

FOREWORD

Australian and New Zealand Cultural Arts Limited is a non-profit examining body of the performing arts. It was formed in 1983, in response to a growing need amongst private music teachers for an examination system catering for a greater diversity of musical styles. In recognizing the vital role modern music plays, especially amongst the young, ANZCA has set out to design its syllabi to cater for both classical *and* modern streams.

ANZCA hopes to stimulate and excite musicians by providing syllabi that are at once refreshing and educational. All aspects of the syllabi, including scales, aural tests, sight reading and improvisation, have been arranged in a logical sequential order with due regard to the educational merit underlying each requirement.

Modern and classical syllabi are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabi for keyboard, mandolin, bass, drumset, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for Classical Singing (Grade 2), Recorder (Preliminary to Grade 3), String Quartet (four levels) and Piano Duet (six levels).

The classical syllabi have been carefully compiled, with great attention being paid to setting interesting and musical pieces, especially at the junior levels. In most instruments, a *Free Choice* list from Grade Four allows students to perform a modern piece if they choose. In the modern syllabi, students are encouraged to improvise and arrange pieces, and from Grade Four can elect to play a classical piece for the *Free Choice* section.

ANZCA has been at the forefront in developing modern stream examinations in all instruments, and will continue to work on improving and extending both the classical and modern syllabi.

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GENERAL INFORMATION

REGISTERED OFFICE: A.B.N. 12 006 692 039
 24 Albion Crescent, Greensborough, Vic., 3088 Australia
 Postal Address: P.O. Box 70, Greensborough, Vic., 3088 Australia
 Phone: (03) 9434 7640 Fax: (03) 9434 1291
 Email: admin@anzca.com Web: www.anzca.com.au
 Office hours: 8.30 a.m. to 4.30 p.m., Monday to Friday.

BOARD DIRECTORS: ANTHONY BETROS Chairperson
 IVOR MORGAN Vice Chairperson
 JUNE MCLEAN Director of Management
 BERNIE CAPICCHIANO CHRISTOPHER QUINLAN
 MAUREEN GRIEVE DAVID URQUHART-JONES
 MAUREEN MILTON

NEW ZEALAND REPRESENTATIVE:

DOREEN GARRATT 20 Westbrook Place, Rotorua 3015 PH. 348 7626

STATE REPRESENTATIVES:

A.C.T.
 JUNE HEMMINGSEN 103 Florey Drive, Macgregor 2615 PH. 6254 4245

N.S.W.
 OLIVIA GAUCI 4 Elanora Close, Baulkham Hills 2153 PH. 9639 4656

N.T., North
 ANDREW ARTHUR P.O. Box 1018, Nightcliff 0814 PH. 8985 5355

N.T., South
 NICOLA GILHAM P.O. Box 3829, Alice Springs 0871 PH. 8952 1885

Qld.
 PATRICIA GOUGH *To be advised* PH. 0408 727 440

S.A., South/West
 MARGARET COLWELL 7 Mallacoota Place, West Lakes Shore 5020 PH. 8242 6732

S.A., North/East
 NORMA KNIGHT 5 MacDonnell Street, Highbury 5089 PH. 8265 5620

Tas.
 GLENN CLARK P.O. Box 474, Launceston 7250 PH. 6331 8996

W.A.
 JENNIFER REGTERSCHOT 104/22 Carnegie Place, Greenfields 6210 PH. 9581 4615

W.A.
 VALORIE GULDBAEK P.O. Box 85, Willetton 6155 PH. 9457 7793

LOCAL REPRESENTATIVES:*New South Wales*

BARRY JENKINS	Glen Innes/Inverell	PH. 6732 3968
SHARYN MACDONALD	Maclean	PH. 6645 4315
JULIE POTTS	Newcastle area	PH. 4982 7120
ANNE RUSSELL	Port Macquarie	PH. 6581 0123

Queensland

CYNTHIA DELANEY	Mackay - Central/North Region	PH. 4942 1976
PAM GARVEN	Rockhampton	PH. 4926 6710
MARK HOHNKE	Toowoomba	PH. 4632 0906
DOROTHY MCCORMACK	Gold Coast	PH. 5531 7343
MICHAELEEM MONSOUR	Noosaville	PH. 5449 7526
JEANINE RUSH	Townsville	PH. 4772 2287
NICOLE TOBIN-DONNELLY	Cairns	PH. 4034 2219

Tasmania

PETRA JOHNSON	Hobart	PH. 6231 4095
LEONIE WATSON-PETERS	Devonport	PH. 6424 7378

Victoria

JOHN BREHAUT	Bairnsdale	PH. 5152 6250
ANTHONY MONEA	Geelong	PH. 5229 6889
TED MUSGROVE	Echuca	PH. 5482 2009
DOROTHY ROGERS	Mildura	PH. 5023 3624
MARGARET WARNER	Bobinawarrah	PH. 5727 3204

Western Australia

SUSAN LEWIS	Busselton	PH. 9754 2501
COLLEEN MCCAW	Kalgoorlie	PH. 9091 5339
HELEN ROACH	Eaton	PH. 9725 1447

New Zealand

DENISE DORE	Dunedin	PH. 488 0679
DIANE DRAVITSKI	New Plymouth	PH. 757 8511
MIRIAM DU FEU	Tauranga	PH. 578 6479
JOCELYN LUDLOW	Hastings	PH. 876 6470
LYN POLLOCK	Palmerston North/Feilding	PH. 323 7468
MARGARET RANSLEY	Hamilton/Waikato region	PH. 843 6156
CAROL WARD	Trentham	PH. 971 7229
CAROLYN WILSON	Auckland	PH. 836 3317

EXAMINERS:*New South Wales*

Adrienne Alexander, M.A., M.Mus.Ed., Grad.Dip., B.Mus.Ed.(Merit), A.Mus.A.
Mitzi Bee, A.Mus.A., Dip.Mus.Ed.(Sydney Con.)
Heather Boyd, B.Mus., FTCL, A.Mus.A.
Joanne Callinan, M.Mus.(ACARMP), M.Mus.(NSW), Grad.Dip.Ed.(Dist.Syd.), DSCM(Syd.Con.), LTCL, A.Mus.A.(S), L.Mus.A., A.Mus.A.(Piano), Jacques-Dalcroze Lic.(T)
Sandra Conwell, Cert.M.T.(NSW Con.), ADMT(NSW Con.), ATCL(T)
Michael Forsyth, B.Mus., Dip.Ed., FTCL, LTCL, A.Mus.A.
Olivia Gauci, B.Mus.(Ed.)(Syd.), A.Dip.A., A.Mus.A.

Queensland

Ronlyn Adams, B.Mus.(Hons.)
Yvonne Anthony, A.Dip.A., A.Mus.A.
Denise Collins, ATCL, A.T.Mus.A., Ex.Cert.Music Guild
David Cotgreave, B.Mus.
Regis Danillon, M.Mus., ARCM(Hons.)
Caryn Eastman Roberts, B.Ed., Dip.T., LTCL, ATCL, A.Mus.A., A.Mus.TCL
Julie Eötvös, LTCL, L.Mus.A., T.Mus.A., A.Mus.A.
Gianna Galea, B.Mus.(Melb.), A.Mus.A., PCTCL
Patricia Gough, ATCL(T)
Karen Henderson, B.Mus., AYMf
Jack Ingram, M.Mus., FATD, FTCL, LTCL(Hons), A.Mus.A.(Piano), A.Mus.A.(Trumpet)

South Australia

Jennifer Campbell, BMBS, B.Mus.(Perf.)(Hons.), L.Mus.A., A.Mus.A., Cert.Mus.(Accomp.), MIMT
--

Tasmania

Glenn Clark, LCMD, FCMD, L.Dip.A.

Victoria

Margaret Baker, A.Mus.A., MIMT
Anthony Betros, F.Dip.A., A.Dip.A., MIMT
Lyn Blyth, AAGM, Kod.LI.Sec.
John Brehaut, B.Mus.Ed., TPCT, JMC(Yamaha)
Stefanie Carter, B.Mus.(Melb.), L.Dip.A., A.Dip.A.
Cheryl Clark, B.Ed.(Music)
Andrew Craggs, B.A.(Latrobe), A.Dip.A.(Piano), A.Dip.A.(Organ)
Anne Credlin, B.Mus., M.Ed., MACE, AAPC
Abe Cytrynowski, B.A.(Melb.), Dip.Ed.(Melb.), A.Mus.A.

Bryce Jacobs, M.Mus., B.Mus.
Sr. Duchesne Lavin, L.Mus.A., FTCL, LTCL, FLCM, M.Mus.Ed., LAGM, MIMT
Sharyn Macdonald, LLCM, ALCM, ATCL
Kerrie O'Connor-Brown, FTCL, LTCL, ATCL, A.Mus.A.
Mark Quarmby, B.Mus., F.Dip.A., LTCL, A.Mus.A.
Cathy Russell, ADMT, A.Mus.A.
Suzanne Stein, BCA(Mus.Perf.)

Lynelle James, A.Dip.A., ATDA
Robert Keane, Ph.D.(London), M.Mus.(London), AQCM, A.Mus.A.
David Loveland
Dorothy McCormack, FTCL, LTCL, M.Mus., B.Mus.Ed., A.Mus.A.
Gillian McNamee, M.Ed., B.Mus., RULM, LTCL
Michaeleem Monsour, A.Mus.A., FTCL, LTCL, ATCL
Jacqueline Shevelling, ATCL(T), A.Mus.A.
Kerry Vann, Ph.D., M.Mus., B.Mus.(Hons.), B.A., Dip.Ed., FTCL, LTCL, ATCL, A.Mus.TCL, A.Mus.A.
Margaret Weston, LTCL, ATCL, A.Mus.A., ADAM (BCAE)

Margaret Colwell, LAGM, AGM(Lic.Ex.), ATCL(TD)
--

Craig Stenton, LTCL, Dip.T.

