

BRASS SYLLABUS REQUIREMENTS

Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

Tuning-up

Candidates must tune their instruments themselves at all grades. However, the teacher or accompanist may advise on tuning at Grades 1–5, if needed.

Music stands

All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer.

Accompaniment

A live piano accompaniment is required for all pieces in List A and List B (except those which are published as unaccompanied works). Candidates must provide their own accompanist, who may remain in the exam room *only* while engaged in accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so. All List C pieces are to be performed unaccompanied.

Tuttis

Accompanists should make cuts to extensive orchestral tuttis in concerto (or similar) movements.

Cadenzas

Cadenzas should not be played unless specified in the syllabus.

Bass/treble clef

For the purposes of administering the scale and sight-reading requirements, examiners will ask trombone, baritone, euphonium and tuba candidates whether they are bass- or treble-clef readers.

Scales and arpeggios

Examiners will usually ask for at least one type of scale/arpeggio required at each grade.

All scales and arpeggios should:

- be played from memory
- ascend and descend according to the specified range
- begin from the lowest possible tonic unless otherwise specified in the syllabus
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

Recommended minimum speeds are given in *These Music Exams*, available free of charge from music retailers and from www.abrsm.org/exams; they are also to be found in the books of scale requirements published for all brass subjects by ABRSM.

For transposing instruments, the naming of scales applies to the notation, not the concert notes; for example, D major for trumpet in B \flat will sound in C, not D.

Sight-reading

The sight-reading tests are without accompaniment. Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The same procedure applies to the transposition tests for Grades 6–8 horn and trumpet candidates. Books of specimen sight-reading tests are published for all brass subjects by ABRSM.

Performance and assessment

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including quality of tone, suitable choice of tempo, and expression and phrasing. Further details of assessment criteria are given in *These Music Exams*.

Marking scheme

Schedule of maximum marks for all grades:

Pieces: 1	30
2	30
3	30
Aural tests	18
Scales and arpeggios	21
Sight-reading	<u>21</u>
Total	150