two baritone extracts.

Euphonium:

1. Fletcher: Labour & Love (no. 25, passage 3)
2. Vinter: Entertainments (no. 18, passage 5)
3. Horovitz: Ballet for Band (no. 2, passage 5)

Extracts from *Our Heritage vol. 2* (Con Moto CMT2002)

Baritone:

1. Ireland: A Downland Suite (no. 10, passage 1)
2. Bailey, arr. Wright: Diadem of Gold (no. 7, passage 3)
3. Gregson: Dances & Arias (no. 5, passage 4)

Extracts from *Our Heritage vol. 8* (Con Moto CMT2008)

Bass clef versions of the extracts are available on request from Con Moto.

Euphonium/Baritone | Grade 8

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 *or* Bass Clef Euphonium, Baritone Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: C major	Bass clef: B \flat major	two octaves	<i>f</i>	slurred	♩ = 88-132	
F \sharp minor	E minor		<i>p</i>	tongued		
Plus:						
Chromatic scale starting on F \sharp <i>or</i> C \sharp	Chromatic scale starting on E <i>or</i> B		<i>mf</i>	tongued		
Dominant 7th in the key of B	Dominant 7th in the key of A		<i>f</i>	slurred		
Diminished 7th starting on C	Diminished 7th starting on B \flat		<i>mf</i>	tongued		
Augmented arpeggio starting on F \sharp	Augmented arpeggio starting on E	<i>p</i>	tongued			

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):						
Treble clef: F# major	Bass clef: E major	two octaves	<i>mf</i>	tongued	♩ = 88-132	
C minor	Bb minor		<i>f</i>	slurred		
Plus:						
Whole-tone scale starting on F#	Whole-tone scale starting on E		<i>f</i>	slurred		
Dominant 7th in the key of F	Dominant 7th in the key of Eb		<i>p</i>	tongued		
Diminished 7th starting on F#	Diminished 7th starting on E		<i>f</i>	slurred		
Augmented arpeggio starting on C	Augmented arpeggio starting on Bb		<i>p</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Brass band extracts (music may be used) – Candidates choose and perform two euphonium extracts or two baritone extracts.

Euphonium:

1. Goffin: Rhapsody in Brass (no. 35, passage 2)
 2. Ball: Tournament for Brass (no. 44, passage 2)
 3. Gregson: The Plantagenets (no. 34, passage 5)
- Extracts from *Our Heritage vol. 2* (Con Moto CMT2002)

Baritone:

1. Fletcher: An Epic Symphony (no. 13, passage 1)
 2. Vinter: Entertainments (no. 12, passage 1)
 3. Gregson: The Plantagenets (no. 34, passage 2)
- Extracts from *Our Heritage vol. 8* (Con Moto CMT2008)

Bass clef versions of the extracts are available on request from Con Moto.

Trombone | Initial

Candidates perform technical exercises a) and b), either from memory or using the music:

Treble clef

(a) ♩ = 60-70



(b)



Bass clef

(a) ♩ = 60-70



(b)



Trombone | Grade 1

Candidates prepare section 1 and **either** section 2 **or** section 3.

All requirements are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 1 or Bass Clef Trombone Grade 1
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – All requirements should be performed.

Treble clef: C major scale and arpeggio	Bass clef: B \flat major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)	G minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)				

Or

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Play! 1b. Threesy-peasy	for slide technique
--------------------------------------	---------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

Trombone | Grade 2

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

All requirements are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 2 *or* Bass Clef Trombone Grade 2
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: D major scale and arpeggio	Bass clef: C major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)	C minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: B♭ major scale and arpeggio	Bass clef: A♭ major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)	C minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)				

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

- 1a. Hand-bell Peal
- 1b. Calypso and So

for slide technique

Group 2

- 2a. Lolloping
- 2b. Sneakers

for articulation

Group 3

- 3a. Eastern Promise
- 3b. Jumper

for breath control or rhythm

Trombone | Grade 3

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 3 or Bass Clef Trombone Grade 3
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: E major scale and arpeggio	Bass clef: D major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)				
Whole-tone scale starting on C	Whole-tone scale starting on B \flat				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: F major scale and arpeggio	Bass clef: E \flat major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	D minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)				
Whole-tone scale starting on C	Whole-tone scale starting on B \flat				

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Rock!	for slide technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Balloon Ride	for breath control
3b. The Sleepwalking Robot	

Trombone | Grade 4

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 4 or Bass Clef Trombone Grade 4
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: A major scale and arpeggio	Bass clef: G major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 60-104
F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	E♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)				
Whole-tone scale starting on D	Whole-tone scale starting on C				
Chromatic scale starting on D	Chromatic scale starting on C				

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: E♭ major scale and arpeggio	Bass clef: D♭ major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 60-104
C minor scale and arpeggio (candidate's choice or <i>either</i> harmonic or melodic minor)	B♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)				
Whole-tone scale starting on D	Whole-tone scale starting on C				
Chromatic scale starting on D	Chromatic scale starting on C				

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Rescue Squad 1b. Bob-tail Bob	for slide technique
--------------------------------------	---------------------

Group 2

2a. Let in Latin 2b. After the Battle	for articulation
--	------------------

Group 3

3a. Jigsaw Peace 3b. Sliding Down the Banister	for breath control
---	--------------------

Trombone | Grade 5

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

All requirements are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 5 or Bass Clef Trombone Grade 5
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: G major scale and arpeggio	Bass clef: F major scale and arpeggio	two octaves	<i>f</i>	tongued	♩ = 66-112
C# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>		
B major scale and arpeggio	A major scale and arpeggio		<i>f</i>		
Whole-tone scale starting on G	Whole-tone scale starting on F	two octaves	<i>p</i>		
Dominant 7th in the key of G	Dominant 7th in the key of F	one octave	<i>f</i>		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: B major scale and arpeggio	Bass clef: A major scale and arpeggio	one octave	<i>p</i>	tongued	♩ = 66-112
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	<i>f</i>		
B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	A minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>		
Chromatic scale starting on G	Chromatic scale starting on F	two octaves	<i>f</i>		
Dominant 7th in the key of G	Dominant 7th in the key of F	one octave	<i>p</i>		

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

- 1a. March In and Out
- 1b. Three Cool Stamps

for slide technique

Group 2

- 2a. Tongue-go
- 2b. Cheeky Chops

for articulation

Group 3

- 3a. Smooth Strides
- 3b. Finding the Pulse

for breath control or rhythm

Trombone | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 6 *or* Bass Clef Trombone Grade 6
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):						
Treble clef: A major	Bass clef: G major	two octaves	<i>f</i>	legato-tongued	♩ = 72-120	
G# minor	F# minor		<i>p</i>	tongued		
Plus:						
Whole-tone scale starting on A \flat	Whole-tone scale starting on G \flat		<i>p</i>	tongued		
Dominant 7th in the key of D \flat	Dominant 7th in the key of B		<i>f</i>	legato-tongued		
Augmented arpeggio starting on A	Augmented arpeggio starting on G		<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):						
Treble clef: A \flat major	Bass clef: G \flat major	two octaves	<i>p</i>	legato-tongued	♩ = 72-120	
A minor	G minor		<i>f</i>	tongued		
Plus:						
Chromatic scale starting on A	Chromatic scale starting on G		<i>f</i>	tongued		
Dominant 7th in the key of D \flat	Dominant 7th in the key of B		<i>p</i>	tongued		
Diminished 7th starting on A	Diminished 7th starting on G		<i>f</i>	legato-tongued		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two orchestral extracts or two brass band extracts.

Orchestral extracts:

1. Bartók: Konzert für Orchester, 1. Satz: Introduzione (page 2, 1st trombone: Fig. 134 and 2nd trombone: Fig. 313)
2. Berlioz: Symphonie fantastique, 4. Satz: Marche au supplice (page 6, 2nd trombone: bars 114-135)
3. Rossini: Die diebische Elster (page 14, bars 115-135)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: Labour & Love (no. 24, passage 3)
2. Ball: Devon Fantasy (no. 9, passage 4, with repeat)
3. Gregson: Dances & Arias (no. 8, passage 5)

Extracts from *Our Heritage vol. 4* (Con Moto CMT2004)

Trombone | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 7 *or* Bass Clef Trombone Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: B major	Bass clef: A major	two octaves	<i>f</i>	legato-tongued	♩ = 80-126	
B♭ minor	A♭ minor		<i>p</i>	tongued		
Plus:						
Chromatic scale starting on B	Chromatic scale starting on A		<i>mf</i>	tongued		
Dominant 7th in the key of E♭	Dominant 7th in the key of D♭		<i>f</i>	legato-tongued		
Diminished 7th starting on B♭	Diminished 7th starting on A♭		<i>mf</i>	tongued		
Augmented arpeggio starting on B	Augmented arpeggio starting on A		<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: B♭ major	Bass clef: A♭ major	two octaves	<i>mf</i>	tongued	♩ = 80-126	
B minor	A minor		<i>f</i>	legato-tongued		
Plus:						
Whole-tone scale starting on B♭	Whole-tone scale starting on A♭		<i>mf</i>	tongued		
Dominant 7th in the key of E	Dominant 7th in the key of D		<i>p</i>	tongued		
Diminished 7th starting on B	Diminished 7th starting on A		<i>f</i>	legato-tongued		
Augmented arpeggio starting on B♭	Augmented arpeggio starting on A♭		<i>f</i>	legato-tongued		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two orchestral extracts or two brass band extracts.**Orchestral extracts:**

1. Berlioz: Ungarischer Marsch (page 7, bars 94-110)
2. Mozart: Requiem, Tuba mirum (page 11, entire extract)
3. Wagner: Lohengrin, 3. Akt (page 20, entire extract)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)**Brass band extracts:**

1. Bliss: Kenilworth (no. 23, passage 1)
2. Lalo, *arr.* Wright: Le Roi d'Ys (no. 36, passage 4)
3. Bourgeois: Blitz (no. 4, passage 4)

Extracts from *Our Heritage vol. 4* (Con Moto CMT2004)

Trombone | Grade 8

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 8 *or* Bass Clef Trombone Grade 8
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: C# major	Bass clef: B major	two octaves	<i>f</i>	slurred	♩ = 88-132	
F# minor	E minor		<i>p</i>	tongued		
Plus:						
Chromatic scale starting on C#	Chromatic scale starting on B		<i>mf</i>	tongued		
Dominant 7th in the key of B	Dominant 7th in the key of A		<i>f</i>	slurred		
Diminished 7th starting on C#	Diminished 7th starting on B		<i>mf</i>	tongued		
Augmented arpeggio starting on F#	Augmented arpeggio starting on E		<i>p</i>	slurred		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):						
Treble clef: F# major	Bass clef: E major	two octaves	<i>mf</i>	tongued	♩ = 88-132	
C# minor	B minor		<i>f</i>	slurred		
Plus:						
Whole-tone scale starting on C#	Whole-tone scale starting on B		<i>f</i>	slurred		
Dominant 7th in the key of F#	Dominant 7th in the key of E		<i>p</i>	tongued		
Diminished 7th starting on F#	Diminished 7th starting on E		<i>f</i>	slurred		
Augmented arpeggio starting on C#	Augmented arpeggio starting on B		<i>p</i>	tongued		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two orchestral extracts or two brass band extracts.**Orchestral extracts:**

1. Mozart: Die Zauberflöte, 2. Aufzug Nr. 10 Arie des Sarastro (page 10, bars 1-24)
2. Strawinsky: Pulcinella, VII. Satz (page 19, entire extract, with repeat)
3. Wagner: Die Walküre, 3. Aufzug 1. Szene (Walkürenritt) (page 22, 1st trombone: entire extract)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: An Epic Symphony (no. 14, passage 5)
2. Ball: Tournament for Brass (no. 45, passage 5, from bar 24 (solo))
3. Lloyd: Diversions on a Bass Theme (no. 12, passage 2)

Extracts from *Our Heritage vol. 4* (Con Moto CMT2004)

Bass Trombone | Grade 6

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 6
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Low E \flat major	using plug range E \flat , D	two octaves	<i>f</i>	legato-tongued	♩ = 72-120
Low D minor			<i>p</i>	tongued	
Plus: Whole-tone scale starting on D			<i>p</i>	tongued	
Dominant 7th in the key of A \flat			<i>f</i>	legato-tongued	
Augmented arpeggio starting on E \flat			<i>p</i>	tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Low D major	using plug range E \flat , D	two octaves	<i>p</i>	legato-tongued	♩ = 72-120
Low E \flat minor			<i>f</i>	tongued	
Plus: Chromatic scale starting on E \flat			<i>f</i>	tongued	
Dominant 7th in the key of A \flat			<i>p</i>	tongued	
Diminished 7th starting on E \flat			<i>f</i>	legato-tongued	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two orchestral extracts or two brass band extracts.