Teresa Filmer, LRSM, F.Dip.A., A.Dip.A., LTCL, Yamaha Gr.3
Von Gargan, LLCM, ALCM, A.Dip.A.
Tony Gould, Ph.D.(Latrobe), MA(Monash), B.Mus.(Melb.)
Maureen Grieve, AUA(Dip.Mus.), A.Mus.A., MIMT
Brendan Hains
Shaun Jones, B.Mus.(Hons.)(Melb.), A.Dip.A.
Marlana McCarthy, M.Mus.Ed., B.Mus.(Melb.)
June McLean, B.A.(Latrobe), ALCM
Maureen Milton, OAM, A.Dip.A., A.Mus.A., MIMT

*Victoria (Continued)***Patricia Mitchell,**

B.A.(Mus.), A.Mus.A.(Organ), Dip.Spec.Ed.

Ivor Morgan,

Mus.Bac.(Melb.), B.Ed.(Mon.), TPTC, STPC, MACE, MIMT

Mark Murphy, A.Dip.A.**Michelle Nelson,**

B.Mus.(Hons.)(Melb.), L.Mus.A., A.Dip.A., A.Mus.A.

Margriet Pendavingh,

LRSM, Dip.Mus., ACMM(Amsterdam), MIMT

Christopher Quinlan, F.Dip.A.**Rona Ractliffe,** FLCM, LLCM, ALCM*Western Australia***Ian Catchpole****Valorie Guldbaek,** A.Dip.A.**Elizabeth Morse,** A.Mus.A.**Jennifer Regterschot,** DMT*New Zealand***Anita Banbury,** ARAM, ARSCM, GRSM, ARCO, CHM,

LRAM, ARCM, MTC, AIRMT

Judith Field, LTCL, A.Mus.TCL, ATCL, FIRMT**Lynda Moorcroft,**

A.Mus.A. & L.Mus.A.(Piano), A.Mus.A. & L.Mus.A.(Singing),

B.Mus., Dip.Ed., D.O.A., Diplom Stimmbildung (Vienna)

Haydn Reeder,

Ph.D., B.Mus., Dip.Comp.(Vienna Acad.), M.A.(Latrobe)

Michael Rochford, B.Ed.(Music)**Dorothy Rogers,** A.Mus.A.**David Urquhart-Jones,** GTCL, LTCL, M.Mus.(Michigan)**Graeme Webster,** B.Mus., B.Ed., A.Mus.A.**Maureen Whitelaw,** Ph.D., A.Mus.A., Grad.Dip.Ed.**Kevin Williams,** B.Mus., A.Mus.A., Dip.Ed., B.Sci.**Michelle Regterschot,**

Cert.Mus., ADPA(WA Con.), A.Mus.A.

Christina Trus, ATDA, A.Dip.A., A.Mus.A.**Gloria Underwood****Sharlene Penman,**

B.Mus., LTCL, ATCL, L.Mus.TCL, A.Mus.TCL., LRSM, AIRMT

Margaret Ransley, ATCL, AIRMT**Carol Ward,** LTCL, AIRMT**EXAMINATION AREAS, SERIES AND REGULATIONS**

Details of examination areas, series, fees and regulations are listed in the current *Examination Information and Handbook* manual. This is sent, in January, to all teachers who have entered candidates in the preceding year, and also to teachers contacting ANZCA for the first time.

Teachers are reminded that in signing the examination entry form, they are agreeing to abide by ANZCA regulations.

The *Examination Information and Handbook* manual is available, free of charge, from the ANZCA office by request on ph. 03 9434 7640, fax 03 9434 1291 or email admin@anzca.com.

Terminology The following is a list of the terms required for each grade. The meanings given are those which the Board considers to be satisfactory English equivalents.

Preliminary

Crescendo (*cresc.*): gradually becoming louder.
 Diminuendo (*dim.*): gradually becoming softer.
 Forte (*f*): loud.
 Legato: smooth and connected.
 Mezzo forte (*mf*): moderately loud.
 Mezzo piano (*mp*): moderately soft.
 Moderato: at a moderate speed.
 Piano (*p*): soft
 Ritenuto (*riten.* or *rit.*): immediately slower or held back.
 Staccato: short and detached.

Grade One

Adagio: slow.
 Allegro: fast and lively.
 Andante: at an easy walking pace.
 A tempo: return to former speed.
 Fine: finish.
 Fortissimo (*ff*): very loud.
 Mezzo staccato: moderately short and detached.
 Pianissimo (*pp*): very soft.
 Rallentando (*rall.*): gradually becoming slower.
 Ritardando (*ritard.* or *rit.*): gradually becoming slower.

Grade Two

Accelerando (*accel.*): gradually becoming faster.
 Allegretto: moderately fast.
 Andantino: slower or faster than an easy walking pace.
 Cantabile: in a singing style.
 Da capo: from the beginning.
 Dolce: sweetly.
 Marcato: marked.
 Molto: very.
 Poco: little.
 Staccatissimo: very short and detached.
 Tenuto: held.

Grade Three

Allargando: becoming broader.
 Animato: animated.
 Con moto: with movement.
 Dal segno: from the sign.
 Forte-piano (*fp*): loud then immediately soft.
 Leggiero: lightly.
 Lento: slowly.
 Loco: at normal pitch (after an 8va sign).
 Main droite (M.D.): right hand.
 Main gauche (M.G.): left hand.

Grade Three

(Continued)

Meno mosso: less movement.
 Piu mosso: more movement.
 Presto: very fast.
 Sempre: always.
 Sforzando (*sf*): a strong accent.

Grade Four

Arco: with the bow.
 Assai: very.
 Calando: getting softer and slower.
 Grave: slow and solemn.
 Grazioso: gracefully.
 Largo: broadly.
 Morendo: dying away.
 Pesante: heavily.
 Pizzicato: pluck the string with the finger.
 Prestissimo: as fast as possible.
 Quasi: almost.
 Risoluto: resolute.
 Scherzando: in a light playful manner.
 Senza: without.
 Smorzando: dying away.
 Sostenuo: sustained.
 Subito: suddenly.
 Tranquillo: calmly.
 Tre corde: release the soft pedal.
 Una corda: with the soft pedal.

Grade Five

Attacca: go on at once.
 Ad libitum: at pleasure.
 Cantando: in a singing style.
 Con anima: with animation.
 Con brio: with brilliance.
 Con forza: with force.
 Dolente: sadly.
 Giocoso: gaily.
 Largamente: broadly.
 L'istesso tempo: at the same speed.
 Maestoso: majestically.
 Non troppo: not too much.
 Perdendosi: fading away.
 Piacevole: pleasantly.
 Rubato: with some freedom in the time.
 Tempo commodo: at a convenient speed.
 Tempo giusto: at a consistent speed.
 Sotto voce: softly, in an undertone.
 Stringendo: pressing on faster.

PRELIMINARY (45 minutes)

Pitch Treble or G clef, bass or F clef.

Names of the lines and spaces, middle C and the notes B and D either side of Middle C.

The sharp, flat and natural.

Scales The recognition and writing of C major and A natural minor, ascending and descending, one octave only.

The positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

Triads Writing of the tonic triad in root position of C major and A minor.

Time and Duration Recognition and writing of the following notes and rests: semibreve, minim and crotchet. Division of notes into those of lesser value.

Recognition and writing of the time signatures 3/4 and 4/4, and the number of beats per bar.

Terminology As listed on page 8.

Signs Recognition, writing and explanation of the following signs: bracket; bar line; double bar line; crescendo; diminuendo; legato slur; staccato; staff or stave.

GRADE ONE (One hour)

Pitch Names of the lines and spaces, to one leger line above and below each stave, including accidentals.

Keys and Scales The recognition and writing of the scales of C, G and F major and A harmonic minor, one octave only. Their key signatures, positioning of the tones and semitones and the writing of degree numbers under notes.

Time and Duration Recognition and writing of notes and rests as set for the previous grade, with the inclusion of the dotted minim, quaver and whole bar silence.

Time signatures as for previous grade with the inclusion of 2/4 and the common time sign (C). Understanding of the terms simple duple, simple triple and simple quadruple.

Intervals Recognition and writing (by number only) of the diatonic intervals, above the tonic note, in the keys set for this grade; tones and semitones. Treble and bass staves.

Triads Recognition and writing of the root position tonic triad in the keys set for this grade. Treble and bass staves.

Transposition Transposition of a simple melody to one of the major keys set for this grade.

Terminology As listed on page 8, in addition to those set for the previous grade.

Signs As for Preliminary, with the addition of tie, mezzo staccato and accent.

GRADE TWO (One and a half hours)

Pitch As for the previous grades, but including two leger lines above or below the stave.

Keys and Scales As for the previous grades, with the addition of D and B flat major and E and D harmonic minor.

Time and Duration As for the previous grades, with the addition of 2/2, 3/2, 4/2 and 6/8, and the cut common time sign (ϕ).

Notes and rests will include the breve, dotted crotchet, semiquaver and demisemiquaver.

Understanding of the terms compound duple and triplet.

Intervals Recognition and writing of the diatonic intervals, above the tonic note, in the keys set for this grade; major, minor and perfect only. Treble and bass staves.

Triads The root position tonic triad in the keys specified for this grade. Treble and bass.

Melody Writing To divide a couplet of words into measured beats using upright lines.

Transposition Transposition of a melody to one of the major keys specified for this grade.

Terminology As listed on page 8, in addition to those set for the previous grades.

Signs As for the previous grades, with the addition of pause, repeat, staccatissimo and tenuto.

GRADE THREE (Two hours) **Requisite for Grade Six practical*

Pitch As for the previous grades, but including all leger lines, and simple enharmonic change.

