GRADE SIX

Length of the examination: 30 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 6 Practical Certificate.
THEORY 2

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)	 4
TOTAL POSSIBLE MARKS	100

Pieces

Candidates must be prepared to perform TWO contrasting pieces, one from each of List A and List B, chosen to contrast in style, key, tempo, etc. 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 to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

LIST A

BACH, J.S.
Arioso — Warner

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

FITZGERALD, B.
English Suite (1st Mvn't + any other two mvn'ts) — T. Presser
Play first movement AND any other TWO movements

HANDEL, G.F. (ARR. JOHNSON)
Where'er You Walk (*Sacred Solos*) — Rubank

TARTINI, G. (ARR. GETCHELL)
Baroque Suite (*Master Solos – Intermediate*) — Hal Leonard

LIST B

ANDERSON, L.
Trumpeter's Lullaby — Warner

BALL, M.
Eight Transports — Novello
Choose ANY FOUR

BARAT, J. (ARR. VOXMAN)		**FRIBOULET, G.**	
Orientale (*Concert & Contest*)	Rubank	Gaminerie	Leduc
CLERISSE, R.		**GRUNDMANN,C.**	
Noce Villageoise	Leduc	Conversation for Cornet	Boosey & Hawkes

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		STUDY LIST B	
CONCONE/SAWYER		**MILLER, J.**	
Lyrical Studies	Brass Press	*Progressive Studies for Trumpet*	Faber Music
Choose ANY ONE of		Choose ANY ONE of	
Nos. 11, 12, 17		Nos. 6, 11, 13	

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 5 level are not acceptable.

3) The piece must be for solo trumpet (with or withoutpiano 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.

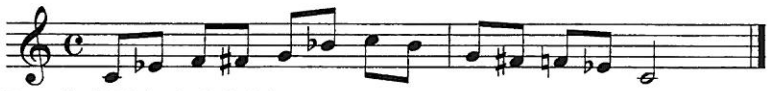
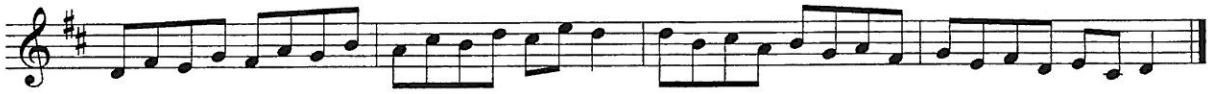
Technical Tests

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

SCALES

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

	Keys	Octaves	Note Values	M.M. ♩=	Articulation
Major	C, F, B♭, E♭, D, A, **E** G, **A♭**	1 2	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1
Melodic Minor	a, e, **f**, b, **c♯**, c, d g, **f♯**	1 2	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1
Harmonic Minor	a, e, **f**, b, **c♯**, c, d g, **f♯**	1 2	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1
Blues Scale	**C, F**	1	♪	84	slurred; tongued
Major Scales in 3rds	D, F	1	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1
Minor Scales in 3rds (Harmonic AND Melodic)	a	1	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1

Example: Blues Scale in C

Example: D Major Scale in 3rds

ARPEGGIOS

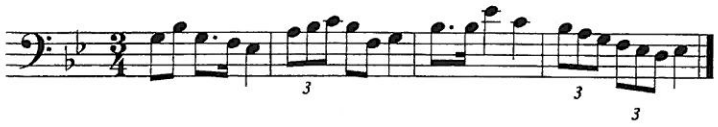
ALL arpeggios to be played from memory, ascending AND descending. Do NOT repeat the top note.

	Keys	Octaves	Note Values	M.M. ♩=	Articulation
Major	C, F, B♭, E♭, D, A, **E** G, **A♭**	1 2	♪	84	tongued; slurred in 3's; slur2/tongue1; slur1/tongue2
Minor	a, e, **f**, b, **c♯**, c, d g, **f♯**	1 2	♪	84	tongued; slurred in 3's; slur2/tongue1; slur1/tongue2
Dominant 7ths	In the keys of G, D, A, F, B♭, E♭, C	2	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1
Diminished 7ths	In the keys of a, e, f♯, d, g, c, b	2	♪	84	slurred; tongued; slur2/tongue2; tongue2/slur2; tongue1/slur3; tongue3/slur1

Sight Reading

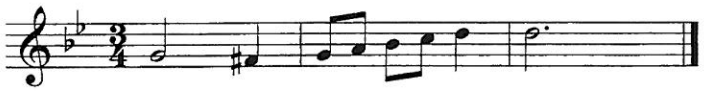
Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of trumpet score as described below. The candidate will be given a brief period to scan the score, but not to "practise silently" before beginning to play. Candidates must perform the rhythm section without counting aloud. It is recommended that candidates 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 Length: 4 bars Time signature: 3/4, 4/4 Note values: variety of values including triplets and ties Rest values: whole, 1/2, 1/4, 1/8	To play at sight a short piece about equal in difficulty to pieces of Grade 3 level. Keys: Major & Minor up to and including 3 sharps or flats Length: 8-16 bars

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 in a *major* **or** *minor* key, after the Examiner has:
- ✓ named the key [up to and including two sharps or flats]
- ✓ played the 4-note chord on the tonic in 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 the Examiner has played each one once in broken form:

ABOVE a note	**BELOW a note**
major and minor 2nd	*major and minor 3rd*
major and minor 3rd	*perfect 4th*
perfect 4th	*perfect 5th*
perfect 5th	*minor 6th*
major and minor 6th	*perfect octave*
perfect octave	

iii) to identify any of the following triads/chords when played once by the Examiner in solid form, in close, root position:

major, and *minor* triads (3-note)
dominant 7th chords (4-note)
diminished 7th chords (4-note)

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), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI).

Viva Voce

Candidates must be prepared to give 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.

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 the form of the piece (for example, binary or ternary form, dance piece, sonata, etc.)

vi) with direct reference to the score, to explain briefly the key structure, including any modulations.