Orchestral extracts:

1. Beethoven: Sinfonie Nr. 9, 4. Satz (page 23, entire extract)
2. Berlioz: Symphonie Fantastique, 4. Satz: Marche au Supplice (page 6, 3rd trombone: bars 114-135)
3. Rossini: Die diebische Elster (page 14, bars 276-291)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: Labour & Love (no. 23, passage 2)
2. Vinter: John O'Gaunt (no. 20, passage 1)
3. Howarth: Fireworks (no. 13, passage 1)

Extracts from *Our Heritage vol. 9* (Con Moto CMT2009)

Bass Trombone | Grade 7

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 7
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Low C major	using plug range C#, C	two octaves	<i>f</i>	legato-tongued	♩ = 80-126
Low C# minor			<i>p</i>	tongued	
Plus: Whole-tone scale starting on low C#			<i>p</i>	tongued	
Dominant 7th in the key of F			<i>f</i>	legato-tongued	
Diminished 7th starting on low C#			<i>mf</i>	tongued	
Augmented arpeggio starting on low C			<i>p</i>	tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Low D \flat major	using plug range C \sharp , C	two octaves	<i>mf</i>	tongued	$\text{♩} = 80-126$
Low C minor			<i>f</i>	legato-tongued	
Plus: Chromatic scale starting on low C			<i>mf</i>	tongued	
Dominant 7th in the key of F \sharp			<i>p</i>	tongued	
Diminished 7th starting on low C			<i>f</i>	legato-tongued	
Augmented arpeggio starting on low C \sharp			<i>f</i>	legato-tongued	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two orchestral extracts or two brass band extracts.

Orchestral extracts:

1. Berlioz: Ungarischer Marsch (page 23, entire extract)
2. Delibes: Coppélia, 1. Akt Nr. 4 Tempo di mazurka (page 24, entire extract)
3. Wagner: Lohengrin, 3. Akt (page 28, bars 95-116)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Bliss: Kenilworth (no. 21, passage 2)
2. Lalo, arr. Wright: Le Roi d'Ys (no. 34, passage 3)
3. Bourgeois: Blitz (no. 1, passage 4)

Extracts from *Our Heritage vol. 9* (Con Moto CMT2009)

Bass Trombone | Grade 8

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 8
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Low B major	using plug range B, ped B \flat	two octaves	<i>f</i>	slurred	♩ = 88-132
Low B \flat minor			<i>p</i>	tongued	
Plus: Chromatic scale starting on low B			<i>mf</i>	tongued	
Dominant 7th in the key of E \flat			<i>f</i>	slurred	
Diminished 7th starting on low B			<i>mf</i>	tongued	
Augmented arpeggio starting on low B \flat			<i>p</i>	slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Low B \flat major	using plug range B, ped B \flat	two octaves	<i>mf</i>	tongued	♩ = 88-132
Low B minor			<i>f</i>	slurred	
Plus: Whole-tone scale starting on low B \flat			<i>f</i>	slurred	
Dominant 7th in the key of E			<i>p</i>	tongued	
Diminished 7th starting on low B \flat			<i>f</i>	slurred	
Augmented arpeggio starting on low B			<i>p</i>	tongued	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two orchestral extracts or two brass band extracts.

Orchestral extracts:

1. Haydn: Die Schöpfung, Nr. 26 Chorus (page 25, entire extract)
2. Kodály: Hary Janos-Suite, 4. Satz (page 25, beginning to Fig. 2 and 13 bars before Fig. 6 to end of extract)
3. Wagner: Die Walküre, 3. Aufzug 1. Szene (Walkürenritt) (page 22, 3rd trombone: entire extract)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: An Epic Symphony (no. 12, passage 3)
2. Bourgeois: Diversions for Brass Band (no. 9, passage 2)
3. Lloyd: English Heritage (no. 11, passage 2)

Extracts from *Our Heritage vol. 9* (Con Moto CMT2009)

Tuba/E♭ Bass/B♭ Bass | Grade 1

Candidates prepare section 1 and **either** section 2 **or** section 3.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 or Bass Clef Tuba Grade 1
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – All requirements should be performed.

Treble clef: C major scale and arpeggio	Bass clef: E♭ major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)	C minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)				

Or

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Play! 1b. Threesy-peasy	for finger technique
--------------------------------------	----------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

Tuba/E♭ Bass/B♭ Bass | Grade 2

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 **or** Bass Clef Tuba Grade 2
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: D major scale and arpeggio	Bass clef: F major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)	F minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: B♭ major scale and arpeggio	Bass clef: D♭ major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 50-66
D minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)	F minor scale and arpeggio (candidate's choice of natural <i>or</i> harmonic <i>or</i> melodic minor)			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Hand-bell Peal 1b. Calypso and So	for finger technique
--	----------------------

Group 2

2a. Lolloping 2b. Sneakers	for articulation
-------------------------------	------------------

Group 3

3a. Eastern Promise 3b. Jumper	for breath control or rhythm
-----------------------------------	------------------------------

Tuba/E♭ Bass/B♭ Bass | Grade 3

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 **or** Bass Clef Tuba Grade 3
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: E major scale and arpeggio	Bass clef: G major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 54-72
C minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	E♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			slurred	
Whole-tone scale starting on C	Whole-tone scale starting on E♭			tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: E♭ major scale and arpeggio	Bass clef: G♭ major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 54-72
C# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			tongued	
Whole-tone scale starting on C	Whole-tone scale starting on E♭			slurred	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Let's Rock! 1b. Ambling Along	for low note tonguing or finger technique
--------------------------------------	---

Group 2

2a. Stately Dance 2b. Mouse Meets Elephant	for articulation
---	------------------

Group 3

3a. Jigsaw Peace 3b. The Sleepwalking Robot	for breath control
--	--------------------

Tuba/E♭ Bass/B♭ Bass | Grade 4

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 *or* Bass Clef Tuba Grade 4
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: F major scale and arpeggio	Bass clef: A♭ major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 60-104
F# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	A minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			slurred	
Whole-tone scale starting on F	Whole-tone scale starting on A♭			tongued	
Chromatic scale starting on C	Chromatic scale starting on E♭			slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: A major scale and arpeggio	Bass clef: C major scale and arpeggio	one octave	<i>mf</i>	slurred	♩ = 60-104
F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	A♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)			tongued	
Whole-tone scale starting on F	Whole-tone scale starting on A♭			slurred	
Chromatic scale starting on C	Chromatic scale starting on E♭			tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Rescue Squad 1b. Bob-tail Bob	for finger technique
--------------------------------------	----------------------

Group 2

2a. Let in Latin 2b. After the Battle	for articulation
--	------------------

Group 3

3a. Balloon Ride 3b. Sliding Down the Banister	for breath control
---	--------------------

Tuba/E♭ Bass/B♭ Bass | Grade 5

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

All requirements are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 *or* Bass Clef Tuba Grade 5
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Treble clef: G major scale and arpeggio	Bass clef: B♭ major scale and arpeggio	two octaves	<i>f</i>	tongued	♩ = 66-112
E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
A♭ major scale and arpeggio	B major scale and arpeggio		<i>p</i>	slurred	
Whole-tone scale starting on G	Whole-tone scale starting on B♭	two octaves	<i>p</i>	tongued	
Dominant 7th in the key of G	Dominant 7th in the key of B♭	one octave	<i>f</i>	slurred	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Treble clef: A♭ major scale and arpeggio	Bass clef: B major scale and arpeggio	one octave	<i>p</i>	tongued	♩ = 66-112
G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	B♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	<i>f</i>	slurred	
B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	D minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	<i>p</i>	tongued	
Chromatic scale starting on G	Chromatic scale starting on B♭	two octaves	<i>f</i>	slurred	
Dominant 7th in the key of G	Dominant 7th in the key of B♭	one octave	<i>p</i>	tongued	

Or

4. Exercises (music may be used) – Candidates choose and perform **two** exercises (selected from different groups).**Group 1**

1a. Jump Start 1b. Ta Aunt Ella!	for octave leaps or finger technique
-------------------------------------	--------------------------------------

Group 2

2a. Tongue-go 2b. Cheeky Chops	for articulation
-----------------------------------	------------------

Group 3

3a. Smooth Strides 3b. Finding the Pulse	for breath control or rhythm
---	------------------------------

Tuba/E♭ Bass/B♭ Bass | Grade 6

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 *or* Bass Clef Tuba Grade 6
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: A major	Bass clef: C major	two octaves	<i>f</i>	tongued	♩ = 72-120
G# minor	B minor		<i>p</i>	tongued	
Plus:					
Whole-tone scale starting on A♭	Whole-tone scale starting on B		<i>p</i>	tongued	
Dominant 7th in the key of D♭	Dominant 7th in the key of E		<i>f</i>	slurred	
Augmented arpeggio starting on A	Augmented arpeggio starting on C		<i>p</i>	tongued	

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: A♭ major	Bass clef: B major	two octaves	<i>p</i>	tongued	♩ = 72-120
A minor	C minor		<i>f</i>	slurred	
Plus:					
Chromatic scale starting on A	Chromatic scale starting on C		<i>f</i>	tongued	
Dominant 7th in the key of D♭	Dominant 7th in the key of E		<i>p</i>	tongued	
Diminished 7th starting on A	Diminished 7th starting on C		<i>f</i>	slurred	

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two tuba extracts or two E♭ bass extracts or two B♭ bass extracts.

Tuba:

1. Berlioz: *Symphonie fantastique*, *Dies irae* (page 3, bars 127-176)
2. Bruckner: *Sinfonie Nr. 4*, 1. Satz (page 7, bars 51-67)
3. Mahler: *Sinfonie Nr. 1*, 3. Satz (page 15, entire extract)

Extracts from *Orchester Probespiel: Tuba* (Peters EP8666)

E♭ bass:

1. Brahms, *arr.* Wright: *Academic Festival Overture* (no. 1, passage 6)
2. Boëllmann, *arr.* Ball: *Suite Gothique* (no. 43, passage 1 (lower octave))
3. Gregson: *The Plantagenets* (no. 37, passage 2)

Extracts from *Our Heritage vol. 7* (Con Moto CMT2007)

B♭ bass:

1. Brahms, *arr.* Wright: *Academic Festival Overture* (no. 1, passage 3)
2. Boëllmann, *arr.* Ball: *Suite Gothique* (no. 44, passage 1)
3. Gregson: *The Plantagenets* (no. 38, passage 3, sections 1 & 2)

Extracts from *Our Heritage vol. 10* (Con Moto CMT2010)

Tuba/E♭ Bass/B♭ Bass | Grade 7

Candidates prepare section 1 and **either** section 2 **or** section 3 **or** section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 **or** Bass Clef Tuba Grade 7
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: B major	Bass clef: D major	two octaves	<i>f</i>	slurred	♩ = 80-126	
B♭ minor	C# minor		<i>p</i>	tongued		
Plus:						
Chromatic scale starting on B	Chromatic scale starting on D		<i>mf</i>	tongued		
Dominant 7th in the key of E♭	Dominant 7th in the key of G♭/F#		<i>f</i>	slurred		
Diminished 7th starting on B♭	Diminished 7th starting on D♭/C#		<i>mf</i>	tongued		
Augmented arpeggio starting on B	Augmented arpeggio starting on D		<i>p</i>	tongued		

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: B♭ major	Bass clef: D♭ major	two octaves	<i>mf</i>	tongued	♩ = 80-126	
B minor	D minor		<i>f</i>	slurred		
Plus:						
Whole-tone scale starting on B♭	Whole-tone scale starting on D♭		<i>mf</i>	tongued		
Dominant 7th in the key of E	Dominant 7th in the key of G		<i>p</i>	tongued		
Diminished 7th starting on B	Diminished 7th starting on D		<i>f</i>	slurred		
Augmented arpeggio starting on B♭	Augmented arpeggio starting on D♭/C♯	<i>f</i>	slurred			

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform two tuba extracts or two E♭ bass extracts or two B♭ bass extracts.