Keys and Scales As for the previous grades, with the addition of E, A and E flat major; G and B harmonic minor; A, E and D melodic minor. Technical degree names.

Time and Duration As for the previous grades, with the addition of all dotted notes and rests, and the time signatures 3/8, 4/8, 9/8 and 12/8. Understanding of the terms compound triple, compound quadruple and duplet. Double dotted notes and rests.

Intervals As for the previous grades, with the addition of the keys set for this grade, and intervals above **any** note within the key (including diminished and augmented intervals). Recognition and writing of diatonic and chromatic semitones.

Triads The tonic, subdominant and dominant triads, in root position and first inversion, of the major and harmonic minor scales set for this grade.

Melody Writing (*One of the following will be set*)

(a) To write a suitable rhythmic pattern to a given couplet of words.

(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate's choice, and include unessential notes.

GRADE THREE (Continued)

Harmony The writing and recognition of the perfect and plagal cadences in four-part vocal style, in the keys set for this grade.

Transposition Transposition of a melody to one of the keys set for this grade. Accidentals may be included.

Terminology As listed on pages 8 and 9, in addition to those set for all previous grades.

Signs As for the previous grades, with the addition of M.M., 8va, appoggiatura, acciaccatura, double sharp and double flat.

General Knowledge To show an understanding of anacrusis, sequence, and binary and ternary form. The voice compasses of soprano, alto, tenor and bass.

GRADE FOUR (Three hours) *Requisite for Grade Seven practical

Pitch As for Grade Three.

Keys and Scales As for the previous grades, with the addition of B and A flat major; F sharp, C sharp, C and F harmonic and melodic minor; G and B melodic minor.

Time and Duration As for the previous grades, with the addition of 6/4, 9/4, 6/16 and 5/8. Recognition and writing of syncopation.

Intervals As for the previous grades, with the addition of the keys set for this grade, and inversion of all intervals.

Chords The writing and recognition of all triads in root position and inversions in the keys set for this grade. Root position of the dominant seventh chord, and the usual resolution of the third and seventh of this chord. Vocal style to be used.

Melody Writing To write a melody to a given eight-bar rhythm and harmonic progression (in Roman numerals), in a major or minor key up to two sharps or flats. The melody should be within a voice range of the candidate's choice, and must include unessential notes. Modulation is not required.

Harmony Recognition and writing of the four principal cadences in four-part vocal style, in the keys set for this grade. Knowledge of suitable chords to precede these cadences.

The harmonization of a figured bass using the following vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib*.

Minor keys: i, iv, V, VI; ib, ivb, Vb, VIb, viib*.

*viib should be used in the context of I-viib-Ib and Ib-viib-I progressions (major and minor).

Terms used in harmony, together with a knowledge of common faults to be avoided.

Two-part *Classical stream

To add a part, note against note in vocal style, above or below a given passage. Up to eight bars in a major or minor key will be set.

GRADE FOUR (Continued)

Melodic Decoration *Modern stream

An eight-bar melody with chord symbols will be given. The key may be major or minor, and seventh chords may be included. The candidate is to add melodic fillers to the melody to create an interesting arrangement. A single note melody line only will be required.

Modulation Recognition in melodies of modulation to the dominant, relative major or relative minor keys.

Analysis To analyse the chord structure of a given passage, using the harmonic vocabulary set for this grade. Vocal or instrumental style may be given.

Transposition Transposition of a melody, which includes accidentals, to one of the keys set for this grade.

Ornaments Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

Terminology As listed on page 9, in addition to those set for all previous grades.

Signs As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord.

General Knowledge

*Classical stream A general knowledge of the form, time and character of the dances of the keyboard suites of the eighteenth century. An understanding of rondo form.

A general knowledge of the violin, viola, cello and double bass.

*Modern stream A general knowledge of the history and elements (eg. rhythm, form, style, etc.) of Ragtime and New Orleans styles up to 1920, and a knowledge of the foremost exponents, including their most important works, of each of these styles.

An understanding of rondo form and the common Twelve Bar Blues form.

A general knowledge of the pianoforte, cornet, trombone and clarinet.

GRADE FIVE (Three hours)

*Requisite for Grade Eight and Associate Diploma; Part I of Associate Teacher Diploma

Pitch As for Grade Four.

Keys and Scales The recognition and writing of all major and (harmonic and melodic) minor scales and their key signatures. The harmonic chromatic scale.

Time and Duration Knowledge of all time signatures.

Intervals The writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

Transposition Transposition of a melody to the C clef (tenor and alto).

GRADE FIVE (Continued)

Ornaments As for the previous grade, with the addition of the following: trill, turn and mordent (crotchet value only in fast and moderate speeds); appoggiatura on a dotted minim.

Chords As for the previous grades, but including second inversion chords on the tonic note (IVc), supertonic note (Vc) and dominant note (Ic), plus suitable chords to precede and follow the above. Major or minor keys.

Dominant seventh in root position and inversions, resolving to the tonic chord (in root position or inversion). Major or minor keys.

Melody Writing To write a melody to a given verse, in a major or minor key up to three sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and must include unessential notes.

Harmony The harmonization of a melody or bass in four-part vocal style, using the following vocabulary.

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib; Ic.

Minor keys: i, iv, V, VI; ib, iib, ivb, Vb, VIb, viib; ic.

Unaccented passing and auxiliary notes, and the Tierce de Picardie.

Terms used in harmony, together with a knowledge of common faults to be avoided.

Modulation Recognition in melodies and cadences of modulation to the dominant, subdominant and to the relative major or minor.

Two-part *Classical stream

To add a part in vocal style above or below a given eight-bar passage, using two notes to one in simple time, or three notes to one in compound time. Key may be major or minor.

Melodic Decoration *Modern stream

As for Grade Four, but the candidate must also add notes below the embellished melodic line to create a second part.

Analysis To analyse the chord structure of a given passage, using the vocabulary given for this grade. Vocal or instrumental style may be given.

Terminology As listed on page 9, in addition to those set for all previous grades.

Signs As for the previous grades, with the addition of repetition of a whole bar or a group of notes, and tremolo.

General Knowledge

*Classical stream The Minuet and Trio, Scherzo, Air with Variations, Recitative and Aria and composers of these forms. Knowledge of the woodwind instruments of the orchestra.

*Modern stream A general knowledge of the history and elements of Blues and Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A general knowledge of the foremost exponents, including their most important works, of each of these styles.

A general knowledge of the trumpet, guitar, saxophone and string bass.

GRADE SIX (Three hours)

*Requisite for the Licentiate Performer Diploma; Part I of Licentiate Teacher Diploma

Harmony The harmonization of a simple melody or unfigured bass in four-part vocal style, using the following vocabulary (major and minor keys).

I, II, III, IV, V, VI; Ib, Iib, IIIb, IVb, Vb, VIb, VIIb; Ic, IVc, Vc; V⁷, V⁷b, V⁷c, V⁷d.

Accented and unaccented passing notes and auxiliary notes; single suspensions.

Modulations to the dominant, subdominant and relative major or minor.

Melody Writing (One of the following)

(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and include modulation (minimum of eight bars).

(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

Two-part *Classical stream

To write a part above or below a given part in simple contrapuntal keyboard style. Passing, auxiliary, changing and subsidiary notes should be used wherever suitable.

Accompaniment *Modern stream

To add a simple modern pianoforte accompaniment to a given sixteen-bar melodic line.

General Knowledge

*Classical stream A general knowledge of the development of the orchestra and its literature in the nineteenth century.

A general knowledge of programme and nationalistic composition 1850-1900. Composers to be studied are Antonín Dvořák, Edvard Grieg, Franz Liszt, Nikolay Rimsky-Korsakov, Camille Saint-Saëns, Jean Sibelius, Bedřich Smetana and Richard Strauss.

A knowledge of the following brass and percussion instruments of the symphony orchestra: horn, trumpet, trombone, tuba, kettle drums, xylophone, glockenspiel and cymbals.

*Modern stream A general knowledge of the history and elements of the principal Jazz and Latin styles up to 1960. A general knowledge of the foremost exponents, including their most important works, of each of these styles.

A general knowledge of the main percussion instruments of these styles.

Set Work *Classical stream

A symphony or part of a symphony will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required. 2009/10 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

Jazz Analysis *Modern stream

To analyse the harmony, using roman numerals, of a jazz composition of up to twenty-four bars. Questions on the form, rhythm and style of the composition may be set.

GRADE SEVEN

Part One: October sitting only. *Part Two:* May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

PART I: Harmony and Counterpoint (Three hours)

Vocabulary as given for the previous grade, with the following inclusions:

Diminished triads and 7th on the leading note. Secondary 7th V/IV, V/V, V/VI.

Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.

The harmonization of a melody or unfigured bass in three or four vocal parts.

Analysis of a section of a Bach chorale.

To complete a passage by means of modulation. The opening will be given.

To write a part above or below a given part in the style of Bach counterpoint.

PART II (Three hours)

A general knowledge of secular vocal music of the nineteenth century, and its composers.

A knowledge of the structure of fugue and ground bass (including passacaglia and chaconne) with reference to the works of leading composers and examples in this form.

A general knowledge of the development of the Concerto.

A knowledge of the instruments of the symphony orchestra from the nineteenth century.

Set Work A concerto or part thereof will be set for study, on which general questions will be asked. Knowledge of main themes and orchestration will be required.

2009/10 - BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1st mvt.

ASSOCIATE DIPLOMA - A.Dip.A.

Part One: October sitting only. *Part Two:* May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Five practical and Grade Seven Theory.

PART I: Harmony and Counterpoint (Three hours)

Vocabulary: All diatonic and chromatic harmony, augmented and Neapolitan sixths. Triple suspensions, real and tonal sequences. Modulations to related and near related keys.

