GRADE TWO

Length of the examination: 20 minutes

Examination Fee: Please consult the current examination application form for the schedule of fees.

Co-requisite: None. There is NO written examination co-requisite for the awarding of the Grade 2 Practical Certificate.

Requirements & Marking

Requirement	Total Marks
TWO PIECES chosen from the List below	
Piece #1	16
Piece #2	16
TWO STUDIES (6 marks each)	12
SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	
Scales and Arpeggios	16
SIGHT READING	
Rhythm Pattern	3
Playing	7
AURAL TESTS	10
VIVA VOCE	8
MARKS FOR MEMORY	
List Pieces only (2 marks each)	4
TOTAL POSSIBLE MARKS	100

List Pieces

Candidates must be prepared to play TWO pieces from the list below, chosen to contrast in style, key, tempo, etc. Your choice must include TWO different composers. All pieces requiring accompaniment must be played with accompaniment. All pieces were available in print at the time this syllabus was prepared. Although suggested editions have been given below to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = *Canadian composer*

BALENT, A. (ED.)
Solo Sounds Spectacular — Carl Fischer
Choose ANY ONE of
Long, Long Ago
Home on the Range
Wearing of the Green

BLOW, J.
Pavana (*Easy Pieces for the Young Trumpeter*) — Carl Fischer

BOYD, B
Canadian Brass Blues — Hal Leonard
(*Canadian Brass Book of Beginning Trumpet Solos)*

CLARKE, J. (ARR. SNELL)
Emperor of Germany's March — Belwin
(Belwin Master Solos Easy Vol.1)

DAQUIN, L.C. (ARR. TYNDALL)
Processional (*Belwin Master Solos Easy Vol.1*) — Belwin

HAYDN,F.J. (ARR. STOUFFER)
Country Dance — Kendor

***JOHNSTON, R.**
Three Pieces — Alberta Keys
Choose ANY ONE of
Calm Breezes
Lively Time

LUBIN, J.
Old Polish Dance — Carl Fischer
(*Easy Pieces for the Young Trumpeter*)
MOZART, L.
Minuet (*Easy Pieces for the Young Trumpeter*) — Carl Fischer
NIEHAUS, L.
Lynn Meadows Waltz — Kendor
NIEHAUS, L.
Turnabout — Kendor
NIEHAUS, L.
Twilight Nocturne — Kendor
NORTON, C.
Microjazz Trumpet Collection — Boosey & Hawkes
Choose ANY ONE of
Bold as Brass
Football Game

SCHUBERT, F. (ARR. BUCHTEL, F.L.)
My Sweet Repose — Kjos
WALLACE,J./MILLER (ED.)
First Book of Trumpet Solos — Kendor
Choose ANY ONE of
Clarke, J. – Minuet
Monteverdi, C. - Early Morning in Rome
WORGAN, J.
Sarabande (*Easy Pieces for the Young Trumpeter*) — Carl Fischer

Studies

Candidates must be prepared to play TWO contrasting studies in different keys. Memorization is recommended though NOT required.

Studies must be chosen as follows:

Choose TWO Studies, one each from Study List A and Study List B, below.

STUDY LIST A

GETCHELL, R.
First Book of Practical Studies — Warner
Choose ANY ONE of
Nos.10, 12, 14

STUDY LIST B

GETCHELL, R.
First Book of Practical Studies — Warner
Choose ANY ONE of
Nos. 17, 18, 19

Supplementary Piece

Candidates must be prepared to play ONE Supplementary Piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. The choice must be within the following guidelines:

1) The equivalent level of difficulty of the piece may be at a higher grade level, providing it is within the technical and musical grasp of the candidate.

2) Pieces below the equivalent of Grade 1 level are not acceptable.

3) The piece must be for solo trumpet (with or without piano accompaniment). Duets and trios are not acceptable.

4) Candidates with exceptional talent for improvisation may wish to improvise on a theme of their choice. In this case, items 1 and 2 (above) will apply. Marks will be given for originality, musical inventiveness, and structural unity.

Special approval is not required for the Supplementary Piece. However, poor suitability of the choice may be reflected in the mark. Memorization is encouraged, though NOT required.

Technical Tests

All technical tests must be played from memory, evenly, with good tone, secure intonation, with any of the listed articulations, ascending and descending, in the keys stated.

SCALES

ALL scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. ♩=	Articulation
Major	C, B♭, G, D	1	♩	100	tongued; slurred
Natural Minor	a, g, e	1	♩	100	tongued; slurred
Chromatic	starting on C	1	♩	100	tongued; slurred

ARPEGGIOS

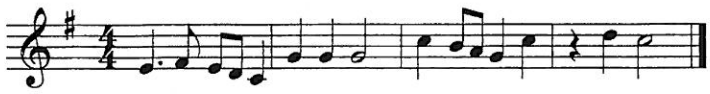
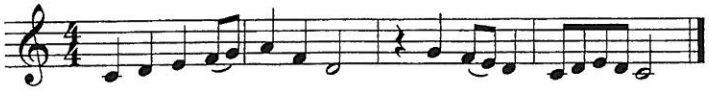
ALL arpeggios to be played from memory, ascending AND descending. Do NOT repeat the top note.

	Keys	Octaves	Note Values	M.M. ♩=	Articulation
Major	C, B♭, G, D	1	♩	100	tongued or slurred in 3's
Minor	a, g, e	1	♩	100	tongued or slurred in 3's

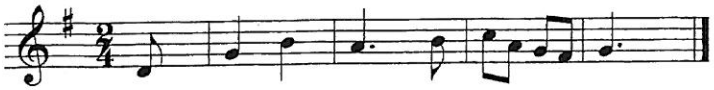
Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of trumpet score as described below. The candidate will be given a brief period to scan the score, but not to "practise silently" before beginning to play. Candidates must perform the rhythm section without counting aloud. It is recommended that candidates choose a moderate tempo, maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.

a) Rhythm		***b) Trumpet Passage***	
To tap, clap or play on one note (at the candidate's choice) a simple rhythm.		To play at sight a simple melody.	
Length	4 bars	Keys	C, G, D Major
Time signature	3/4, 4/4	Length	4 bars
Note values	dotted 1/2, 1/2, 1/4, 1/8, dotted 1/4 followed by 1/8	Time signature	2/4, 3/4, 4/4
		Note values	dotted 1/2, 1/2, 1/4, 1/8
Rest values	whole, 1/2. 1/4	Rest values	1/2, 1/4

Example: a) Rhythm

Example: b) Trumpet Passage

Aural Tests

The candidate will be required:

i) to clap back the rhythmic pattern of a short melody in 3/4 or 4/4 time, consisting of half, dotted half, quarter, dotted quarter and eighth notes, after it has been played twice by the Examiner at the keyboard. Following is the approximate level of difficulty:

ii) to identify *major* or *minor* triad chords played once by the Examiner in broken form and in close, root position.

iii) to identify *major* or *harmonic minor* scales played once by the Examiner, ascending and descending, at a moderately slow tempo.

iv) the *major* common [four-note] chord of any key will be played once by the Examiner in broken form slowly, ascending and descending. The chord will be in root position. One of the four notes will then be re-sounded for the candidate to identify, by saying, at the candidate's choice:
EITHER its interval number [1, 3, 5, 8]
OR its tonic sol-fa name [doh, me, soh, upper doh].

Viva Voce

Candidates must be prepared to verbal answers to questions on the TWO List pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

i) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms as they may be found in the TWO selected pieces.

ii) without reference to the score, to give the title, key and composer of the piece.

iii) to explain the meaning of the title of the piece.