Tuba:

1. Delibes: Coppélia, 1. Akt Nr.4 Mazurka (page 12, entire extract)
2. Tchaikowsky: Sinfonie Nr. 4, 4. Satz: Finale (pages 34-35, bars 42-51 and bar 257 to end of extract)
3. Wagner: Die Meistersinger von Nürnberg, Vorspiel (page 46-47, Fig. 11-13)

Extracts from *Orchester Probespiel: Tuba* (Peters EP8666)

E♭ bass:

1. Lalo, *arr.* Wright: Le Roi d'Ys (no. 39, passage 2 (lower octave))
2. Ball: Tournament for Brass (no. 49, passage 1)
3. Sparke: Land of the Long White Cloud (no. 26, passage 3)

Extracts from *Our Heritage vol. 7* (Con Moto CMT2007)

B♭ bass:

1. Lalo, *arr.* Wright: Le Roi d'Ys (no. 40, passage 2, sections 1, 2, 3, 4)
2. Ball: Tournament for Brass (no. 51, passage 3, sections 1, 2, 3, 4)
3. Sparke: The Land of the Long White Cloud (no. 28, passage 2)

Extracts from *Our Heritage vol. 10* (Con Moto CMT2010)

Tuba/E♭ Bass/B♭ Bass | Grade 8

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

For instruments in other keys, please see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 *or* Bass Clef Tuba Grade 8
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: C major	Bass clef: E♭ major	two octaves	<i>f</i>	slurred	♩ = 88-132	
F# minor	A minor		<i>p</i>	tongued		
Plus:						
Chromatic scale starting on F# <i>or</i> C#	Chromatic scale starting on A <i>or</i> E		<i>mf</i>	tongued		
Dominant 7th in the key of B	Dominant 7th in the key of D		<i>f</i>	slurred		
Diminished 7th starting on C	Diminished 7th starting on E♭		<i>mf</i>	tongued		
Augmented arpeggio starting on F#	Augmented arpeggio starting on A	<i>p</i>	tongued			

Or

3. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Candidates should prepare scales and arpeggios from the following tonal centres (see requirements below):

Treble clef: F# major	Bass clef: A major	two octaves	<i>mf</i>	tongued	♩ = 88-132	
C minor	E♭ minor		<i>f</i>	slurred		
Plus:						
Whole-tone scale starting on F#	Whole-tone scale starting on A		<i>f</i>	slurred		
Dominant 7th in the key of F	Dominant 7th in the key of A♭		<i>p</i>	tongued		
Diminished 7th starting on F#	Diminished 7th starting on A		<i>f</i>	slurred		
Augmented arpeggio starting on C	Augmented arpeggio starting on E♭		<i>p</i>	slurred		

For a **major tonal centre**, the candidate should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

For a **minor tonal centre**, the candidate should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

4. Orchestral or brass band extracts (music may be used) – Candidates choose and perform **two** tuba extracts or **two** E♭ bass extracts or **two** B♭ bass extracts.

Tuba:

1. Prokofjew: Romeo und Julia, Nr. 11, 13, 44, 47 (pages 19-20, from Nr. 11 Fig. 62 to Nr. 47 Fig. 330)
2. Strawinsky: Petruschka (page 34, both extracts)
3. Wagner: Die Walküre, 3. Aufzug (pages 53-54, 1. Szene, beginning to Fig. 9 and 3. Szene)

Extracts from *Orchester Probespiel: Tuba* (Peters EP8666)

E♭ bass:

1. Ireland: Comedy Overture (no. 7, passage 2)
2. Howarth: Fireworks (no. 16, passage 3, 1st section to bar 44)
3. Lloyd: Diversions on a Bass Theme (no. 12, passage 3)

Extracts from *Our Heritage vol. 7* (Con Moto CMT2007)

B♭ bass:

1. Ireland: Comedy Overture (no. 8, passage 2)
2. Howarth: Fireworks (no. 19, passage 5)
3. Lloyd: Diversions on a Bass Theme (no. 13, passage 3)

Extracts from *Our Heritage vol. 10* (Con Moto CMT2010)

Filming your exam

Position your camera so that your face, hands and all of your instrument are in shot while ensuring that your music stand and/or microphone do not obscure the view.

For instruments such as French horn, trumpet, cornet, flugelhorn and trombone, this may be best achieved by filming from the right-hand side.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces and technical work). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. This will enable the examiners to assess you according to the 'overall performance' criteria.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral. The exception to this is where candidates would prefer a verbal prompt when performing the technical work.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used; multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve the perfect balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example: **ForenameSurname_Classical(Instrument)_Grade(Number)**.
- ▶ Enter the details of your pieces and technical work on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music syllabus are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Technical work pathway > Structure and mark scheme](#).

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
7	Fluency & accuracy
7	Technical facility
8	Communication & interpretation
22	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below Pass 1
3-9	Below Pass 2

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
Technical facility	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
Communication & interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

How the pieces are marked (continued)

	4 marks	3 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	4 marks	3 marks	1-2 marks
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	5 marks	3-4 marks	1-2 marks
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises and orchestral/brass band extracts	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
Scales & arpeggios	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
Exercises and orchestral/brass band extracts	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>

How overall performance is marked

The candidate's entire performance (ie pieces and technical work) is awarded two separate marks corresponding to two assessment areas, as below. Further information about the adaptation of the supporting tests can be found at trinitycollege.com/digital-cj-grades.

Performance delivery & focus (10 marks)

- ▶ Assurance and continuity of delivery.
- ▶ Consistency of focus.

Musical awareness (10 marks)

- ▶ Demonstration of musical personality.
- ▶ Ability to work within, move between, or maintain styles.

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	9-10 marks	8 marks
Performance delivery & focus	<p>The performances are delivered with assurance, and transition between items is smooth.</p> <p>Focus is maintained throughout the presentation.</p>	<p>The performances are mostly delivered with assurance, and transition between items is mainly smooth.</p> <p>Focus is maintained throughout the presentation for the most part.</p>
Musical awareness	<p>There is a convincing level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is well-developed.</p>	<p>There is a good level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is mostly well-developed.</p>

How overall performance is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	6-7 marks	4-5 marks	1-3 marks
Performance delivery & focus	<p>The performances are delivered with reasonable assurance, and transition between items is moderately smooth.</p> <p>Focus is adequately maintained throughout the presentation.</p>	<p>Assurance in performance delivery is limited, with unreliable continuity between items.</p> <p>Focus is inconsistently maintained throughout the presentation.</p>	<p>There is little or no assurance in performance delivery, with limited continuity between items.</p> <p>Focus is not maintained throughout the presentation.</p>
Musical awareness	<p>There is an adequate level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is reasonably well-developed.</p>	<p>There is a limited level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is limited.</p>	<p>Personal investment and commitment are not demonstrated.</p> <p>The ability to maintain or move between styles is not yet evident.</p>

Structure and mark scheme

Perform **four pieces** from the repertoire list.



Repertoire-only pathway	Maximum marks
Piece 1	25
Piece 2	25
Piece 3	25
Piece 4	25
Total	100

Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.

Learning outcomes and assessment criteria

Initial-Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

Assessment criteria

The learner can:

- 1.1 Support their intentions in musical performance
- 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

Assessment criteria

The learner can:

- 1.1 Integrate their musical skills, knowledge and understanding in performance
- 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

Pieces

Choosing pieces

Candidates play **four** pieces, selected from the current repertoire list for their instrument, available at trinitycollege.com/brass

- ▶ Programmes must include at least two accompanied pieces from group A, and at least one unaccompanied piece from group B.
- ▶ At Initial to Grade 3, one of the group A pieces may be a duet (French horn, trumpet, cornet, flugelhorn, euphonium, baritone and trombone only).
- ▶ Candidates may perform their own composition in place of one of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace a group B piece).

Performance & Interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

Accompaniments & page turns

- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Other than for duets (see below), accompaniments on instruments other than piano must be approved in advance by Trinity. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ The accompanist does not need to be in shot during the filming of the performance.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.

- ▶ Candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- ▶ Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

Duets

- ▶ French Horn, Trumpet, Cornet, Flugelhorn, Euphonium, Baritone and Trombone candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a brass instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation.

- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If you are not playing from a Trinity graded music exam book, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace a group B piece.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Use of gradual dynamic changes ▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work

Parameters and examples of compositional techniques for own compositions (continued)

Grade	Duration	Examples of compositional techniques
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at trinitycollege.com/online-store or your local music shop. Visit trinitycollege.com/shop-ebooks to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Filming your exam

Position your camera so that your face, hands and all of your instrument are in shot while ensuring that your music stand and/or microphone do not obscure the view.

For instruments such as trumpet, cornet, flugelhorn and trombone, this may be best achieved by filming from the right-hand side.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used, multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve the perfect balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:
ForenameSurname_Classical(Instrument)_Grade(Number).
- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Repertoire-only pathway > Structure and mark scheme](#).

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
8	Fluency & accuracy
8	Technical facility
9	Communication & interpretation
25	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
22-25	Distinction
19-21	Merit
15-18	Pass
11-14	Below Pass 1
3-10	Below Pass 2

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	8 marks	7 marks	6 marks
Fluency & accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
Technical facility	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
Communication & interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

How the pieces are marked (continued)

	5 marks	3-4 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	5 marks	3-4 marks	1-2 marks
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	5-6 marks	3-4 marks	1-2 marks
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

Contents


Learning outcomes and assessment criteria.....	175	>
About the exam.....	177	>
Pieces.....	180	>
Technical work.....	185	>
Supporting tests.....	187	>
Marking.....	200	>

French Horn

Grade 1.....	207	>
Grade 2.....	210	>
Grade 3.....	213	>
Grade 4.....	216	>
Grade 5.....	219	>
Grade 6.....	222	>
Grade 7.....	225	>
Grade 8.....	228	>

E♭ Tenor Horn

Grade 1.....	231	>
Grade 2.....	234	>
Grade 3.....	237	>
Grade 4.....	240	>
Grade 5.....	243	>
Grade 6.....	246	>
Grade 7.....	249	>
Grade 8.....	252	>

Select arrows to jump to section 

Contents

Trumpet/Cornet/Flugelhorn


Initial	255	>
Grade 1.....	257	>
Grade 2	260	>
Grade 3	263	>
Grade 4	266	>
Grade 5	269	>
Grade 6	272	>
Grade 7	275	>
Grade 8	278	>

E♭ Soprano Cornet

Grade 6	281	>
Grade 7	284	>
Grade 8	287	>

Euphonium/Baritone

Initial	290	>
Grade 1.....	292	>
Grade 2	295	>
Grade 3	298	>
Grade 4	301	>
Grade 5	304	>
Grade 6	307	>
Grade 7	310	>
Grade 8	313	>

Select arrows to jump to section 

Contents

Trombone


Initial	316	>
Grade 1.....	318	>
Grade 2	321	>
Grade 3	324	>
Grade 4	327	>
Grade 5	330	>
Grade 6	333	>
Grade 7	336	>
Grade 8	339	>

Bass Trombone

Grade 6	342	>
Grade 7	345	>
Grade 8	348	>

Tuba/E♭ Bass/B♭ Bass

Grade 1.....	351	>
Grade 2	354	>
Grade 3	357	>
Grade 4	360	>
Grade 5	363	>
Grade 6	366	>
Grade 7	369	>
Grade 8	372	>

Select arrows to jump to section 

Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade
2. Demonstrate technical ability on an instrument through responding to set technical demands
3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles
- 2.1 Demonstrate familiarity with the fundamentals of instrumental command
- 2.2 Demonstrate technical control and facility within set tasks
- 3.1 Recognise and respond to simple elements of music in a practical context
- 3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Support their intentions in musical performance
- 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

- 2.1 Demonstrate a developing instrumental command
- 2.2 Demonstrate technical control and facility within set tasks

- 3.1 Recognise and respond to elements of music in a practical context
- 3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Integrate their musical skills, knowledge and understanding in performance
- 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

- 2.1 Demonstrate instrumental command
- 2.2 Demonstrate technical control across the full compass of the instrument within set tasks

- 3.1 Recognise and respond to musical features in a practical context
- 3.2 Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

Pieces

(66 marks)

Three pieces (two accompanied and one unaccompanied), each worth 22 marks

Technical work

(14 marks)

A lip flexibility test, followed by *either* scales & arpeggios *or* exercises *or* orchestral/brass band extracts



Supporting tests

(20 marks)

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on the grade and candidate choice

Exam structure and mark scheme

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work*	14	Technical work	14
<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either scales & arpeggios or exercises</i> 		<ul style="list-style-type: none"> ▶ Lip flexibility exercise ▶ <i>Either scales & arpeggios or orchestral/brass band extracts</i> 	
Supporting tests	20	Supporting test 1	10
Any TWO of the following: <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 		<ul style="list-style-type: none"> ▶ Sight reading 	
		Supporting test 2	10
		ONE of the following: <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
Total	100	Total	100

* At Initial level, candidates perform a technical exercise.

Order of the exam

Candidates can choose to present the sections of their exam in any order. Accompanied pieces must be performed consecutively as one section. All technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear accompanied pieces first, followed by the unaccompanied piece, then technical work and supporting tests.