The harmonization of a chorale melody. A diatonic common chord modulation and Neapolitan 6th chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given to show an example of a chromatic or an enharmonic modulation, and candidates will try to use a 'borrowed' chord from the tonic minor, and an augmented 6th chord.

ASSOCIATE DIPLOMA (Continued)

A three-part counterpoint in imitative style, for voices or instruments, one of the extreme parts being given and an opening indicated (up to twelve bars).

PART II: History (Three hours)

A detailed knowledge of the music of the Viennese Classical period, with particular attention to the development of the orchestra from the Mannheim school to Mozart. Knowledge of composers, works, harmonic materials and stylistic traits of the period.

A general knowledge of the development of Oratorio, Mass, Opera and Cantata.

A discussion of a set work.

- 2009/10 - HANDEL, G. F. Excerpts from *Messiah**:
1. Overture
 2. Comfort Ye
 3. Ev'ry Valley
 4. For Unto Us a Child is Born.

*References: The Norton Scores, Vol. 1 and Analyses of Musical Classics Vol. 1 by Amie Warburton.

LICENTIATE COMPOSITION DIPLOMA - L.Dip.A.

Part One: October sitting only. *Part Two:* May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven Theory.

PART I (Three hours)

Setting a verse for a soprano voice in one of the Authentic modes (Dorian, Phrygian, Lydian, Mixolydian) in a style similar to the twentieth century composers Vaughan Williams, Virgil Thompson and Poulenc.

Writing a short string quartet in the style of Haydn. The violin or cello part will be given.

Writing a piano accompaniment to an art song of the nineteenth century. The opening four to six bars will be given.

Original Composition

Candidates may submit their own compositions as an alternative to Paper One. A folio, incorporating works to the same degree of difficulty as that set for an examination, must be submitted with the examination entry. This folio must include an audio recording of all works, and a written statement signed by both candidate and teacher, stating that the compositions submitted are original and composed within twelve months of the date of entry.

1. A movement written in either Sonata or Rondo-Sonata form for Pianoforte, or a movement for String, Woodwind or Brass with Pianoforte.
2. A vocal chorus with Pianoforte or String accompaniment.
3. A short movement scored for full Orchestra/Symphonic Band.

LICENTIATE COMPOSITION DIPLOMA (Continued)**PART II** (Three hours)

Discussion of twentieth century compositional techniques used up to the 1950s, including Modes (orchestral works of Vaughan Williams, Bartók, Copland), Pantriadic technique (Vaughan Williams, Hindemith, Britten), Quartal harmony (Bartók, Berg, Copland), Pandiatonicism (Copland, Stravinsky), Polychords (Stravinsky, Bartók), and Serialism (Schönberg, Berg).

Two works are to be chosen from the following list for detailed study.

Names of the selected works must be submitted with the initial entry form.

- i) *Fantasia on a Theme by Thomas Tallis* - Vaughan Williams
- ii) *Sinfonia Antarctica* - Vaughan Williams
- iii) *Piano Sonata no. 3* - Hindemith
- iv) *Mathis der Maler* - Hindemith
- v) *War Requiem* - Britten
- vi) *Concerto for Orchestra* - Bartók
- vii) *Petrouchka* - Stravinsky
- viii) *The Rite of Spring* - Stravinsky
- ix) *Violin Concerto* - Berg
- x) *String Quartet no. 4* - Schönberg

Set works each year on application to the office.

LICENTIATE HISTORY AND LITERATURE DIPLOMA - L.Dip.A. (Three hours)

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven Theory.

One essay of approximately 1000 words for each of the following four sections.

Section A - Gregorian chant and secular song. Church music, the role of the church, and the Notre Dame School.

Section B - Renaissance sacred and secular music (vocal).

Section C - Renaissance instruments and instrumental music. Development of the Suite.

Section D - Development of Opera.

GENERAL INFORMATION: BRASS**Technical Work**

1. Technical work should be played evenly and without undue accentuation. Students are expected to observe tempo indications where given.

Page Turning

2. Examiners are **not** to be asked to turn pages. It is the responsibility of teachers and candidates to ensure continuity of performance without disruption for page turns.

Lists and Editions

3. Except for the *Free Choice* selection, all pieces presented must be drawn from the lists set for the respective grade.
4. Modern-stream works must be performed from the editions listed in the syllabus. For classical-stream works, any standard edition may be used.

Free Choice Lists

5. ANZCA does not arbitrate on *Free Choice* selections. It is the responsibility of the teacher to choose a suitable solo of the correct standard for the grade.

Accompaniment and Backing Tracks

6. Accompaniment requirements are given before the lists for each grade.
7. An accompanist will be allowed in the examination room only for the performance of the accompanied pieces. The accompaniment scores must be left in the room for general knowledge purposes.
8. Recorded backing tracks may be used, in formats including CD, midi file, MP3, etc. It is the candidate's responsibility to provide suitable playback equipment, and tracks must be cued or instantly accessible to avoid delays in the examination room. The accompaniment score must be available in the room for general knowledge purposes.

Diploma Examinations

9. Completed prerequisites must be included on the entry form.
10. Assessment: Honours, Pass or Not Satisfactory.
11. Further information on all diploma examinations is given in the *Diploma Examination Handbook*, available from the ANZCA office.

Equipment

12. Candidates must supply their own instrument and any additional equipment required, such as amplifiers, effects units, music stands, etc.

Tuning

13. Instruments should be tuned immediately before the examination. It is not the role of the examiner to tune the candidate's instrument, nor is there time to tune in the examination room (except for fine tuning to the piano where required).

Failure to observe this procedure could result, due to time constraints, in examiners being unable to hear all of the prepared work, with marks deducted accordingly.

SIGHT READING

The standard of sight reading is approximately two grades lower than list pieces. Candidates will be allowed to look over the music for a short period before commencing, and may “ghost” (but not play) the exercise.

Grade One

Six notes of crotchet value will be given within the range set for this grade.

Grade Two

A four bar phrase, with no note shorter than a crotchet, will be given. Keys of C major and A minor (Trombone: B flat major and G minor). Time signatures will be 2/4, 3/4 or 4/4.

Grade Three

A passage of not more than eight bars in the keys of C and B flat major and A and D minor (Trombone: B flat and A flat major and G and C minor). Dotted crotchets and quavers may be included. Time signatures as for Grade Two.

Grade Four

Similar to Grade Three, with the inclusion of the key of D major (Trombone: C major).

Grade Five

Similar to Grade Four. 6/8 time may be included.

Grade Six

A passage of up to twelve bars in a major key up to three sharps or flats, or a minor key up to two sharps or flats. Tied note may be included.

Grade Seven

A passage of up to sixteen bars in a major key up to four sharps or flats, or a minor key up to three sharps or flats. Simple or compound time may be given, and syncopation included.

AURAL TESTS

Aural Tests will be conducted on a keyboard instrument. It is the responsibility of the examination centre to ensure that an instrument is provided.

Grade One

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 3/4 or 4/4 time, as presented by the examiner. Note values will be semibreve, minim, dotted minim, crotchet and quaver.
2. The examiner will play twice, a four-bar passage in 3/4 or 4/4 time, which the candidate will then clap or tap. Note values as for Question 1 (above).

AURAL TESTS (Continued)**Grade One** (Continued)

3. The candidate will identify the intervals of a major 3rd, perfect 5th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may be used. The candidate may sing the interval if desired.
4. The candidate will state whether or not a two bar melody, commencing on the tonic note, ends on the same tonic note.

Grade Two

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 4/4 or 6/8 time, as presented by the examiner. Note values as for Grade One, but including the dotted crotchet.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4 or 4/4 time, which the candidate will then clap or tap. Note values as for Grade One, but including the dotted crotchet.
3. The candidate will identify the intervals of a minor 3rd, major 3rd, perfect 5th, major 7th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may be used. The candidate may sing the interval if desired.
4. The candidate will state whether a melody, commencing on the tonic note, ends on the tonic or dominant note.

Grade Three

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. Note values as for Grade Two. Rests will be included.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4, 4/4 or 6/8 time, which the candidate will then clap or tap. Note values as for Grade Two.
3. The candidate will identify the intervals of a major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, major 6th, major 7th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may be used. The candidate may sing the interval if desired.
4. The candidate will state whether an arpeggiated triad played by the examiner is major or minor.

Grade Four

1. The candidate will, from sight, tap a two-part rhythmic passage of four bars in simple or 6/8 time, using both hands on a flat surface. The passage may include triplet grouping, rests and syncopation.
2. The examiner will play a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will ‘answer’ by clapping an improvised rhythm of approximately the length of the original phrase.
3. The candidate will identify any major, minor or perfect interval above middle C, as played by the examiner. Letter names or solfa may be used. The candidate may sing the interval if desired.
4. The candidate will identify the following chords, as played by the examiner: major, minor or dominant 7th (notes of the chord will be played together). Root position only.

AURAL TESTS (Continued)**Grade Five**

1. The candidate will, from sight, tap a two-part rhythmic passage of four bars in simple or compound time, using both hands on a flat surface. The passage may include a duplet, dotted quavers and semiquavers.
2. The candidate will create a melody in the key of D major (Trombone: C major), using a four-bar rhythm of minim and crotchet values presented by the examiner.
3. The examiner will play a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will 'answer' by clapping an improvised rhythm of approximately the length of the original phrase.
4. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th or augmented. Root position only.

Grade Six

1. The examiner will clap two rhythmic patterns, one at a time, from a numbered selection placed before the candidate. Each pattern will be clapped twice. The candidate will identify each pattern either by stating the number or pointing to the correct pattern.
2. The candidate will create a melody in the key of G major, using a four-bar rhythm presented by the examiner. Note values: semiquaver to semibreve, including dotted notes.
3. The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.
(a) I-IV-V-I (b) I-IV-V⁷-I (c) I-ii-V-I (d) I-ii-V⁷-I (ii = minor)
4. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented or diminished. Root position only.

