Trumpet

GRADE EIGHT

Length of the examination: 40 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 8 Practical Certificate.
THEORY 4

Requirements & Marking

Requirement	Total Marks
THREE LIST PIECES ONE from LIST A TWO from LIST B (13 marks each)	 13 26
EITHER TWO STUDIES (5 marks each) **OR** ONE STUDY AND ORCHESTRAL EXCERPTS	10
SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	15
SIGHT READING Rhythm Pattern Playing	 2 6
AURAL TESTS	8
VIVA VOCE	8
MARKS FOR MEMORY List Pieces only (1 mark each)	3
TOTAL POSSIBLE MARKS	100

Pieces

Candidates must be prepared to play THREE contrasting pieces, one from List A and two from 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 below to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = *Canadian Composer*

LIST A

ALARY, G. (ARR. VOXMAN)
Morceau de Concours, Op.57 (*Concert & Contest*) — Rubank

BACH, J.S. (ARR. FITZGERALD)
Bach Suite (*The Trumpet Collection*) — Warner Bros.
Choose ANY TWO contrasting mvts

BALAY, G.
Prelude & Ballade — Belwin Mills

BOZZA, E.
Badinage — Leduc

LIST B

***ARCHER, V.**
Little Suite — Waterloo

***BLAIR, D.**
Suite for Solo Trumpet — CMC

CORDS, G.
Romanze — Cundy-Bettoney
ENDRESEN, R.
Achilles (*Soloist Folio*) — Rubank
FITZGERALD, B.
Introduction & Fantasy (*The Trumpet Collection*) — Warner Bros.
***LAVALLEE, C.**
Meditation — Southern
LLEWELLYN, E. (ARR. VOXMAN)
My Regards (*Concert & Contest*) — Rubank
***SMALLMAN, J.**
Ions — Eighth Note

Studies

Studies must be chosen as follows:

EITHER 1) Choose TWO Studies, one each from Study List A and Study List B, below;

OR 2) Choose ONE Study from either Study List A or Study List B, below, AND Orchestral Excerpts for Grade Eight Trumpet (see **Orchestral Excerpts**, below). This option is recommended for students who plan to continue working toward a professional music diploma or degree.

Memorization is recommended, although NOT required.

STUDY LIST A

GATES, E.
Odd Meter Etudes — Sam Fox
Choose ANY ONE of
Nos. 1, 2, 3, 9

STUDY LIST B

HERING, S.
Orchestral Trumpet — Carl Fischer
Choose ANY ONE of
Nos. 8, 9, 10

Orchestral Excerpts (Optional)

Candidates who choose No. 2 in Studies (above) must be prepared to play ALL of the following orchestral excerpts, one or more of which will be chosen by the Examiner. Candidates may be asked to start or stop in the middle of the excerpt passage. All excerpts for Grade Eight Trumpet can be found on Page 47 of this syllabus, or complete parts can be ordered and purchased through your local music store. Candidates learning orchestral excerpts from complete parts should use the material at the back of the syllabus for reference.

BRAHMS, J.
Academic Festival Overture
(chorale section, 1st trumpet part)

BEETHOVEN, L. VAN
Overture "Leonore" No. 3
(offstage calls)
Symphony No. 5
(second movement)

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 7 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	ALL KEYS	F# to C: 2 8ves; others: 1 8ve	♪	100	as in Grade 7
Melodic Minor	ALL KEYS	2 where possible	♪	100	as in Grade 7
Harmonic Minor	ALL KEYS	2 where possible	♪	100	as in Grade 7
Blues Scale	start on C, F	2 where possible	♪	100	as in Grade 7
Major Scales in 3rds	C, F, E♭, D, **E, B** G, A, B♭, **D♭, A♭**	1 2	♪	100	as in Grade 7
Minor Scales in 3rds (Harmonic AND Melodic)	e, b, d, c, **c♯** g, **f♯**, a, **g♯, f, b♭**	1 2	♪	100	as in Grade 7

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	ALL KEYS	2 where possible	♪	100	as in Grade 7
Minor	ALL KEYS	2 where possible	♪	100	as in Grade 7
Dominant 7ths	ALL KEYS	2 where possible	♪	100	as in Grade 7
Diminished 7ths	ALL KEYS	2 where possible	♪	100	as in Grade 7

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 or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms. Length 4-8 bars Time signature any simple OR compound time Note values variety of values including triplets and ties Rest values variety of values	To play at sight a short piece equal in difficulty to pieces of Grade 5 level, in any style or period. Keys Major and Minor up to and including 4 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 eight to twelve notes, in 2/4, 3/4, 4/4 or 6/8 time, in a *major* or *minor* key, within the range of one octave, after the Examiner has:
- ✓ named the key [*G, D, B flat majors*, OR *e, b, or g minors*]
- ✓ played the 4-note chord on the tonic [broken form]
- ✓ played the melody twice.

The melody may begin on ANY note of the tonic chord. Only the harmonic form of the minor will be used. 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 2nd*
major and minor 3rd	*major and minor 3rd*
perfect 4th	*perfect 4th*
perfect 5th	*perfect 5th*
major and minor 6th	*major and minor 6th*
major and minor 7th	*major and minor 7th*
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)
augmented triads (3-note)
diminished 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 both the final AND one internal cadence are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, and IV-V), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at the internal cadence point for the candidate to identify it.

Viva Voce

Candidates must be prepared to give verbal answers to questions on the THREE 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 THREE 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.

NOTE: Candidates taking a Partial Examination MUST include Viva Voce in the same part with the last List Piece, and

i) be prepared to answer questions on ALL THREE List Pieces;

ii) provide music for ALL THREE List Pieces.