Exam durations

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Initial
11 mins



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Pieces

Choosing pieces

Three pieces are performed, selected as follows:

- Two accompanied pieces from group A
- One unaccompanied piece from group B

Candidates may perform their own composition in place of one of the listed pieces (see [Pieces: Own composition](#)). If the own composition is unaccompanied, it must replace the group B piece.

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

Tuning

- ▶ Candidates are responsible for tuning their own instruments.
- ▶ Up to and including Grade 5, teachers may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).



Pieces
(66 marks)

- Other than for duets (see below), accompaniments on instruments other than piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- Accompanists and their page turners may only remain in the exam when required.
- Candidates may use a backing track or recorded accompaniment in exams up to and including Grade 3. This may be played on the piano or may be an instrumental backing track. From Grade 4 onwards, the accompaniment must be performed live in the exam.
- Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- Where recorded accompaniments are used, candidates must provide the playback equipment unless other arrangements have been made with the exam centre. Equipment must produce good sound quality at an adequate volume – a phone or tablet speaker is not acceptable. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with the Trinity local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.
- Examiners will not operate playback equipment – this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.

Music and copies

- Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.

- ▶ If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Only the solo part is required. Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded books.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

Duets

- ▶ French Horn, Trumpet, Cornet, Flugelhorn, Euphonium, Baritone and Trombone candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a brass instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ If pre-recorded duet parts are used, candidates must provide their own playback equipment. Examiners will not operate playback equipment – this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters & examples of compositional techniques for own compositions

Initial



Duration:
0.5-1 minute(s)

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys listed for Initial technical work

Grade 1



Duration:
approx. 1 minute

- ▶ Dynamic contrast
- ▶ Simple syncopation or other rhythmic feature
- ▶ Use of keys listed for Grade 1 technical work

Grade 2



Duration:
1-1.5 minute(s)

- ▶ Use of different articulations
- ▶ Use of gradual dynamic changes
- ▶ Use of keys listed for Grade 2 technical work

Grade 3



Duration:
1.5-2 minutes

- ▶ Form showing clear selections, eg 'ABA'
- ▶ Melodic range of one octave or more
- ▶ Use of keys listed for Grade 3 technical work

Grade 4



Duration:
2-3 minutes

- ▶ Tempo changes
- ▶ Simple melodic ornamentation
- ▶ Use of keys listed for Grade 4 technical work

Grade 5



Duration:
2-3 minutes

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of keys listed for Grade 5 technical work

Grade 6



Duration:
3-4 minutes

- ▶ More advanced use of form (eg theme and variation)
- ▶ Extensive range
- ▶ More advanced melodic ornamentation or inflection
- ▶ Use of any key

Grade 7



Duration:
3-4 minutes

- ▶ Modulation
- ▶ Use of irregular time signatures
- ▶ Use of any key

Grade 8



Duration:
3.5-5 minutes

- ▶ Wide range of expressive techniques
- ▶ Creative use of form
- ▶ Extended techniques, wide range, chromatic and rhythmic variation
- ▶ Use of any key

Obtaining music for the exam

- ▶ All publications listed for this syllabus can be ordered at trinitycollege.com/online-store or your local music shop. Visit trinitycollege.com/shop-ebooks to explore our range of downloadable digital publications.
- ▶ Trinity publishes graded exam books for trumpet, as well as scales, arpeggios & exercises books, sight reading books and aural tests. See [Trinity publications](#) section for more information.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

Initial

- ▶ Trumpet, cornet, flugelhorn, euphonium and baritone players perform a short exercise comprising a major scale (to the 5th), a triad and a lip slur.
- ▶ Trombonists perform two short exercises containing a triad, a lip slur and a chromatic scale.
- ▶ Initial exercises can be played from memory or using the music.

Grades 1-5

All candidates begin the technical work section by performing a lip flexibility exercise. They then choose one of the following options:

- Scales & arpeggios
- Exercises

Grades 6-8

All candidates begin the technical work section by performing a lip flexibility exercise. They then choose one of the following options:

- Scales & arpeggios
- *Orchestral or brass band extracts*

The use of metronomes or other timekeeping assistance is not allowed.

Lip flexibility exercises

All candidates at Grades 1-8 are required to perform a lip flexibility exercise. These exercises promote healthy warm-up technique, and are intended to encourage the development of systematic breathing, smooth and well-supported slurs, and a focused, even tone.

- ▶ Lip flexibility exercises must be played from memory.
- ▶ See [Lip flexibility exercises](#) for further details.

Scales & arpeggios

Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.

Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.

- ▶ All scales and arpeggios are to be performed ascending then descending. A breath may be taken at the top of the scale/arpeggio.



Technical work
(14 marks)

- ▶ All scales and arpeggios must be played from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.
- ▶ At Grades 1-5, candidates should play the scale followed by the arpeggio. At Grades 6-8, candidates should play the major scale and major arpeggio in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- ▶ Trombone and bass trombone: while a *legato* tongue (smooth tongue) is accepted up to Grade 7, at Grade 8 the development of a specific 'slurred' tonguing style that mimics valve slurring is expected.
- ▶ Full details of scale patterns are given in Trinity's *Scales, Arpeggios & Exercises* books, although please note that minor changes have been made to the scales requirements in this syllabus.
- ▶ Articulation patterns for scales and arpeggios are available free from our website.

Exercises

Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance, such as tonguing, breath control, finger/slide technique, mixed articulation, dynamics and wide leaps. Keys of the exercises match the scales & arpeggios requirements for the grade.

Candidates prepare three exercises from the list for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in Trinity's *Scales, Arpeggios & Exercises* books.

Orchestral/brass band extracts

At Grade 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral and brass band works.

Candidates prepare all three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- ▶ Orchestral/brass band extracts may be played either from memory or using the music.
- ▶ Trumpet candidates must play all extracts on a B \flat trumpet, transposing as required. Parts written out in the transposed key are not allowed.
- ▶ Extracts must relate to the instrument entered (eg trumpet candidates must perform trumpet extracts rather than cornet extracts).

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose **two** supporting tests from four options:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

At Grades 6-8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

Sight reading

This test assesses candidates' ability to perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. Examiners do not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from trinitycollege.com/online-store or from your local music shop.

Technical expectations for the tests are given in the [Parameters for sight reading tests](#). Lists are cumulative, meaning that tests may also include requirements from lower grades.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.



Supporting tests
(20 marks)

Transposed sight reading tests

At Grades 6-8, French horn and trumpet candidates are asked to transpose a previously unseen musical extract. This test simulates an orchestral or band situation.

French horn

The sight reading test will be in the key of C major.

F horn players will be expected to sight read as for horn in E \flat (ie down a tone). The first note will be played by the examiner.

Trumpet

The sight reading test will be in the key of C major.

B \flat trumpet players will be expected to sight read as for trumpet in C (ie up a tone).

The first note will be played by the examiner.

Examples of transposed sight reading tests are available at trinitycollege.com/brass-resources.





Parameters for sight reading tests

	Time signatures*	Note and rest values*	Dynamics and tempi*	Technical requirements	
				: valved brass & French horn*	: trombone & bass trombone*
Initial, Grade 1	$\frac{2}{4}$ $\frac{4}{4}$ (Grade 1 only)	, and	<i>mf</i> , <i>moderato</i>	tongued notes only three valves together not used	tongued notes only 7th position and B \flat -C () not used straightforward slide positions
Grade 2	$\frac{3}{4}$	and	<i>f</i> , <i>allegretto</i>	easy two-note slurs and ties	B \flat -C () introduced
Grade 3		, and	<i>p</i> , <i>andante</i>	three valves together, slurred groups	
Grade 4		and	<i>cresc.</i> , <i>decresc.</i>	<i>staccato</i> , accents	
Grade 5	$\frac{6}{8}$	(groups of two and four) and	<i>mp</i> , <i>rall.</i> , <i>rit.</i> , <i>a tempo</i>		simple tenor clef (trombone)** 7th position
Grade 6	$\frac{3}{8}$	dotted quaver/ semiquaver	<i>accel.</i> , <i>allegro</i>	transposition into E \flat for French horn and into C for trumpet	tenor clef (trombone)**
Grade 7	$\frac{9}{8}$	triplets			
Grade 8	$\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ and changing time signatures	duplets		simple bass clef, new notation (French horn Grade 8)	alto clef (trombone)** tenor clef (bass trombone)

* Cumulative – tests may also include requirements from previous grade(s).

** readers only.

Parameters for sight reading tests (continued)

		Valved  brass* [†]	Valved  brass*	 trombone*	 trombone*	Range of test
Initial, Grade 1	major	C	B \flat	C	B \flat	fifth
	minor	/	/	/	/	
Grade 2	major	C	B \flat	C	B \flat	sixth
	minor	/	/	/	/	
Grade 3	major	F	E \flat	G	F	octave
	minor	D	C	D	C	
Grade 4	major	B \flat , G	A \flat , F	D, G	C, F	tenth
	minor	accidentals	accidentals	A, accidentals	G, accidentals	
Grade 5	major	D	C	B \flat , A	A \flat , G	twelfth
	minor	A, E	G, D	E	D	
Grade 6	major	E \flat	D \flat	F	E \flat	thirteenth (French horn: two octaves)
	minor	B, G	A, F	/	/	
Grade 7	major	A, A \flat	G, F \sharp	E	D	two octaves (French horn: two octaves and a semitone)
	minor	C, F \sharp	B \flat , E	F \sharp	E	
Grade 8	major	all	all	all	all	two octaves plus one note (French horn: two octaves and a minor 6th)
	minor	all	all	all	all	

* Cumulative – tests may also include requirements from previous grade(s).

[†] Transposed sight reading for French horn and trumpet Grades 6-8 is written in the key of C major.

Aural

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from trinitycollege.com/online-store or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.

Improvisation

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Further guidance and example tests are available at trinitycollege.com/supporting-tests.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.

Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- ▶ Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for candidates' reference, without repeats.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Time signatures*	$\frac{4}{4}$	/ / / / / / / /	/ / / / / / / /	$\frac{3}{4}$	$\frac{2}{4}$
Keys*	C major	F, G major	A minor	D, B \flat major D, E minor	G, B minor
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii \flat ⁵ , iv, V	I, ii, IV, V i, ii \flat ⁵ , iv, V
Styles and speeds*	march, lullaby	fanfare, <i>moderato</i>	tango, <i>andante</i>	waltz, <i>allegretto</i>	<i>adagio</i> , <i>allegro</i>

* Cumulative – tests may also include requirements from previous grade(s).

Stylistic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	8 bars	8 bars	8 bars
Number of times improvised section is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Keys*	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor
Number of chords per bar	up to 2	up to 2	up to 2	up to 2
Chords	I, ii, IV, V, vi i, ii $^{\flat 5}$, iv, V, VI	I, ii, IV, V, vi i, ii $^{\flat 5}$, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii $^{\flat 5}$, III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Styles and speeds*	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	<i>gigue</i> , <i>grave</i>	impressionistic, irregular dance

* Cumulative – tests may also include requirements from previous grade(s).

Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- ▶ Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud. The test then follows.
- ▶ Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of stimulus	2 bars	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars	8-12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties	syncopation
Articulation*			<i>staccato</i>		accents
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
Keys*	C major	F, G major	A minor	D, B \flat major D, E minor	G, B minor

* Cumulative – tests may also include requirements from previous grade(s).

Motivic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of stimulus	2 bars	1 bar	1 bar	1 bar
Length of response	8-12 bars	12-16 bars	12-16 bars	12-16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Rhythmic features*	semiquavers			triplets, duplets
Articulation*	slurs	acciaccaturas		<i>sfz</i>
Intervals*	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor

* Cumulative – tests may also include requirements from previous grade(s).

Harmonic stimulus

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of chord sequence	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V	i, iv, V
Keys	C major	C, F, G major			A, D, E, G, B minor

Harmonic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1
Chords	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Keys	A, D, E, G, B minor	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		

Musical knowledge

(Initial to Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, and assesses their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at trinitycollege.com/supporting-tests.

The following table gives example questions and responses:

	Parameters*	Sample question	Sample response
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, barlines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	c. Grace notes and ornaments	What does this sign above the note mean?	A mordent
	d. Notes on ledger lines (up to 3 ledger lines)	What is the letter name of this note?	F sharp

* Cumulative – tests may also include requirements from previous grade(s).

Musical knowledge (continued)

	Parameters*	Sample question	Sample response
Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This piece starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
	d. Transposition	This note is an F. When you play this note, which note actually sounds?	<i>Dependent on instrument</i>
Grade 4	a. Modulation to closely related keys (relative major/ minor, subdominant, dominant)	This piece starts in G major. To which key has it modulated here?	D major or dominant
	b. Tonic/dominant triads	This piece starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this piece.	<i>Candidate identifies the period, and describes the stylistic features of the piece which reflect the period</i>
	b. Musical structures	Describe the form of this piece and show me the relevant sections.	<i>Candidate indicates the form of the piece and identifies relevant sections</i>
	c. Subdominant triads	This piece starts in D major. Name the notes of the subdominant triad.	G, B, D

* Cumulative – tests may also include requirements from previous grade(s).