Grade Seven

1. The candidate will create a melody in the key of B flat major, using a four-bar rhythm presented by the examiner. Note values: semiquaver to semibreve, including dotted notes.
2. The candidate will identify the following chord progressions played, in simple style, by the examiner. Minor keys only will be used.
(a) i-iv-V-i (b) i-iv-V⁷-i (c) i-ii-V-i (d) i-ii-V⁷-i
3. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented, diminished or major 7th (eg. C-E-G-B). The candidate is **not** required to specify inversions.
4. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

GENERAL KNOWLEDGE

At all levels, candidates should give relevant, concise answers. Where background information (such as knowledge of composers and styles) is required, candidates should limit their answers to details which are relevant to music and the composer's musical career.

Candidates at all levels must be able to name any signs, terms, time signatures etc. which occur in the music performed; this knowledge is not limited to that required at the corresponding theory level.

Grade One

Notes, rests, values, signs (including ornaments) and terms, a dot after a note, the function of any accidentals, the definition of a triplet if included in a piece presented, a full description of time signatures, and the main key of each piece.

Grade Two

As for the previous grade, with the inclusion of knowledge of the titles of any pieces performed and the country of birth of the composer.

Grade Three

As for the previous grade, with the inclusion of metronome speed (if given), and the main changes of key.

Grade Four

As for the previous grade, with the inclusion of syncopation and accent. A basic definition of the form or style of each piece performed.

Grade Five

As for the previous grade, with the inclusion of the following information for any piece performed: structure; recognition of perfect and plagal cadences; a knowledge of other works by the same composer; a more detailed definition of the form or style.

Grade Six

As for the previous grade, with the inclusion of modulations, and a knowledge of one other composer who also wrote in the same genre as any piece performed.

Grade Seven

As for the previous grade, with the inclusion of imperfect and interrupted cadences. A knowledge of the background of the composers (if this information is available) of any piece performed, and the stylistic characteristics of the musical period to which each belongs.

Associate Performer

As for the previous grade, but with more specific answers, and a knowledge of the construction of the instrument being used.

EXERCISES - *To be transposed for trombone, etc.***Grade One**

i) Tonguing



ii) Dynamics

**Grade Two**

i) Tonguing



ii) Dynamics

**Grade Three**

i) Tonguing



ii) Lip flexibility

**Grade Four**

i) Double tonguing



ii) Lip flexibility

**GRADE ONE****Technical Work** (20 marks) *From memory; articulation as requested by the examiner.***Scales** Major: C. Harmonic minor: A. Compass one octave. *See page 24 (i)***Exercises** *See page 26***List** (18 marks each)Three solos to be selected from at least **two** of the following categories.**Accompaniment at this level is optional.***Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.**** Folk**BAY, B. **Fun with the Trumpet** Aura Lee; Cockles and Mussels; The Drunken Sailor; Frankie and Johnny; When the Saints Go Marching In (Mel Bay MB93271)**More Fun with the Trumpet**

America the Beautiful; Buffalo Gals; Jacob's Ladder (MB93384)

BALENT, A. **Ensembles Sound Spectacular Book 1 - Trumpet**Cowboy Song; Skip to My Lou (*'A' part must be played*) (Fischer O5288)*** Jazz, Boogie and Blues**BACH, S. & O'REILLY, J. **Yamaha Pop-Style Solos Book 1 - Trumpet³**

Boppin' Along (Alfred; book 00-14605/book & CD 00-14614)

SWEENEY, M. **Essential Elements Broadway Favorites - Trumpet³**

Cabaret (Hal Leonard HL00860044)

WILSON-SMITH, C. **All Jazzed Up - Trumpet¹**

Something Else (Brass Wind Publications BRA1107)

*** Pop and Rock**BACH, S. & O'REILLY, J. **Yamaha Pop-Style Solos Book 1 - Trumpet³**

Dawn of a New Day; The Encounter (Alfred; book 00-14605/book & CD 00-14614)

Band Jam - Trumpet² We Will Rock You (Hal Leonard HL00841235)HARRIS, P. **Holiday Notes - Trumpet¹**

Picnic; Punting (Boosey & Hawkes/Hal Leonard HL48011020)

PEARSON, B. **Best in Class, Book 1¹** Western Portrait (*with accompaniment*), or Yankee Doodle Cha Cha and The Talent Show (Kjos W3TP)SWEENEY, M. **Essential Elements Broadway Favorites - Trumpet³**

Beauty and the Beast; Tomorrow (Hal Leonard HL00860044)

Essential Elements Movie Favorites - Trumpet³

Apollo 13; Chariots of Fire; Forrest Gump; The Man from Snowy River (HL00860013)

GRADE ONE (Continued)**Sight Reading** (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 20-23***GRADE TWO****Technical Work** (20 marks) *From memory; articulation as requested by the examiner.***Scales** Major: C, B flat and D. Harmonic and melodic minor: A and D.Compass one octave. *See page 24 (i) and (ii)*Chromatic: A and C, compass one octave. *See page 25 (xiii)***Arpeggios** Major: C and D. Minor: A and D. Compass one octave. *See page 25 (xv)***Exercises** *See page 26***List** (18 marks each)Three solos to be selected from at least two of the following categories.*At least one list must be played with accompaniment.*Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.* **Folk and Ragtime****Australian Song Book - Trumpet, The** Waltzing Matilda (Warner/Chappell)BAY, B. **Fun with the Trumpet** Dixie; The Entertainer Theme;

Swing Low, Sweet Chariot; When Johnny Comes Marching Home (Mel Bay MB93271)

More Fun with the Trumpet La Cucaracha; Peacherine Rag; Ragtime Dance (MB93384)**Elementary Trumpet Solos**¹ ed. Jay Arnold.

In The Gloaming; Loch Lomond; Sweet and Low; Yankee Doodle (Amsco AM40163)

* **Showtime and Popular Standards**BAY, B. **More Fun with the Trumpet** Swanee River (Mel Bay MB93384)ESPOSITO, T. **Music of Henry Mancini Plus One - Trumpet, The**³

Maggie's Theme; Moon River (Warner Bros. IF9723)

SWEENEY, M. **Essential Elements Broadway Favorites - Trumpet**³

Edelweiss; The Phantom of the Opera (Hal Leonard HL00860044)

Essential Elements Movie Favorites - Trumpet³

Jurassic Park; Somewhere Out There (HL00860013)

GRADE TWO (Continued)* **Jazz, Boogie and Blues**BAY, B. **Fun with the Trumpet** Down by the River Side (Mel Bay MB93271)**Guest Spot Playalong for Trumpet - Swing**² Is You Is Or Is You Ain't My Baby?

(Wise AM960575)

POGSON, S. **Way to Rock - Trumpet, The**¹ Bertie's Boogie

(Boosey & Hawkes/Hal Leonard HL48011316)

RAE, J. **Jazzy Trumpet**¹ Travelling Light (Universal UE019393)RAMSKILL, R. **Jazzed Up Too - Trumpet**¹ Far More Blue; Music to Watch Girls By

(Brass Wind Publications 1110)

Solo Plus Trumpet - Swing³ The Frim Fram Sauce; Me, Myself and I (*Drop high note*)

(Amsco AM947420)

* **Pop and Rock****Australian Song Book - Trumpet, The** I Am Australian (Warner/Chappell)BACH, S. & O'REILLY, J. **Yamaha Pop-Style Solos Book 1 - Trumpet**³

Play It Cool; The Wrap Up (Alfred; book 00-14605/book & tape 14622/book & CD 14614)

Band Jam - Trumpet² Danger Zone; Wild Thing (Hal Leonard HL00841235)HARRIS, P. **Holiday Notes - Trumpet**¹ Starship (Boosey & Hawkes/Hal Leonard HL48011020)KEANE, R. **B flat Breaks**¹ High Divin' in Hobart; Rockin' in Ayer's Rock

(Wits' End Music WEM 0020)

Lennon and McCartney - Solos for Trumpet² Can't Buy Me Love; Come Together

(Hal Leonard HL00841546)

POGSON, S. **Way to Rock - Trumpet, The**¹ Rock in Time

(Boosey & Hawkes/Hal Leonard HL48011316)

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 20-23***GRADE THREE****Technical Work** (20 marks) *From memory; articulation as requested by the examiner.***Scales** Major: D, G and F. Harmonic and melodic minor: D, E and G.Compass one octave. *See page 24 (ii), (iii) and (v)*Chromatic: C, D and A, compass one octave. *See page 25 (xiii)***Arpeggios** Major: C, D and A. Minor: A, D, C and E.Compass one octave. *See page 25 (xv)***Exercises** *See page 26*

GRADE THREE (Continued)**List** (18 marks each)

Three solos to be selected from at least two of the following categories.

*All lists must be played with accompaniment.

*Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.

*** Folk and Ragtime**

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax³ Snappy Rag
(Kerin Bailey)

Elementary Trumpet Solos¹ ed. Jay Arnold.

