GRADE FIVE

Length of the examination: 25 minutes

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

Co-requisite: Successful completion of the following written examination is required for the awarding of the Grade 5 Practical Certificate.
THEORY 1

Requirements & Marking

Requirement	**Total Marks**
TWO LIST PIECES ONE from each of List A List B	 17 17
TWO STUDIES (6 marks each)	12
SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	16
SIGHT READING Rhythm Pattern Playing	 3 7
AURAL TESTS	8
VIVA VOCE	8
MARKS FOR MEMORY List Pieces only (2 marks each)	
TOTAL POSSIBLE MARKS	100

Pieces

Candidates must be prepared to perform TWO contrasting pieces, one each from List A and List B, chosen to contrast in style, key, tempo, etc. All pieces were available in print at the time this syllabus was prepared. Although suggested editions have been given below to assist candidates in purchasing music, ANY STANDARD EDITION may be used for the examination.

LIST A

BACH, J.S. (ARR. FITZGERALD)
Bist Du Bei Mir (*The Trumpet Collection*) — Warner Bros.

CALDARA/DURANTE/SCARLATTI (ARR. FELIX,C.)
3 Canzonettas (Choose ANY TWO Canzonettas) — Edition Musicus

CONCONE,G. (ARR. GETCHELL)
Andantino (*Master Solos – Intermediate*) — Hal Leonard

HANDEL, G.F.
Concertino — Oxford

SCARLATTI, A. (ARR. FITZGERALD)
Scarlatti Suite (*The Trumpet Collection*) — Warner Bros.
Choose ANY TWO movements

TELEMANN, G.P.
Suite No.1 (Choose ANY THREE movements) — Boosey & Hawkes
Suite No.2 (Choose ANY THREE movements) — Boosey & Hawkes

LIST B

BAKALEINIKOFF, V. (ARR. DISHINGER)
Serenade (*Classic Festival Solos Vol.1*) — Warner Bros.

BOYLE, R.
Four Bagatelles — Boosey & Hawkes

BOZZA, E.
Lied — Leduc

CLARKE, H.L.
Collection 10 Solos — Carl Fischer
Choose ANY ONE of
Polly
Norine

CLERISSE, R. (ARR. VOXMAN)
Andante & Allegro (*Concert & Contest*) — Rubank

HOOK, J. (ARR. WASTALL)
Sonata No. 1 — Boosey & Hawkes
Choose EITHER first AND second movements
OR second AND third movements

NORTON, C.
Microjazz Trumpet Collection 1 — Boosey & Hawkes
Choose ANY ONE of
Eating Alone
Five-a-Side

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
Second Book of Practical Studies — Warner Bros.
Choose ANY ONE of
Nos. 81, 86, 88

STUDY LIST B

ENDRESEN, R.M.
Supplementary Studies — Rubank
Choose ANY ONE of
Nos. 21, 24, 28

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 4 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 noted.

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

	Keys	Octaves	Note Values	M.M. ♩=	Articulation
Major	C, F, B♭, E♭, G, D, **A**	1	♪	72	slurred; tongued; slur2/tongue2; tongue2/slur2
Melodic Minor	a, g, e, b, c, **d, f♯**	1	♪	72	slurred; tongued; slur2/tongue2; tongue2/slur2
Harmonic Minor	a, g, e, b, c, **d, f♯**	1	♪	72	slurred; tongued; slur2/tongue2; tongue2/slur2
Chromatic	**start on F♯**	2	♪	72	slurred; tongued

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, F, B♭, E♭, G, D, **A**	1	♪	72	tongued; slurred in 3's; slur2/tongue1; slur1/tongue2
Minor	a, g, e, b, c, **d** **f♯**	1 2	♪	72	tongued; slurred in 3's; slur2/tongue1; slur1/tongue2
Dominant 7ths	In the keys of C, F, B♭, G, D	1	♪	72	slurred; tongued; slur2/tongue2; tongue2/slur2

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercies 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 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 short piece about equal in difficulty to pieces of Grade 2 level.	
Length	4 bars	Keys	Major and Minor up to and including 2 sharps or flats
Time signature	2/4, 3/4, 4/4	Length	8-12 bars
Note values	variety of values including triplets and ties		
Rest values	whole, 1/2, 1/4, 1/8		

Example: a) Rhythm

Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back OR sing back to any vowel a short melody of six to eight notes, in 2/4, 3/4, or 4/4 time, based on the first five notes and the lower leading tone of a *major* scale, after the Examiner has:
   - ✓ named the key [*C, F, G* or *D major*]
   - ✓ played the 4-note chord on the tonic [broken form]
   - ✓ played the melody twice.

The melody will begin on the tonic note. Following is the approximate level of difficulty:

ii) to identify any of the following intervals after each one has been played once by the Examiner in broken form:

ABOVE a note	**BELOW a note**
major 3rd	*major 3rd*
minor 3rd	*minor 3rd*
perfect 4th	*perfect 4th*
perfect 5th	*perfect 5th*
major 6th	*perfect octave*
minor 6th	
perfect octave	

iii) to identify *major* or *minor* triads and *dominant 7th* chords, solid form, in close, root position only. Each triad/chord will be played ONCE by the Examiner.

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence is ***Perfect*** (V-I) or ***Plagal*** (IV-I).

Viva Voce

Candidates must be prepared to give verbal answers 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.

iv) to give a few relevant details about the composer (List A and List B only).

v) with direct reference to the score, to explain briefly simple form and key structures, including any obvious modulations.