Marking

How the exam is marked

Examiners give comments and marks for each section of the exam, up to the maximums listed in the [Exam structure and mark scheme](#) tables in the [About the exam](#) section. It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
7	Fluency & accuracy
7	Technical facility
8	Communication & interpretation
22	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below Pass 1
3-9	Below Pass 2

How the pieces are marked (continued)

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	7 marks	6 marks	5 marks
Technical facility	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	8 marks	7 marks	6 marks
Communication & interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

How the pieces are marked (continued)

	4 marks	3 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	4 marks	3 marks	1-2 marks
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	5 marks	3-4 marks	1-2 marks
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises & orchestral/brass band extracts	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
Scales & arpeggios	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
Exercises & orchestral/brass band extracts	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>

How supporting tests are marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit	Pass
	9-10 marks	8 marks	6-7 marks
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>	<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>

How supporting tests are marked (continued)

	Below Pass 1 4-5 marks	Below Pass 2 1-3 marks
Sight reading	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes was sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency control of pulse, rhythm and tonality was not established.</p> <p>Accuracy in notes was very limited with no attention to musical detail.</p>
Aural	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
Musical knowledge	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
Improvisation	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure was only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>

French Horn | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 1 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 1 or B \flat horn Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> C major scale and arpeggio 	one octave	<i>mf</i>	tongued	♩ = 46-60
<ul style="list-style-type: none"> A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 				

Or

3. Exercises (music may be used) – **Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Play!	for finger technique
1b. Threesy-peasy	

Group 2

2a. March to the Top	for articulation
2b. The Football Chant	

Group 3

3a. I am an Elephant	for breath control or rhythm
3b. Creeping	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

French Horn | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 2 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 2 or B \flat horn Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> D and B\flat major scale and arpeggio 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 50-66
<ul style="list-style-type: none"> B minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Hand-bell Peal	for finger technique
1b. Calypso and So	

Group 2

2a. Lolloping	for articulation
2b. Sneakers	

Group 3

3a. Eastern Promise	for breath control or rhythm
3b. Jumper	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

French Horn | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 3 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 3 or B \flat horn Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> E\flat and G (lower octave) major scale and arpeggio C and D minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 54-72
<p>Plus:</p> <ul style="list-style-type: none"> Whole-tone scale starting on C 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Rock!	for finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Balloon Ride	for breath control
3b. The Sleepwalking Robot	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

French Horn | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 4 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 4 or B \flat horn Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> F major scale and arpeggio F minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 60-104
<ul style="list-style-type: none"> E major scale and arpeggio E minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave			
Plus:	two octaves			
<ul style="list-style-type: none"> Whole-tone scale starting on F 	two octaves			
<ul style="list-style-type: none"> Chromatic scale starting on C 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Rescue Squad	for finger technique
1b. Bob-tail Bob	

Group 2

2a. Let in Latin	for articulation
2b. After the Battle	

Group 3

3a. Jigsaw Peace	for breath control
3b. Sliding Down the Banister	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

French Horn | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 5 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 5 or B \flat horn Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> G major scale and arpeggio G and E\flat minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> A\flat major scale and arpeggio C\sharp minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave			
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on G Chromatic scale starting on G 	two octaves			
<ul style="list-style-type: none"> Dominant 7th in the key of G 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Jump Start	for octave leaps or finger technique
1b. Ta Aunt Ella!	

Group 2

2a. Tongue-go	for articulation or low playing
2b. Sonority Rues	

Group 3

3a. Smooth Strides	for breath control or rhythm
3b. Finding the Pulse	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Harmonised		
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

French Horn | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 6 or B \flat horn Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> A\flat major, G\sharp minor D major, D minor 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 72-120
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on A\flat Whole-tone scale starting on D Dominant 7th in the key of G Diminished 7th starting on D Augmented arpeggio starting on D 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Orchestral extracts (music may be used) – **Candidates prepare three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. *Either* Beethoven: Sinfonie Nr. 6, 1. Satz & 3. Satz (pages 6-7, 1st horn in F; 1st movt: bars 37-53; 3rd movt: bars 133-161)

or Wagner: Siegfried-Idyll (page 83, entire extract)

2. *Either* Brahms: Sinfonie Nr. 1, 2. Satz (page 17, 1st horn in E: entire extract)

or Mendelssohn: Ein Sommernachtstraum, Nr. 7 Notturmo (page 39, beginning to bar 34)

3. Weber: Der Freischütz, Ouverture (page 84, 3rd horn in C only: entire extract)

Extracts are from *Orchester Probespiel: French Horn* (Peters EP8663).

Supporting tests

Candidates prepare:

- ▶ Transposed sight reading
- ▶ Aural or improvisation

Transposed sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract involving transposition. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

French Horn | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 7 or B \flat horn Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> B major, B minor* A major, A minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 80-126
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A and B* Dominant 7th in the keys of D and E Diminished 7th starting on A and B* Augmented arpeggio starting on A and B* 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

* Candidates may choose either upper or lower octave.

Or

3. Orchestral extracts (music may be used) – **Candidates prepare three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Strauss: Don Juan (page 52, upbeat to E to bottom of page 52)

2. *Either* Tschaikowsky: Sinfonie Nr. 5, 2. Satz (page 75, entire extract)

or Bruckner: Sinfonie Nr. 4 'Romantische', 1. Satz (page 21, entire extract)

3. Weber: Lohengrin, 3. Aufzug (page 78, entire extract)

Extracts are from *Orchester Probespiel: French Horn* (Peters EP8663).

Supporting tests

Candidates prepare:

- ▶ Transposed sight reading
- ▶ Aural or improvisation

Transposed sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract involving transposition. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$, $\frac{4}{4}$, $\frac{4}{4}$ or 8	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

French Horn | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the French Horn Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *French Horn Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: F horn Grade 8 or B \flat horn Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> B\flat major, B\flat minor 	three octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 88-132
<ul style="list-style-type: none"> D\flat major, C\sharp minor F\sharp major, F\sharp minor 	two octaves			
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on B\flat Dominant 7th in the key of E\flat Diminished 7th starting on B\flat 	three octaves			
<ul style="list-style-type: none"> Chromatic scale starting on F\sharp Dominant 7th in the key of B Diminished 7th starting on F\sharp Augmented arpeggio starting on F\sharp and D\flat 	two octaves			
<ul style="list-style-type: none"> C major hand-stopped scale* 	one octave			

* Scale to be stopped only. Hand horn technique is not required.

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral extracts (music may be used) – **Candidates prepare three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Beethoven: Sinfonie Nr. 9, 3. Satz (page 11, entire extract)

2. Brahms: Sinfonie Nr. 2, 2. Satz (page 19, entire extract)

3. *Either* Strauss: Till Eulenspiegels lustige Streiche (pages 53-54, beginning to Fig. 1 and Fig. 31 to Fig. 32)

or Mahler: Sinfonie Nr. 7, 2. Satz: Nachtmusik (pages 35-37, 1st horn in F only: bars 140-146 and bars 317-332)

Extracts are from *Orchester Probespiel: French Horn* (Peters EP8663).

Supporting tests

Candidates prepare:

- ▶ Transposed sight reading
- ▶ Aural or improvisation

Transposed sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract involving transposition. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

E♭ Tenor Horn | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 1 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> C major scale and arpeggio 	one octave	<i>mf</i>	tongued	♩ = 46-60
<ul style="list-style-type: none"> A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Play!	for finger technique
1b. Threesy-peasy	

Group 2

2a. March to the Top	for articulation
2b. The Football Chant	

Group 3

3a. I am an Elephant	for breath control or rhythm
3b. Creeping	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

E♭ Tenor Horn | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 2 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> D and B♭ major scale and arpeggio 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 50-66
<ul style="list-style-type: none"> D minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Hand-bell Peal	for finger technique
1b. Calypso and So	

Group 2

2a. Lolloping	for articulation
2b. Sneakers	

Group 3

3a. Eastern Promise	for breath control or rhythm
3b. Jumper	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

E♭ Tenor Horn | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 3 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> E and E♭ major scale and arpeggio 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 54-72
<ul style="list-style-type: none"> C and C# minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 				
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on C 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

E♭ Tenor Horn | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 4 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> F and A major scale and arpeggio F and F# minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 60-104
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on F Chromatic scale starting on C 				

Or

3. Exercises (music may be used) – **Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Rescue Squad	for finger technique
1b. Bob-tail Bob	

Group 2

2a. Let in Latin	for articulation
2b. After the Battle	

Group 3

3a. Balloon Ride	for breath control
3b. Sliding Down the Banister	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

E♭ Tenor Horn | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 5 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> G major scale and arpeggio G minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> A♭ major scale and arpeggio B and E minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave			
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on G Chromatic scale starting on G 	two octaves			
<ul style="list-style-type: none"> Dominant 7th in the key of G 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Jump Start	for octave leaps or finger technique
1b. Ta Aunt Ella!	

Group 2

2a. Tongue-go	for articulation
2b. Cheeky Chops	

Group 3

3a. Smooth Strides	for breath control or rhythm
3b. Finding the Pulse	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Harmonised		
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

E♭ Tenor Horn | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Candidates may also choose pieces from the E♭ Soprano Cornet Grade 6 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- A major, A minor
- A♭ major, G♯ minor

Plus:

- Chromatic scale starting on A
- Whole-tone scale starting on A♭
- Dominant 7th in the key of D♭
- Diminished 7th starting on A
- Augmented arpeggio starting on A

two
octaves

f or *p*

tongued or
slurred as
requested by
the examiner

♩ = 72-120

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Bliss: Kenilworth (no. 24, passage 3)

2. Goffin: Rhapsody in Brass (no. 34, passage 3, from bar 5)

3. McCabe: Cloudcatcher Fells (no. 7, passage 4)

Extracts are from *Our Heritage vol. 3* (Con Moto CMT2003).

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

E♭ Tenor Horn | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Candidates may also choose pieces from the E♭ Soprano Cornet Grade 7 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- B major, B minor
- B♭ major, B♭ minor

Plus:

- Chromatic scale starting on B
- Whole-tone scale starting on B and B♭
- Dominant 7th in the keys of E and E♭
- Diminished 7th starting on B and B♭
- Augmented arpeggio starting on B and B♭

two
octaves

f or *mf*
or *p*

tongued or
slurred as
requested by
the examiner

♩ = 80-126

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Brass band extracts (music may be used) – Candidates prepare three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Ireland: A Downland Suite (no. 13, passage 4, first 32 bars)

2. Vinter: Entertainments (no. 15, passage 3, from bar 15)

3. Gregson: Dances and Arias (no. 9, passage 4)

Extracts are from *Our Heritage vol. 3* (Con Moto CMT2003).

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

E♭ Tenor Horn | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Tenor Horn Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Candidates may also choose pieces from the E♭ Soprano Cornet Grade 8 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- C major, C minor
- F# major, F# minor

Plus:

- Chromatic scale starting on C#
- Whole-tone scale starting on C and F#
- Dominant 7th in the keys of F and B
- Diminished 7th starting on C and F#
- Augmented arpeggio starting on C and F#

two octaves

f or *mf*
or *p*

tongued or slurred as requested by the examiner

♩ = 88-132

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Ball: Tournament for Brass (no. 43, passage 2)

2. Gregson: The Plantagenets (no. 33, passage 1, Pesante section only)

3. Bourgeois: Blitz (no. 3, passage 3)

Extracts are from *Our Heritage vol. 3* (Con Moto CMT2003).

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Trumpet/Cornet/Flugelhorn | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Initial repertoire list, available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates perform the following technical exercise, either from memory or using the music. See [Technical work](#) section for further details.



Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trumpet/Cornet/Flugelhorn | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 1 repertoire list, available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

▶ C major scale and arpeggio	one octave	<i>mf</i>	tongued	♩ = 46-60
▶ A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor)				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Play!	for finger technique
1b. Threesy-peasy	

Group 2

2a. March to the Top	for articulation
2b. The Football Chant	

Group 3

3a. I am an Elephant	for breath control or rhythm
3b. Creeping	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trumpet/Cornet/Flugelhorn | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 2 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> D and B\flat major scale and arpeggio 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 50-66
<ul style="list-style-type: none"> D minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 				

Or

3. Exercises (music may be used) – **Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Hand-bell Peal	for finger technique
1b. Calypso and So	

Group 2

2a. Lolloping	for articulation
2b. Sneakers	

Group 3

3a. Eastern Promise	for breath control or rhythm
3b. Jumper	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trumpet/Cornet/Flugelhorn | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 3 repertoire list, available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

▶ E and E \flat major scale and arpeggio	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 54-72
▶ C and C \sharp minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor)				
Plus:				
▶ Whole-tone scale starting on C				

Or

3. Exercises (music may be used) – **Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trumpet/Cornet/Flugelhorn | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 4 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> F and A major scale and arpeggio F and F# minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 60-104
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on F Chromatic scale starting on C 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Rescue Squad	for finger technique
1b. Bob-tail Bob	

Group 2

2a. Let in Latin	for articulation
2b. After the Battle	

Group 3

3a. Balloon Ride	for breath control
3b. Sliding Down the Banister	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trumpet/Cornet/Flugelhorn | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 5 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> G major scale and arpeggio G minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> A\flat major scale and arpeggio B and E minor scale and arpeggio (candidates' choice of <i>either</i> harmonic or melodic minor) 	one octave			
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on G Chromatic scale starting on G 	two octaves			
<ul style="list-style-type: none"> Dominant 7th in the key of G 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Jump Start	for octave leaps or finger technique
1b. Ta Aunt Ella!	

Group 2

2a. Tongue-go	for articulation
2b. Cheeky Chops	

Group 3

3a. Smooth Strides	for breath control or rhythm
3b. Finding the Pulse	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trumpet/Cornet/Flugelhorn | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> A major, A minor A\flat major, G\sharp minor 				
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A\flat Dominant 7th in the key of D\flat Diminished 7th starting on A Augmented arpeggio starting on A 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 72-120

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all extracts for trumpet, cornet or flugelhorn.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Trumpet extracts must be played on a B♭ trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet:

1. Bizet: Carmen, 1. Akt Allegro (page 11, trumpet in A: entire extract)
2. Bizet: Carmen, 2. Akt Nr. 16 Duett (page 12, part 1 in B♭: from Fig. 77 to Fig. 79)
3. Mozart: Die Hochzeit des Figaro, 1. Akt Nr. 10 Arie des Figaro (pages 28-29, trumpet I in C: entire extract)

Extracts from *Orchestra Probespiel: Trumpet* (Peters EP8664)

B♭ cornet:

1. Ball: Devon Fantasy (no. 11, passage 2)
2. Vinter: Entertainments (no. 17, passage 1)
3. Lloyd: Diversions on a Bass Theme (no. 14, passage 1)

Extracts from *Our Heritage vol. 1* (Con Moto CMT2001)

Flugelhorn:

1. Fletcher: An Epic Symphony (no. 13, passage 3)
2. Horovitz: Ballet for Band (no. 1, passage 2, first 10 bars)
3. Gregson: Of Men & Mountains (no. 30, passage 3)

Extracts from *Our Heritage vol. 5* (Con Moto CMT2005)

Supporting tests

Candidates prepare:

- ▶ Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)
- ▶ Aural or improvisation

Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Sight reading for trumpet candidates involves transposition. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$, $\frac{4}{4}$ or 8	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Trumpet/Cornet/Flugelhorn | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> B major, B minor B\flat major, B\flat minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 80-126
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on B Whole-tone scale starting on B and B\flat Dominant 7th in the keys of E and E\flat Diminished 7th starting on B and B\flat Augmented arpeggio starting on B and B\flat 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all extracts for trumpet, cornet or flugelhorn.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Trumpet extracts must be played on a B♭ trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet:

1. Brahms: Sinfonie Nr. 2, 1. Satz (page 14, trumpet in D: bars 282-298)
2. Strauss: Ein Heldenleben (page 48, trumpet in E♭: from seven bars before Fig. 50 to six bars after Fig. 54)
3. Tschaikowsky: Pique Dame (page 68, offstage trumpet in B♭: bars 13-18)

Extracts from *Orchester Probespiel: Trumpet* (Peters EP8664)

B♭ cornet:

1. Ireland: Comedy Overture (no. 7, passage 1)
2. Ball: Tournament for Brass (no. 44, passage 3)
3. Bourgeois: Diversions for Brass Band (no. 13, passage 1)

Extracts from *Our Heritage vol. 1* (Con Moto CMT2001)

Flugelhorn:

1. Ball: Tournament for Brass (no. 43, passage 3)
2. Bourgeois: Blitz (no. 3, passage 5)
3. Gregson: Dances and Arias (no. 8, passage 2, first 25 bars)

Extracts from *Our Heritage vol. 5* (Con Moto CMT2005)

Supporting tests

Candidates prepare:

- ▶ Transposed sight reading (trumpet) *or* sight reading (cornet/flugelhorn)
- ▶ Aural *or* improvisation

Transposed sight reading (trumpet) *or* sight reading (cornet/flugelhorn)

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Sight reading for trumpet candidates involves transposition. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Trumpet/Cornet/Flugelhorn | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Trumpet/Cornet/Flugelhorn Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> C major, C minor F# major, F# minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 88-132
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on C# Whole-tone scale starting on C and F# Dominant 7th in the keys of F and B Diminished 7th starting on C and F# Augmented arpeggio starting on C and F# 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all extracts for trumpet, cornet or flugelhorn.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Trumpet extracts must be played on a B \flat trumpet. Candidates must perform from the publication rather than a transposed version.

Trumpet:

1. Bruckner: Sinfonie Nr. 7, 1. Satz (page 17, 2nd trumpet in F: bars 139-149)
2. Leoncavallo: Der Bajazzo, 2. Akt 1. Szene (page 21, 1st trumpet in E: from upbeat to Fig. 107 to end of extract, with repeat)
3. Stravinsky: Petruschka (page 60, trumpet in B \flat : from upbeat to Fig. 135 to Fig. 140)

Extracts from *Orchester Probespiel: Trumpet* (Peters EP8664)

B \flat cornet:

1. Ireland: Downland Suite (no. 15, passage 4)
2. Bailey, arr. Wright: Diadem of Gold (no. 12, passage 5)
3. Howarth: Fireworks (no. 19, passage 3)

Extracts from *Our Heritage vol. 1* (Con Moto CMT2001)

Flugelhorn:

1. Bliss: Kenilworth (no. 24, passage 3, first 35 bars)
2. Ball: Festival Music (no. 15, passage 5)
3. Lloyd: English Heritage (no. 12, passage 1)

Extracts from *Our Heritage vol. 5* (Con Moto CMT2005)

Supporting tests

Candidates prepare:

- ▶ Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)
- ▶ Aural or improvisation

Transposed sight reading (trumpet) or sight reading (cornet/flugelhorn)

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Sight reading for trumpet candidates involves transposition. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

E♭ Soprano Cornet | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Soprano Cornet Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Candidates may also choose pieces from the E♭ Tenor Horn Grade 6 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- F major, F minor
- F# major, F# minor

Plus:

- Chromatic scale starting on F#
- Whole-tone scale starting on F#
- Dominant 7th in the key of B
- Diminished 7th starting on F#
- Augmented arpeggio starting on F#

one
octave

f or *p*

tongued or
slurred as
requested by
the examiner

♩ = 72-120

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare all extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Bliss: Kenilworth (no. 23, passage 1)
2. Goffin: Rhapsody in Brass (no. 39, passage 2)
3. McCabe: Cloudcatcher Fells (no. 8, passage 4)

Extracts from *Our Heritage vol. 6* (Con Moto CMT2006)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

E♭ Soprano Cornet | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Soprano Cornet Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Candidates may also choose pieces from the E♭ Tenor Horn Grade 7 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- G major, G minor
- A♭ major, A♭ minor

Plus:

- Chromatic scale starting on G
- Whole-tone scale starting on G and A♭
- Dominant 7th in the keys of C and D♭
- Diminished 7th starting on G and A♭
- Augmented arpeggio starting on G and A♭

two octaves

f or *mf*
or *p*

tongued or slurred as requested by the examiner

♩ = 80-126

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare all extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Howells: Pageantry (no. 35, passage 1)
2. Ball: Tournament for Brass (no. 49, passage 3, first 14 bars)
3. Wilby: Masquerade (no. 28, passage 1)

Extracts from *Our Heritage vol. 6* (Con Moto CMT2006)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

E♭ Soprano Cornet | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the E♭ Soprano Cornet Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Candidates may also choose pieces from the E♭ Tenor Horn Grade 8 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- A major, A minor
- B♭ major, B♭ minor

Plus:

- Chromatic scale starting on B
- Whole-tone scale starting on A and B♭
- Dominant 7th in the keys of D and E♭
- Diminished 7th starting on A and B♭
- Augmented arpeggio starting on A and B♭

two octaves

f or *mf*
or *p*

tongued or slurred as requested by the examiner

♩ = 88-132

When the examiner requests a **major tonal centre**, candidates should play in succession:

- the major scale
- the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- the melodic minor scale
- the harmonic minor scale
- the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare all extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1. Ball: Festival Music (no. 16, passage 3)
2. Vinter: Entertainments (no. 13, passage 1)
3. Howarth: Fireworks (no. 17, passage 3)

Extracts from *Our Heritage vol. 6* (Con Moto CMT2006)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Euphonium/Baritone | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Initial repertoire list, available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates perform the following technical exercise, either from memory or using the music. See [Technical work](#) section for further details.

Treble clef

♩ = 60-70



Bass clef

♩ = 60-70



Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Euphonium/Baritone | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 1 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 or Bass Clef Euphonium, Baritone Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef:	Bass clef:				
<ul style="list-style-type: none"> C major scale and arpeggio A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	<ul style="list-style-type: none"> B♭ major scale and arpeggio G minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	one octave	<i>mf</i>	tongued	♩ = 46-60

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Play!	for finger technique
1b. Threesy-peasy	

Group 2

2a. March to the Top	for articulation
2b. The Football Chant	

Group 3

3a. I am an Elephant	for breath control or rhythm
3b. Creeping	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Euphonium/Baritone | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 2 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 or Bass Clef Euphonium, Baritone Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef:	Bass clef:				
<ul style="list-style-type: none"> D and B\flat major scale and arpeggio D minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	<ul style="list-style-type: none"> C and A\flat major scale and arpeggio C minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	$\text{♩} = 50-66$

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Hand-bell Peal	for finger technique
1b. Calypso and So	

Group 2

2a. Lolloping	for articulation
2b. Sneakers	

Group 3

3a. Eastern Promise	for breath control or rhythm
3b. Jumper	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Euphonium/Baritone | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 3 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 or Bass Clef Euphonium, Baritone Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> E and E\flat major scale and arpeggio C and C\sharp minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> D and D\flat major scale and arpeggio B and B\flat minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 54-72
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on C 	Plus: <ul style="list-style-type: none"> Whole-tone scale starting on B\flat 				

Or

3. Exercises (music may be used) – **Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Euphonium/Baritone | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 4 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 or Bass Clef Euphonium, Baritone Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> F and A major scale and arpeggio F and F# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> E\flat and G major scale and arpeggio E\flat and E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 60-104
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on F Chromatic scale starting on C 	Plus: <ul style="list-style-type: none"> Whole-tone scale starting on E\flat Chromatic scale starting on B\flat 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Rescue Squad	for finger technique
1b. Bob-tail Bob	

Group 2

2a. Let in Latin	for articulation
2b. After the Battle	

Group 3

3a. Balloon Ride	for breath control
3b. Sliding Down the Banister	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Euphonium/Baritone | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 5 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 or Bass Clef Euphonium, Baritone Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> G major scale and arpeggio G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> F major scale and arpeggio F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> A\flat major scale and arpeggio B and E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> G\flat major scale and arpeggio A and D minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave			

Plus:	Plus:				
<ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 	<ul style="list-style-type: none"> ▶ Whole-tone scale starting on F ▶ Chromatic scale starting on F 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 	<ul style="list-style-type: none"> ▶ Dominant 7th in the key of F 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Jump Start	for octave leaps or finger technique
1b. Ta Aunt Ella!	