La Marseillaise; My Old Kentucky Home; Rose of Tralee; Santa Lucia (Amscos AM40163)

*** Latin**

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax³ Moonlight Air
(Kerin Bailey)

Guest Spot Playalong for Trumpet - Jazz² One Note Samba; Slightly Out of Tune
(Wise AM966691)

*** Showtime and Popular Standards**

Australian Song Book - Trumpet, The The Man From Snowy River (Warner/Chappell)

Elementary Trumpet Solos¹ ed. Jay Arnold. The Man on the Flying Trapeze
(Amscos AM40163)

New Popular Instrumental Solos - Trumpet, The² (Everything I Do) I Do It for You
(Warner)

Solo Plus Trumpet - Swing³ Jersey Bounce; The Lambeth Walk; Yes, Indeed!
(Amsco AM947420)

SWEENEY, M. Essential Elements Broadway Favorites - Trumpet³

Don't Cry for Me Argentina; Get Me to the Church on Time (Hal Leonard HL00860044)

Essential Elements Movie Favorites - Trumpet³ Star Trek; Theme from *E.T.* (HL00860013)

Take the Lead Trumpet - Grease² You're the One That I Want (International 9655A)

*** Jazz, Boogie and Blues**

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax³
Little Brown Feet (Kerin Bailey)

ESCHER, W. Blues, Bops & Ballads¹ Orchard Road Blues (Schott ED7897)

Guest Spot Playalong for Trumpet - Classic Blues² God Bless The Child; Li'l Darlin'
(Wise AM967048)

Guest Spot Playalong for Trumpet - Jazz² Fly Me To the Moon; Satin Doll (Wise AM966691)

Guest Spot Playalong for Trumpet - Swing² Flying Home (Wise AM960575)

Jazztastic! Trumpet Initial Level² Basin Street Blues; C Jam Blues (International 7064A)

KEANE, R. B flat Breaks¹ Swingin' in Sydney (Wits' End Music WEM 0020)

NORTON, C. Microjazz Collection 2¹ Bowler Hat; Breezy; Sandcastles; Set Piece
(Boosey & Hawkes/Hal Leonard HL48011987)

RAE, J. Jazzy Trumpet¹ Bugle Call Blues (Universal UE019393)

GRADE THREE (Continued)*** Jazz, Boogie and Blues** (Continued)

RAMSKILL, R. Jazzed Up Too - Trumpet¹ Hot Pursuit (Brass Wind Publications 1110)
Solo Plus Trumpet - Standards & Jazz³ Angel Eyes; But Beautiful; In Walked Bud
(Amsco AM947507)

WEDGWOOD, P. Jazzin' About - Trumpet¹

Are You Ready!; Going Home; Hot on the Line (Faber F51039)

*** Pop and Rock**

Australian Song Book - Trumpet, The I Still Call Australia Home (Warner/Chappell)

Band Jam - Trumpet² Born To Be Wild (Hal Leonard HL00841235)

Guest Spot Playalong for Trumpet - The Beatles² Lady Madonna; Yesterday (Wise AM90871)

Guest Spot Playalong for Trumpet - Soul² (Sittin' On) The Dock of the Bay (Wise AM970233)

KEANE, R. B flat Breaks¹ Cavortin' in Canberra; Free-Wheelin' in Fremantle;

Tooledin' in Townsville (Wits' End Music WEM 0020)

Lennon and McCartney - Solos For Trumpet² All My Loving; Maxwell's Silver Hammer;
Ticket to Ride; Yesterday (Hal Leonard HL00841546)

New Popular Instrumental Solos - Trumpet, The² Count On Me; Reach (Warner)

POGSON, S. Way to Rock - Trumpet, The¹ Yesterday's Promise

(Boosey & Hawkes/Hal Leonard HL48011316)

Take the Lead Trumpet - The Blues Brothers² Gimme Some Lovin'; The Old Landmark;

She Caught the Katy and Left Me a Mule to Ride (International 7083A)

Take the Lead Trumpet - Rock'n'Roll²

Blue Suede Shoes; Blueberry Hill; Jailhouse Rock; Let's Twist Again (International 7714A)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 20-23*

GRADE FOUR

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*



Scales Major: G, F and B flat. Harmonic and melodic minor: E, B and G.
Compass one octave. *See pages 24-25 (iii), (v), (vi), (vii) and (xii)*

Chromatic: C, D and F, compass one octave. *See page 25 (xiii) and (xiv)*

Arpeggios Major: G, F and B flat. Minor: E, B and G.

Compass one octave. *See page 25 (xv)*

Dominant sevenths of C, G and D, compass one octave. *See page 25 (xvii)*

GRADE FOUR (Continued)

Exercises See page 26

Transposition A four-bar phrase in one of the major keys set for the grade, with no note shorter than a crotchet, to be played a tone or semitone higher or lower.

List (14 marks each)

Three solos to be selected from at least three of the following categories and one free choice piece. Four pieces in all.

*All lists must be played with accompaniment.

*Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.

*** Ragtime**

WALLACE & MILLER. Second Book of Trumpet Solos¹ Maple Leaf Rag (Faber F50857)

WEDGWOOD, P. Jazzin' About - Trumpet¹ Ragamuffin; Tequila Sunrise (Faber F51039)

*** Latin**

Guest Spot Playalong for Trumpet - Latin²

Girl From Ipanema; Guantanamera (Wise AM967758)

LECUONA, E. Malagueña (Marks Music)

YOUNG, K. Slightly Latin¹ Christopher's Calypso (Wirriang, www.australiancomposers.com.au)

*** Showtime and Popular Standards**

ESPOSITO, T. Music of Henry Mancini Plus One - Trumpet, The³

Brass on Ivory (Warner Bros. IF9723)

Guest Spot Playalong for Trumpet - Classic Blues² Cry Me A River (Wise AM967048)

New Popular Instrumental Solos - Trumpet, The² I'll Be There for You (Warner)

Solo Plus Trumpet - Standards & Jazz³ Swinging On A Star (Amsco AM947507)

SWEENEY, M. Essential Elements Movie Favorites - Trumpet³ Back to the Future;

Go Go Go Joseph; Raiders March; Seventy-Six Trombones (Hal Leonard HL00860013)

Take The Lead Trumpet - Grease² Summer Nights (International 9655A)

*** Jazz, Boogie and Blues**

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax³

Blue Mood; Jumbuck Jive

Volume 2³ Blue Waltz; Cookin' with Gas; Scoobie Du Wup (Kerin Bailey)

ESCHER, W. Blues, Bops & Ballads¹ Bon Voyage; Soon in Spring (Schott ED 7897)

ESPOSITO, T. Music of Henry Mancini Plus One - Trumpet, The³

Fluter's Ball (Warner Bros. IF9723)

Guest Spot Playalong for Trumpet - Classic Blues² Harlem Nocturne (Wise AM967048)

Guest Spot Playalong for Trumpet - Jazz² Opus One (Wise AM966691)

Jazztastic! Trumpet Initial Level²

One O'Clock Jump; Summertime; Watermelon Man (International 7064A)

GRADE FOUR (Continued)*** Jazz, Boogie and Blues** (Continued)

KEANE, R. B flat Breaks¹

Actin' Up in Adelaide; Groovin' in Geelong (Wits' End Music WEM 0020)

NORTON, C. Microjazz Collection 2¹

Spring Board; Walking the Dog (Boosey & Hawkes/Hal Leonard HL48011987)

RAMSKILL, R. Jazzed Up Too - Trumpet¹

Back Chat; In the Fast Lane; Reflections (Brass Wind Publications 1110)

Solo Plus Trumpet - Standards & Jazz³ Blood Count; Darn That Dream (Amsco AM947507)

Solo Plus Trumpet - Swing³ Opus One (Amsco AM947420)

Take The Lead Trumpet - The Blues Brothers² Minnie the Moocher (International 7083A)

*** Pop and Rock**

BAILEY, K. Jazz Incorporated Volume 2 - Trumpet/Clarinet/Tenor Sax³

Get Eccentric (Kerin Bailey)

Band Jam - Trumpet² Final Countdown; I Got You; YMCA (Hal Leonard HL00841235)

Guest Spot Playalong for Trumpet - The Beatles²

Michelle; When I'm Sixty-Four (Wise AM90871)

Guest Spot Playalong for Trumpet - Soul²

I Heard It Through the Grapevine; I Say A Little Prayer (Wise AM970233)

Lennon and McCartney - Solos for Trumpet² Lady Madonna (Hal Leonard HL00841546)

New Popular Instrumental Solos - Trumpet, The² I Swear (Warner)

POGSON, S. Way to Rock- Trumpet, The¹

Freeway ; The Paper Boy (Boosey & Hawkes/Hal Leonard HL48011316)

Take The Lead Trumpet - The Blues Brothers² Shake a Tail Feather (International 7083A)

Free Choice

One piece of at least Grade Four standard in either a classical or modern style.

Sight Reading (10 marks) See page 20

Aural Tests General Knowledge (8 marks each) See pages 20-23

SENIOR GRADES

From this level, embellishments and/or prepared improvisation will be expected. List pieces will not necessarily be of the required standard without such additions.

GRADE SIX

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*

**All technical work compass two octaves wherever possible.*



Scales Major: E flat, A, A flat and E.

Harmonic and melodic minor: B flat, F, C sharp and F sharp.

See pages 24-25 (vi), (vii), (ix) and (x)

Chromatic: B, C sharp, F sharp and A flat. *See page 25 (xiii) and (xiv)*

Arpeggios Major: E flat, A, A flat and E. Minor: B flat, F, C sharp and F sharp.

See page 25 (xv), (xix), (xx) and (xxi)

Dominant sevenths of A, E, F, B flat, E flat and A flat. *See page 25 (xvii) and (xviii)*

Diminished sevenths of A, B, E and B flat. *See page 25 (xxii)*

Transposition An eight-bar phrase in one of the major keys set for the grade, to be played a tone or semitone higher or lower. Semiquavers may be included.

List (14 marks each)

Three solos to be selected from at least two of the following categories and one free choice piece. Four pieces in all.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each chosen category).*

**All lists must be played with accompaniment. Piano/vocal arrangements must be performed with the accompaniment in the written key and the melodic (vocal) line transposed. Embellishment and improvisation are essential, especially on repeats.*

* **Latin and Latin Jazz**

AEBERSOLD, J. Maiden Voyage Volume 54²

Watermelon Man; Cantaloupe Island (*play head and improvise*) (Jamey Aebersold Jazz, Inc.)

Allen Vizzutti Jazz Tracks - Trumpet²

Mallorca (*play head and improvise*) (Hal Leonard 44000878)

YOUNG, K. Slightly Latin¹ Meg's Meringue (Wirripang, www.australiancomposers.com.au)

* **Showtime and Popular Standards**

BROOKS. The Dark Town Strutters Ball (Allans)

CANNON. Bill Bailey Won't You Please Come Home (Allans)

CAPPUCCIO, G. Magic 50 Solos and Duets I Left My Heart in San Francisco;

Jersey Bounce; Making Whoopee; Trying to Get the Feeling Again (Warner)

GRADE SIX (Continued)

* **Showtime and Popular Standards** (Continued)

ESPOSITO, T. Music of Henry Mancini Plus One - Trumpet, The³

Baby Elephant Walk (Warner Bros. IF9723)

Favourite Film Themes - The Music of Today Series

A Man and a Woman; The Power of Love; Sometimes (Wise)

LLOYD WEBBER & RICE. Jesus Christ Superstar

I Don't Know How To Love Him (Chappell)

* **Jazz, Boogie & Blues**

AEBERSOLD, J. Maiden Voyage Volume 54²

Impressions (*play head and improvise*) (Jamey Aebersold Jazz, Inc.)

ESPOSITO, T. Music of Henry Mancini Plus One - Trumpet, The³

A Cool Shade Of Blue (Warner Bros. IF9723)

Guest Spot Playalong for Trumpet - Blues² 'Round Midnight (Wise AM967048)

HERTEL, P. Rhythm and Fun *Any two contrasting movements* (Edition Hug)

HILL, W. L. Jr. Approaching the Standards Vol. 1²

Billie's Bounce (Belwin-Mills/Warner SBM00002CD)

MANTOOTH, F. Jazz Favorites - B flat Instruments²

Billie's Bounce (*play head and improvise*) (Hal Leonard HL00841125)

Miles Davis Jazz Masters Airegin; Four; Oleo (Consolidated)

MILLER. Going Solo The Hump; Sunset Strip (Faber F51425)

RAZAF, G. In the Mood (Music Sales)

* **Pop and Rock**

Guest Spot Playalong for Trumpet - Soul² In The Midnight Hour (Wise AM970233)

JOEL, B. Just the Way You Are (Music Sales)

JOHNSON, B. I Write the Songs (Essex)

RAM. The Great Pretender (Music Sales)

RAUSCHER, D. Beatles Themes and Variations - Trumpet

Eleanor Rigby; Hey Jude; Yesterday (Wise)

RICHIE, L. Hello (Chappell); Three Times a Lady (Jobek Music)

SEGER, B. We've Got Tonight (Warner)

Free Choice

One piece of at least Grade Six standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE SEVEN

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*

**All technical work compass two octaves wherever possible.*



Scales Major, and harmonic and melodic minor: A flat, B flat, E flat, C sharp and F sharp.

See pages 24-25 (vii), (ix), (x) and (xi)

Chromatic: A flat, B flat, E flat, C sharp and F sharp. *See page 25 (xiii) and (xiv)*

Arpeggios Major and minor: A flat, B flat, E flat, C sharp and F sharp.

See page 25 (xv), (xix), (xx) and (xxi)

Dominant sevenths of A flat, B flat, E flat, C sharp and F sharp. *See page 25 (xvii) and (xviii)*

Diminished sevenths of A flat, B flat, E flat, C sharp and F sharp. *See page 25 (xxii)*

Transposition An eight-bar phrase in one of the major keys set for the grade, to be played a tone or semitone higher or lower. Semiquavers will be included.

List (14 marks each)

Three solos to be selected from at least two of the following categories and one free choice piece. Four pieces in all.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each chosen category).*

**All lists must be played with accompaniment. Piano/vocal arrangements must be performed with the accompaniment in the written key and the melodic (vocal) line transposed. Embellishment and improvisation are essential, especially on repeats.*

* **Latin and Latin Jazz**

AEBERSOLD, J. Maiden Voyage Volume 54²

Song For My Father; Maiden Voyage (*play head and improvise*) (Jamey Aebersold Jazz, Inc.)

Allen Vizzutti Jazz Tracks - Trumpet² Tromba (*play head and improvise*)

(Hal Leonard HL44000878)

* **Showtime and Popular Standards**

Favourite Film Themes - The Music of Today Series Against All Odds (Wise)

PORTNOY & ANGELO. Theme from *Cheers* (Chappell)

WILLIAMS, P. Evergreen (from *A Star is Born*) (Chappell)

* **Jazz, Boogie and Blues**

CAPPUCCIO, G. Magic 50 Solos and Duets

The Swingin' Shepherd Blues; 12th Street Rag (Warner)

HILL, W. L. Jr. Approaching the Standards Vol. 1² Satin Doll

(Belwin-Mills/Warner SBM00002CD)

GRADE SEVEN (Continued)* **Jazz, Boogie and Blues** (Continued)

MANTOOTH, F. Jazz Favorites - B flat Instruments²

Blues for Alice; Moose the Mooch (*play head and improvise*) (Hal Leonard HL00841125)

SYLVA, BROWN & HENDERSON. The Birth of the Blues

WALLER, BROOKS & RAZAF. Ain't Misbehavin' (Music Sales)

* **Pop and Rock**

CREED & MASSER. The Greatest Love of All (Chappell)

RAUSCHER, D. Beatles Themes and Variations - Trumpet Penny Lane (Wise)

Free Choice

One piece of at least Grade Seven standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

ASSOCIATE PERFORMER DIPLOMA - A.Dip.A.

Note: There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.

Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

Four solos of advanced and contrasting styles are to be selected from at least four of the following categories.

All pieces are to be accompanied. At least one piece must have pianoforte accompaniment. Ensemble work is encouraged.

At least one solo must be performed from memory.

It is expected that the programme selected will display evidence of the candidate's improvisational and arranging abilities.

ASSOCIATE PERFORMER DIPLOMA (Continued)

1. Ballad
2. Jazz Standard
3. Pop and Rock
4. Blues
5. Latin American
6. Classical - *A classical theme adapted to modern idiom*

Transposition A sixteen-bar phrase in any major key, to be played a tone or semitone higher or lower. Semiquavers will be included.

General Knowledge *See page 23*

ASSOCIATE TEACHER DIPLOMA - A.T.D.A.

The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 18 years.

Maximum marks for each part: 100.

Honours: 85% average over all parts.

Pass: 75% average over all parts, with no one part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 13-14 of this book.

PART II: Teaching Principles (October sitting only)

One three-hour paper.

1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.
2. The technique of teaching phrasing, rubato, aural ability and sight reading.
The teaching of theoretical rudiments, melody writing, elementary two- and four-part harmony. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.

ASSOCIATE TEACHER DIPLOMA (Continued)

4. The mechanism, structure and history of the instrument pertaining to the candidate's practical study.

PART III: Practical (Series 2 only)

1. **Folio of works**

For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations - Supplementary Information.

Examiners can select at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

- * The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.

The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

2. Technical work - As set for Grades One to Six inclusive.
3. Two solos from different categories of the Associate Performer are to be performed. A Credit-standard performance will be expected.
4. Aural Tests - As set for Grades One to Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aurals and sight reading.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. Prerequisites: Associate Performer Diploma (or equivalent) and a Credit (or higher) in Grade Six Theory. The entry must be for the same instrument and stream as the Associate Performer prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.

LICENTIATE PERFORMER DIPLOMA (Continued)

5. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
6. Performance time: 60 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

LICENTIATE TEACHER DIPLOMA - L.T.D.A.

The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 19 years.

Maximum marks for each part: 100.

Honours: 85% average over all parts.

Pass: 75% average over all parts, with no one part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on page 15 of this book.

PART II: Teaching Principles (October sitting only)

One three-hour paper.

1. The principles of educational psychology.
Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for handicapped students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of tapes, computers etc.

LICENTIATE TEACHER DIPLOMA (Continued)**PART III: Practical** (Series 2 only)1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

The folio is to consist of four contrasting pieces from each grade.

For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations - Supplementary Information.

2. Technical work - As set for all grades of the practical syllabus.
3. Two Associate-level solos, each of a different style, are to be performed. A Credit-standard performance will be expected.
4. Aural Tests - Intervals, triads, cadences and harmonic progressions of four chords.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each period or style and their works.

FELLOWSHIP PERFORMER DIPLOMA - F.Dip.A.

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample tape/CD and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 75 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

GRADE ONE

Technical Work (20 marks) *From memory; articulation as requested by the examiner.*



Scales Major: C. Harmonic minor: A. Compass one octave. *See page 24 (i)*

Exercises *See page 26*

**Accompaniment at this level is optional, unless otherwise marked.*

List A (18 marks) *One to be chosen*

Arban's Complete Method for Trumpet/Cornet p. 11, no. 3 (Boosey & Hawkes/Fischer)

PEARSON, B. Best in Class, Book 1 Yankee Doodle Cha Cha,

The Talent Show *and* Unexpected Eighths - *any two* (Kjos W3TP)

Sigmund Hering Trumpet Course, Book 1 - The Beginning Trumpeter

no. 18, 23, 30, 32 or 34 (Fischer O5136)

List B (18 marks) *One to be chosen*

LAWTON, S. Young Trumpet Player Book I, The no. 1, 2, 3 or 4 (OUP XN7524)

STUART, H. Trumpet Fancies Allegretto or Minuet - Diabelli (Boston BM11049)

WALLACE & MILLER. First Book of Trumpet Solos

no. 9 Von himmel hoch, da komm' ich her - Bach (Faber F50846)

List C (18 marks) *One to be chosen*

BAY, B. Fun With the Trumpet Aura Lee; Camptown Races; The Drunken Sailor;

The Erie Canal; When the Saints Go Marching In (Mel Bay MB93271)

More Fun With the Trumpet Come and Go With Me; Shady Grove (MB93384)

HARRIS, P. Holiday Notes Picnic; Punting (Boosey & Hawkes/Hal Leonard HL48011020)

PEARSON, B. Best in Class, Book 1 Western Portrait (*with accompaniment*) (Kjos W3TP)

Yamaha Band Student Book 1

Merrily We Roll Along; The Victor's March; Yankee Doodle (Alfred 00-3910)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE TWO

Technical Work (20 marks) *From memory; articulation as requested by the examiner.*



Scales Major: C, B flat and D. Harmonic and melodic minor: A and D.