Group 2

2a. Tongue-go	for articulation
2b. Cheeky Chops	

Group 3

3a. Smooth Strides	for breath control or rhythm
3b. Finding the Pulse	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Euphonium/Baritone | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 or Bass Clef Euphonium, Baritone Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef:	Bass clef:	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 72-120
<ul style="list-style-type: none"> A major, A minor A\flat major, G\sharp minor 	<ul style="list-style-type: none"> G major, G minor G\flat major, F\sharp minor 				
Plus: <ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A\flat Dominant 7th in the key of D\flat Diminished 7th starting on A Augmented arpeggio starting on A 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on G Whole-tone scale starting on G\flat Dominant 7th in the key of B Diminished 7th starting on G Augmented arpeggio starting on G 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare all euphonium extracts or all baritone extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Euphonium:

1. Ireland: A Downland Suite (no. 16, passage 3)
2. Brahms, *arr.* Wright: Academic Festival Overture (no. 1, passage 1)
3. Lloyd: English Heritage (no. 17, passage 2)

Extracts from *Our Heritage vol. 2* (Con Moto CMT2002)

Baritone:

1. Bliss: Kenilworth (no. 22, passage 2, opening phrase and final section)
2. Ball: Tournament for Brass (no. 46, passage 3)
3. Lloyd: Diversions on a Bass Theme (no. 9, passage 1)

Extracts from *Our Heritage vol. 8* (Con Moto CMT2008)

Bass clef versions of the extracts are available on request from Con Moto.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Euphonium/Baritone | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 or Bass Clef Euphonium, Baritone Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef:	Bass clef:	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 80-126
<ul style="list-style-type: none"> B major, B minor B\flat major, B\flat minor 	<ul style="list-style-type: none"> A major, A minor A\flat major, A\flat minor 				
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B Whole-tone scale starting on B and B\flat Dominant 7th in the keys of E and E\flat Diminished 7th starting on B and B\flat Augmented arpeggio starting on B and B\flat 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A and A\flat Dominant 7th in the keys of D and D\flat Diminished 7th starting on A and A\flat Augmented arpeggio starting on A and A\flat 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare all euphonium extracts or all baritone extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Euphonium:

1. Fletcher: Labour & Love (no. 25, passage 3)
2. Vinter: Entertainments (no. 18, passage 5)
3. Horovitz: Ballet for Band (no. 2, passage 5)

Extracts from *Our Heritage vol. 2* (Con Moto CMT2002)

Baritone:

1. Ireland: A Downland Suite (no. 10, passage 1)
2. Bailey, *arr.* Wright: Diadem of Gold (no. 7, passage 3)
3. Gregson: Dances & Arias (no. 5, passage 4)

Extracts from *Our Heritage vol. 8* (Con Moto CMT2008)

Bass clef versions of the extracts are available on request from Con Moto.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Euphonium/Baritone | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Euphonium/Baritone Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

Bass clef players may choose to play bass clef trombone scales.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 or Bass Clef Euphonium, Baritone Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef: <ul style="list-style-type: none"> C major, C minor F# major, F# minor 	Bass clef: <ul style="list-style-type: none"> Bb major, Bb minor E major, E minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 88-132
Plus: <ul style="list-style-type: none"> Chromatic scale starting on C# Whole-tone scale starting on C and F# Dominant 7th in the keys of F and B Diminished 7th starting on C and F# Augmented arpeggio starting on C and F# 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on B Whole-tone scale starting on Bb and E Dominant 7th in the keys of Eb and A Diminished 7th starting on Bb and E Augmented arpeggio starting on Bb and E 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Brass band extracts (music may be used) – **Candidates prepare all euphonium extracts or all baritone extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Euphonium:

1. Goffin: Rhapsody in Brass (no. 35, passage 2)
2. Ball: Tournament for Brass (no. 44, passage 2)
3. Gregson: The Plantagenets (no. 34, passage 5)

Extracts from *Our Heritage vol. 2* (Con Moto CMT2002)

Baritone:

1. Fletcher: An Epic Symphony (no. 13, passage 1)
2. Vinter: Entertainments (no. 12, passage 1)
3. Gregson: The Plantagenets (no. 34, passage 2)

Extracts from *Our Heritage vol. 8* (Con Moto CMT2008)

Bass clef versions of the extracts are available on request from Con Moto.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Trombone | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Initial repertoire list, available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates perform technical exercises a) and b), either from memory or using the music. See [Technical work](#) section for further details.

Treble clef

(a) ♩ = 60-70



(b)



Bass clef

(a) ♩ = 60-70



(b)



Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trombone | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 1 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 1 or Bass Clef Trombone Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef:	Bass clef:				
<ul style="list-style-type: none"> C major scale and arpeggio A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	<ul style="list-style-type: none"> B\flat major scale and arpeggio G minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	one octave	<i>mf</i>	tongued	♩ = 46-60

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Play!	for slide technique
1b. Threesy-peasy	

Group 2

2a. March to the Top	for articulation
2b. The Football Chant	

Group 3

3a. I am an Elephant	for breath control or rhythm
3b. Creeping	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trombone | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 2 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 2 or Bass Clef Trombone Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> D and B\flat major scale and arpeggio D minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> C and A\flat major scale and arpeggio C minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	one octave	<i>mf</i>	tongued	♩ = 50-66
---	---	------------	-----------	---------	-----------

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Hand-bell Peal	for slide technique
1b. Calypso and So	

Group 2

2a. Lolloping	for articulation
2b. Sneakers	

Group 3

3a. Eastern Promise	for breath control or rhythm
3b. Jumper	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trombone | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 3 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 3 or Bass Clef Trombone Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> E and F major scale and arpeggio G and E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> D and E\flat major scale and arpeggio F and D minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued	♩ = 54-72
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on C 	Plus: <ul style="list-style-type: none"> Whole-tone scale starting on B\flat 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

- | | |
|-------------------|---------------------|
| 1a. Let's Rock! | for slide technique |
| 1b. Ambling Along | |

Group 2

- | | |
|--------------------------|------------------|
| 2a. Stately Dance | for articulation |
| 2b. Mouse Meets Elephant | |

Group 3

- | | |
|----------------------------|--------------------|
| 3a. Balloon Ride | for breath control |
| 3b. The Sleepwalking Robot | |

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trombone | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 4 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 4 or Bass Clef Trombone Grade 4 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> A and E\flat major scale and arpeggio C and F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> G and D\flat major scale and arpeggio B\flat and E\flat minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued	♩ = 60-104
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on D Chromatic scale starting on D 	Plus: <ul style="list-style-type: none"> Whole-tone scale starting on C Chromatic scale starting on C 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Rescue Squad	for slide technique
1b. Bob-tail Bob	

Group 2

2a. Let in Latin	for articulation
2b. After the Battle	

Group 3

3a. Jigsaw Peace	for breath control
3b. Sliding Down the Banister	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trombone | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 5 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 5 or Bass Clef Trombone Grade 5 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> G major scale and arpeggio G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> F major scale and arpeggio F minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>f</i> or <i>p</i>	tongued or legato-tongued as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> B major scale and arpeggio B and C# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> A major scale and arpeggio A and B minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave			

Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 	Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on F ▶ Chromatic scale starting on F 	two octaves	<i>f</i> or <i>p</i>	tongued or legato-tongued as requested by the examiner	♩ = 66-112
Plus: <ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 	Plus: <ul style="list-style-type: none"> ▶ Dominant 7th in the key of F 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. March In and Out	for slide technique
1b. Three Cool Stamps	

Group 2

2a. Tongue-go	for articulation
2b. Cheeky Chops	

Group 3

3a. Smooth Strides	for breath control or rhythm
3b. Finding the Pulse	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Harmonised		
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$		
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Trombone | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 6 or Bass Clef Trombone Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef:	Bass clef:	two octaves	<i>f</i> or <i>p</i>	tongued or legato-tongued as requested by the examiner	♩ = 72-120
<ul style="list-style-type: none"> A major, A minor A\flat major, G\sharp minor 	<ul style="list-style-type: none"> G major, G minor G\flat major, F\sharp minor 				
Plus:	Plus:				
<ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A\flat Dominant 7th in the key of D\flat Diminished 7th starting on A Augmented arpeggio starting on A 	<ul style="list-style-type: none"> Chromatic scale starting on G Whole-tone scale starting on G\flat Dominant 7th in the key of B Diminished 7th starting on G Augmented arpeggio starting on G 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Bartók: Konzert für Orchester, 1. Satz: Introduzione (page 2, 1st trombone: Fig. 134 and 2nd trombone: Fig. 313)
2. Berlioz: Symphonie fantastique, 4. Satz: Marche au supplice (page 6, 2nd trombone: bars 114-135)
3. Rossini: Die diebische Elster (page 14, bars 115-135)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: Labour & Love (no. 24, passage 3)
2. Ball: Devon Fantasy (no. 9, passage 4, with repeat)
3. Gregson: Dances & Arias (no. 8, passage 5)

Extracts from *Our Heritage vol. 4* (Con Moto CMT2004)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Trombone | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 7 or Bass Clef Trombone Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:					
Treble clef: <ul style="list-style-type: none"> B major, B minor B\flat major, B\flat minor 	Bass clef: <ul style="list-style-type: none"> A major, A minor A\flat major, A\flat minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or legato-tongued as requested by the examiner	♩ = 80-126
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B Whole-tone scale starting on B and B\flat Dominant 7th in the keys of E and E\flat Diminished 7th starting on B and B\flat Augmented arpeggio starting on B and B\flat 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A and A\flat Dominant 7th in the keys of D and D\flat Diminished 7th starting on A and A\flat Augmented arpeggio starting on A and A\flat 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Berlioz: Ungarischer Marsch (page 7, bars 94-110)
2. Mozart: Requiem, Tuba mirum (page 11, entire extract)
3. Wagner: Lohengrin, 3. Akt (page 20, entire extract)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Bliss: Kenilworth (no. 23, passage 1)
2. Lalo, *arr.* Wright: Le Roi d'Ys (no. 36, passage 4)
3. Bourgeois: Blitz (no. 4, passage 4)

Extracts from *Our Heritage vol. 4* (Con Moto CMT2004)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Trombone | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Trombone Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Trombone Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Trombone Grade 8 or Bass Clef Trombone Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:					
Treble clef: <ul style="list-style-type: none"> C# major, C# minor F# major, F# minor 	Bass clef: <ul style="list-style-type: none"> B major, B minor E major, E minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 88-132
Plus: <ul style="list-style-type: none"> Chromatic scale starting on C# Whole-tone scale starting on C# and F# Dominant 7th in the keys of F# and B Diminished 7th starting on C# and F# Augmented arpeggio starting on C# and F# 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on B Whole-tone scale starting on B and E Dominant 7th in the keys of E and A Diminished 7th starting on B and E Augmented arpeggio starting on B and E 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Mozart: Die Zauberflöte, 2. Aufzug Nr. 10 Arie des Sarastro (page 10, bars 1-24)
2. Stravinsky: Pulcinella, VII. Satz (page 19, entire extract, with repeat)
3. Wagner: Die Walküre, 3. Aufzug 1. Szene (Walkürenritt) (page 22, 1st trombone, entire extract)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: An Epic Symphony (no. 14, passage 5)
2. Ball: Tournament for Brass (no. 45, passage 5, from bar 24 (solo))
3. Lloyd: Diversions on a Bass Theme (no. 12, passage 2)

Extracts from *Our Heritage vol. 4* (Con Moto CMT2004)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Bass Trombone | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Bass Trombone Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Alternatively, candidates may substitute the group B piece with a piece from group B of the Trombone Grade 6 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 6 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- Low E \flat major, low E \flat minor
- Low D major, low D minor

Plus:

- Chromatic scale starting on E \flat
- Whole-tone scale starting on D
- Dominant 7th in the key of A \flat
- Diminished 7th starting on E \flat
- Augmented arpeggio starting on E \flat

using
plug
range
E \flat , D

two
octaves

f
or
p

tongued
or legato-
tongued as
requested by
the examiner

$\text{♩} = 72-120$

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Beethoven: Sinfonie Nr. 9, 4. Satz (page 23, entire extract)
2. Berlioz: Symphonie Fantastique, 4. Satz: Marche au Supplice (page 6, 3rd trombone: bars 114-135)
3. Rossini: Die diebische Elster (page 14, bars 276-291)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: Labour & Love (no. 23, passage 2)
2. Vinter: John O'Gaunt (no. 20, passage 1)
3. Howarth: Fireworks (no. 13, passage 1)

Extracts from *Our Heritage vol. 9* (Con Moto CMT2009)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Bass Trombone | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Bass Trombone Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Alternatively, candidates may substitute the group B piece with a piece from group B of the Trombone Grade 7 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 7 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

<p>Candidates should prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> Low C major, low C minor Low D\flat major, low C\sharp minor 	using plug range C \sharp , C	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or legato- tongued as requested by the examiner	$\text{♩} = 80-126$
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on low C Whole-tone scale starting on low C and low C\sharp Dominant 7th in the keys of F and F\sharp Diminished 7th starting on low C and low C\sharp Augmented arpeggio starting on low C and low C\sharp 					

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Berlioz: Ungarischer Marsch (page 23, entire extract)
2. Delibes: Coppélia, 1. Akt. Nr. 4 Tempo di mazurka (page 24, entire extract)
3. Wagner: Lohengrin. 3. Akt (page 28, bars 95-116)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Bliss: Kenilworth (no. 21, passage 2)
2. Lalo, *arr.* Wright: Le Roi d'Ys (no. 34, passage 3)
3. Bourgeois: Blitz (no. 1, passage 4)

Extracts from *Our Heritage vol. 9* (Con Moto CMT2009)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Bass Trombone | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Bass Trombone Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- Alternatively, candidates may substitute the group B piece with a piece from group B of the Trombone Grade 8 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

Lip flexibility exercises, scales and arpeggios can be downloaded from trinitycollege.com/brass-resources.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Grade 8 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

- Low B major, low B minor
- Low B \flat major, low B \flat minor

Plus:

- Chromatic scale starting on pedal B
- Whole-tone scale starting on low B and low B \flat
- Dominant 7th in the keys of E and E \flat
- Diminished 7th starting on low B and low B \flat
- Augmented arpeggio starting on low B and low B \flat

using
plug
range B,
ped B \flat

two
octaves

f
or
mf
or
p

tongued or
slurred as
requested
by the
examiner

$\text{♩} = 88-132$

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all orchestral extracts or all brass band extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Orchestral extracts:

1. Haydn: Die Schöpfung, Nr. 26 Chorus (page 25, entire extract)
2. Kodály: Hary Janos-Suite, 4. Satz (page 25, beginning to Fig. 2 and 13 bars before Fig. 6 to end of extract)
3. Wagner: Die Walküre, 3. Aufzug 1. Szene (Walkürenritt) (page 22, 3rd trombone, entire extract)

Extracts from *Orchester Probespiel: Trombone* (Peters EP8665)

Brass band extracts:

1. Fletcher: An Epic Symphony (no. 12, passage 3)
2. Bourgeois: Diversions for Brass Band (no. 9, passage 2)
3. Lloyd: English Heritage (no. 11, passage 2)

Extracts from *Our Heritage vol. 9* (Con Moto CMT2009)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Tuba/E♭ Bass/B♭ Bass | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 1 repertoire list, available at trinitycollege.com/brass.

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 1 repertoire list.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 1 or Bass Clef Tuba Grade 1 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef:	Bass clef:				
<ul style="list-style-type: none"> ▶ C major scale and arpeggio ▶ A minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	<ul style="list-style-type: none"> ▶ E♭ major scale and arpeggio ▶ C minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	one octave	<i>mf</i>	tongued	♩ = 46-60

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Play! 1b. Threesy-peasy	for finger technique
--------------------------------------	----------------------

Group 2

2a. March to the Top 2b. The Football Chant	for articulation
--	------------------

Group 3

3a. I am an Elephant 3b. Creeping	for breath control or rhythm
--------------------------------------	------------------------------

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuba/E♭ Bass/B♭ Bass | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 2 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 2 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 2 or Bass Clef Tuba Grade 2 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef:	Bass clef:				
<ul style="list-style-type: none"> D and B♭ major scale and arpeggio D minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	<ul style="list-style-type: none"> F and D♭ major scale and arpeggio F minor scale and arpeggio (candidate's choice of natural or harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 50-66

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Hand-bell Peal	for finger technique
1b. Calypso and So	

Group 2

2a. Lolloping	for articulation
2b. Sneakers	

Group 3

3a. Eastern Promise	for breath control or rhythm
3b. Jumper	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuba/E♭ Bass/B♭ Bass | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 3 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 3 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 3 or Bass Clef Tuba Grade 3 (see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> E and E♭ major scale and arpeggio C and C# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> G and G♭ major scale and arpeggio E♭ and E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 54-72
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on C 	Plus: <ul style="list-style-type: none"> Whole-tone scale starting on E♭ 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Let's Rock!	for low note tonguing or finger technique
1b. Ambling Along	

Group 2

2a. Stately Dance	for articulation
2b. Mouse Meets Elephant	

Group 3

3a. Jigsaw Peace	for breath control
3b. The Sleepwalking Robot	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuba/E♭ Bass/B♭ Bass | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 4 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 4 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 4 or Bass Clef Tuba Grade 4
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef: <ul style="list-style-type: none"> F and A major scale and arpeggio F and F# minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	Bass clef: <ul style="list-style-type: none"> A♭ and C major scale and arpeggio A♭ and A minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave	<i>mf</i>	tongued or slurred as requested by the examiner	♩ = 60-104
Plus: <ul style="list-style-type: none"> Whole-tone scale starting on F Chromatic scale starting on C 	Plus: <ul style="list-style-type: none"> Whole-tone scale starting on A♭ Chromatic scale starting on E♭ 				

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Rescue Squad	for finger technique
1b. Bob-tail Bob	

Group 2

2a. Let in Latin	for articulation
2b. After the Battle	

Group 3

3a. Balloon Ride	for breath control
3b. Sliding Down the Banister	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuba/E♭ Bass/B♭ Bass | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 5 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 5 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 5 or Bass Clef Tuba Grade 5
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

Treble clef:	Bass clef:				
<ul style="list-style-type: none"> G major scale and arpeggio G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> B♭ major scale and arpeggio B♭ minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> A♭ major scale and arpeggio B and E minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	<ul style="list-style-type: none"> B major scale and arpeggio D and G minor scale and arpeggio (candidate's choice of <i>either</i> harmonic or melodic minor) 	one octave			

Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on G ▶ Chromatic scale starting on G 	Plus: <ul style="list-style-type: none"> ▶ Whole-tone scale starting on B♭ ▶ Chromatic scale starting on B♭ 	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 66-112
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G 	<ul style="list-style-type: none"> ▶ Dominant 7th in the key of B♭ 	one octave			

Or

3. Exercises (music may be used) – Candidates prepare three exercises: one from Group 1, one from Group 2, one from Group 3.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

Group 1

1a. Jump Start	for octave leaps or finger technique
1b. Ta Aunt Ella!	

Group 2

2a. Tongue-go	for articulation
2b. Cheeky Chops	

Group 3

3a. Smooth Strides	for breath control or rhythm
3b. Finding the Pulse	

Supporting tests

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuba/E♭ Bass/B♭ Bass | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 6 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 6 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 6 or Bass Clef Tuba Grade 6
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef:	Bass clef:	two octaves	<i>f</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 72-120
<ul style="list-style-type: none"> A major, A minor A♭ major, G♯ minor 	<ul style="list-style-type: none"> C major, C minor B major, B minor 				
Plus:	Plus:				
<ul style="list-style-type: none"> Chromatic scale starting on A Whole-tone scale starting on A♭ Dominant 7th in the key of D♭ Diminished 7th starting on A Augmented arpeggio starting on A 	<ul style="list-style-type: none"> Chromatic scale starting on C Whole-tone scale starting on B Dominant 7th in the key of E Diminished 7th starting on C Augmented arpeggio starting on C 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all extracts for tuba, E♭ bass or B♭ bass.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Tuba:

1. Berlioz: *Symphonie fantastique*, *Dies irae* (page 3, bars 127-176)
2. Bruckner: *Sinfonie Nr. 4*, 1. Satz (page 7, bars 51-67)
3. Mahler: *Sinfonie Nr. 1*, 3. Satz (page 15, entire extract)

Extracts from *Orchester Probespiel: Tuba* (Peters EP8666)

E♭ bass:

1. Brahms, *arr.* Wright: *Academic Festival Overture* (no. 1, passage 6)
2. Boëllmann, *arr.* Ball: *Suite Gothique* (no. 43, passage 1 (lower octave))
3. Gregson: *The Plantagenets* (no. 37, passage 2)

Extracts from *Our Heritage vol. 7* (Con Moto CMT2007)

B♭ bass:

1. Brahms, *arr.* Wright: *Academic Festival Overture* (no. 1, passage 3)
2. Boëllmann, *arr.* Ball: *Suite Gothique* (no. 44, passage 1)
3. Gregson: *The Plantagenets* (no. 38, passage 3, sections 1 and 2)

Extracts from *Our Heritage vol. 10* (Con Moto CMT2010)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Tuba/E♭ Bass/B♭ Bass | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 7 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 7 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 7 or Bass Clef Tuba Grade 7
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef:	Bass clef:	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 80-126
<ul style="list-style-type: none"> B major, B minor B♭ major, B♭ minor 	<ul style="list-style-type: none"> D major, D minor D♭ major, C# minor 				
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B Whole-tone scale starting on B and B♭ Dominant 7th in the keys of E and E♭ Diminished 7th starting on B and B♭ Augmented arpeggio starting on B and B♭ 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on D Whole-tone scale starting on D and D♭ Dominant 7th in the keys of G and G♭/F# Diminished 7th starting on D and D♭/C# Augmented arpeggio starting on D and D♭/C# 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all extracts for tuba, E♭ bass or B♭ bass.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Tuba:

1. Delibes: Coppélia, 1. Akt Nr. 4 Mazurka (page 12, entire extract)
2. Tchaikowsky: Sinfonie Nr. 4, 4. Satz: Finale (pages 34-35, Bars 42-51 *and* bar 257 to end of extract)
3. Wagner: Die Meistersinger von Nürnberg, Vorspiel (pages 46-47, Fig. 11-13)

Extracts from *Orchester Probespiel: Tuba* (Peters EP8666)

E♭ bass:

1. Lalo, *arr.* Wright: Le Roi d'Ys (no. 39, passage 2 (lower octave))
2. Ball: Tournament for Brass (no. 49, passage 1)
3. Sparke: Land of the Long White Cloud (no. 26, passage 3)

Extracts from *Our Heritage vol. 7* (Con Moto CMT2007)

B♭ bass:

1. Lalo, *arr.* Wright: Le Roi d'Ys (no. 40, passage 2, sections 1, 2, 3 and 4)
2. Ball: Tournament for Brass (no. 51, passage 3, sections 1, 2, 3 and 4)
3. Sparke: Land of the Long White Cloud (no. 28, passage 2)

Extracts from *Our Heritage vol. 10* (Con Moto CMT2010)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Tuba/E♭ Bass/B♭ Bass | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Tuba/E♭ Bass/B♭ Bass Grade 8 repertoire list, available at trinitycollege.com/brass.

- Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- B♭ Bass players may also choose pieces from the Euphonium/Baritone Grade 8 repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

For instruments in other keys, see the [Tuba scale transpositions](#) tables.

Lip flexibility exercises, scales and arpeggios are in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* and *Bass Clef Brass Scales, Arpeggios & Exercises from 2015*.

1. Lip flexibility exercise (from memory)

Lip flexibility exercise: Treble Clef Grade 8 or Bass Clef Tuba Grade 8
(see [Lip flexibility exercises](#))

Either

2. Scales & arpeggios (from memory) – Examiners select from the following.

Candidates should prepare scales and arpeggios from the following tonal centres:

Treble clef: <ul style="list-style-type: none"> C major, C minor F# major, F# minor 	Bass clef: <ul style="list-style-type: none"> E♭ major, E♭ minor A major, A minor 	two octaves	<i>f</i> or <i>mf</i> or <i>p</i>	tongued or slurred as requested by the examiner	♩ = 88-132
Plus: <ul style="list-style-type: none"> Chromatic scale starting on C# Whole-tone scale starting on C and F# Dominant 7th in the keys of F and B Diminished 7th starting on C and F# Augmented arpeggio starting on C and F# 	Plus: <ul style="list-style-type: none"> Chromatic scale starting on E Whole-tone scale starting on E♭ and A Dominant 7th in the keys of A♭ and D Diminished 7th starting on E♭ and A Augmented arpeggio starting on E♭ and A 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

3. Orchestral or brass band extracts (music may be used) – Candidates prepare all extracts for tuba, E♭ bass or B♭ bass.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

Tuba:

1. Prokofjew: Romeo und Julia, Nr. 11, 13, 44, 47 (pages 19-20, from Nr. 11 Fig. 62 to Nr. 47 Fig. 330)
2. Strawinsky: Petruschka (page 34, both extracts)
3. Wagner: Die Walküre, 3. Aufzug (pages 53-54, 1. Szene, beginning to Fig. 9 and 3. Szene)

Extracts from *Orchester Probespiel: Tuba* (Peters EP8666)

E♭ bass:

1. Ireland: Comedy Overture (no. 7, passage 2)
2. Howarth: Fireworks (no. 16, passage 3, 1st section to bar 44)
3. Lloyd: Diversions on a Bass Theme (no. 12, passage 3)

Extracts from *Our Heritage vol. 7* (Con Moto CMT2007)

B♭ bass:

1. Ireland: Comedy Overture (no. 8, passage 2)
2. Howarth: Fireworks (no. 19, passage 5)
3. Lloyd: Diversions on a Bass Theme (no. 13, passage 3)

Extracts from *Our Heritage vol. 10* (Con Moto CMT2010)

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.