Compass one octave. *See page 24 (i) and (ii)*

Chromatic: A and C, compass one octave. *See page 25 (xiii)*

Arpeggios Major: C and D. Minor: A and D. Compass one octave. *See page 25 (xv)*

Exercises *See page 26*

**Lists B and C to be played with accompaniment.*

List A (18 marks) *One to be chosen*

Arban's Complete Method for Trumpet/Cornet

p. 11, nos. 2, 5 and 6, and p. 13, nos. 11 and 14 - *any two* (Boosey & Hawkes/Fischer)

Sigmund Hering Trumpet Course, Book 1 - The Beginning Trumpeter

nos. 43, 47, 52, 61 and 62 - *any two* (Fischer O5136)

WIGGINS, B. First Tunes & Studies for the Trumpet no. 27, 31, 33, 35, 36, 38, 42 or 44 (OUP XN9517)

List B (18 marks) *One to be chosen*

LAWTON, S. Young Trumpet Player Book I, The no. 6, 10, 11, 16 or 17 (OUP XN7524)

STUART, H. Trumpet Fancies Air - Beethoven; Dance - Schubert;

Little Piece - Schumann; Rigoudon - Purcell (Boston BM11049)

WALLACE & MILLER. First Book of Trumpet Solos

no. 8 Early Morning in Rome - Monteverdi; no. 10 Minuet - Clarke; no. 11 Intrada;

no. 15 Two Scottish Folksongs (Faber F50846)

List C (18 marks) *One to be chosen*

HARRIS, P. Holiday Notes Rush Hour; Starship (Boosey & Hawkes/Hal Leonard HL48011020)

PEARSON, B. Best in Class, Book 2 no. 4, 40, 104 or 106 (Kjos W4TP)

Trumpet Music for Beginners no. 8, 17 or 18 (Boosey & Hawkes)

WALLACE & MILLER. First Book of Trumpet Solos

no. 12 Kein Haus, Keine Heimat - Brahms;

no. 13 Enterrement de la poupée - Tchaikovsky;

no. 14 Can Can - Offenbach (Faber F50846)

YOUNG, K. Trumpet Toons Book 1 Riverboat (Wirripan, www.australiancomposers.com.au)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE THREE

Technical Work (20 marks) *From memory; articulation as requested by the examiner.*



Scales Major: D, G and F. Harmonic and melodic minor: D, E and G.

Compass one octave. *See page 24 (ii), (iii) and (v)*

Chromatic: C, D and A, compass one octave. *See page 25 (xiii)*

Arpeggios Major: C, D and A. Minor: A, D, C and E.

Compass one octave. *See page 25 (xv)*

Exercises *See page 26*

**All lists to be played with accompaniment.*

List A (18 marks) *One to be chosen*

Arban's Complete Method for Trumpet/Cornet

p.11, no. 4, p.13, no. 12, p.17, no. 31 and p.18, no. 35 - *any two*

Tutor p.13, no. 14 (Boosey & Hawkes/Fischer)

Sigmund Hering Trumpet Course, Book 2 - The Advancing Trumpeter

nos. 4, 8, 11, 12, 14 and 15 - *any two* (Fischer O5137)

WIGGINS, B. First Tunes & Studies for the Trumpet

no. 45, 46, 47, 48, 53, 55, 61, 65, 70 or 80 (OUP XN9517)

List B (18 marks) *One to be chosen*

BARSHAM, E. & JONES, P. Just Brass Solos for Trumpet Volume 1 - The Tudor Age

nos. 2 and 4 (Chester CH55287)

Volume 2 - The Age of Purcell no. 5 or 6 (Chester CH55288)

DEARNLEY, C. Eight Easy Pieces no. 1, 2, 4 or 6 (Chester CH56440)

FRAZER, A. Pop Go the Classics Encore

Gymnopédie no. 2 - Satie; La Donna é Mobile - Verdi (Cramer)

LAWTON, S. Young Trumpet Player Book I, The no. 18 (OUP XN7524)

Book II no. 1, 2, 3 or 4 (OUP XN7526)

STUART, H. Trumpet Fancies Funeral March of a Marionette - Gounod; Greensleeves;

Hopak - Mussorgsky; Romance - Beethoven; Waltz - Schubert (Boston BM11049)

WASTALL, P. First Repertoire Pieces for Trumpet no. 1, 5, 10, 14 or 15

(Boosey & Hawkes/Hal Leonard HL48010663)

List C (18 marks) *One to be chosen*

GREGSON, E. Cameos for Trumpet and Piano Intrada (Brass Wind Publications 1103)

Ten Miniatures for Trumpet and Piano no. 3, 4, 6, 7, 9 or 10 (Brass Wind Publications 0104)

HARRIS, P. Holiday Notes A Night in New Orleans; At the Palace

(Boosey & Hawkes/Hal Leonard HL48011020)

GRADE THREE (Continued)

List C (Continued)

WALLACE & MILLER. First Book of Trumpet Solos

Melodie Antique Française - Tchaikovsky (Faber F50846)

Second Book of Trumpet Solos no. 8 Prelude - Chopin (Faber F50857)

YOUNG, K. Trumpet Toons Book 1 Slow Dance

Book 2 Jen's Jewell (Wirripang, www.australiancomposers.com.au)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE FOUR

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*



Scales Major: G, F and B flat. Harmonic and melodic minor: E, B and G.

Compass one octave. *See pages 24-25 (iii), (v), (vi), (vii) and (xii)*

Chromatic: C, D and F, compass one octave. *See page 25 (xiii) and (xiv)*

Arpeggios Major: G, F and B flat. Minor: E, B and G.

Compass one octave. *See page 25 (xv)*

Dominant sevenths of C, G and D, compass one octave. *See page 25 (xvii)*

Exercises *See page 26*

Transposition A four-bar phrase in one of the major keys set for the grade, with no note shorter than a crotchet, to be played a tone or semitone higher or lower.

**All lists to be played with accompaniment.*

List A (14 marks) *One to be chosen*

Arban's Complete Method for Trumpet/Cornet p.13, no. 13, p.14, no. 15 or 18,

p.17, no. 29 or 30, and p.18, no. 33 or 37 - *any three* (Boosey & Hawkes/Fischer)

BURRELL, H. Studies and Exercises no. 9 or 11 (OUP)

Sigmund Hering Trumpet Course, Book 2 - The Advancing Trumpeter

nos. 39, 49, 52 and 63 - *any three* (Fischer O5137)

Book 4 - The Achieving Trumpeter nos. 3, 4, 7, 27 and 47 - *any three* (O5139)

Twenty-Five Easy Etudes for Trumpet no. 1, 2, 3, 4, 5, 6 or 7 (Balasarian Music)

WIGGINS, B. First Tunes & Studies for the Trumpet

no. 64, 75, 76, 81, 87, 88, 92, 94, 105 or 106 (OUP XN9517)

GRADE FOUR (Continued)**List B** (14 marks) *One to be chosen*

BARSHAM, E. & JONES, P. Just Brass Solos for Trumpet Volume 1 - The Tudor Age
no. 7 or 10 (Chester CH55287)

Volume 2 - The Age of Purcell nos. 1, 2 and 3 - *any two* (CH55288)

Classical Album Canzonet - Haydn; Sunday - Brahms; The Trout - Schubert
(Boosey & Hawkes)

FRAZER, A. Pop Go the Classics Encore

Allegro - Vivaldi; Humoresque - Dvořák; Peter and the Wolf - Prokofiev (Cramer)

LETHBRIDGE. Handel Solo Album, A no. 1, 3 or 4 (OUP XN6971)

STUART, H. Trumpet Fancies

Coronation March - Meyerbeer; March - Verdi; Promenade - Mussorgsky (Boston BM11049)

Trumpet Music for Beginners no. 5, 6, 7, 9, 10, 15 or 19 (Boosey & Hawkes)

WALLACE & MILLER. First Book of Trumpet Solos

no. 21 Arban's Romp - Arban; no. 22 The Palace Garden - Monteverdi;

no. 23 Marche - Bach; no. 24 Indian Rondo - Hummel (Faber F50846)

Second Book of Trumpet Solos no. 7 The Hunting Party - Hummel (F50857)

List C (14 marks) *One to be chosen*

GREGSON, E. Cameos for Trumpet and Piano Canon Dance; Serenade
(Brass Wind Publications 1103)

Ten Miniatures for Trumpet and Piano no. 8 (Brass Wind Publications 0104)

LECUONA, E. Malagueña (Marks Music)

Trumpet Music for Beginners no. 21 (Boosey & Hawkes)

WALLACE & MILLER. Second Book of Trumpet Solos

no. 9 Halling - Grieg; no. 10 Prelude - Scriabin (Faber F50857)

YOUNG, K. Trumpet Toons Book 1 Hey! What's New?; Jenny's Song
(Wirripang, www.australiancomposers.com.au)

List D (14 marks)

Free choice - One piece of at least Grade Four standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE FIVE

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*

**All technical work compass two octaves wherever possible.*



GRADE FIVE (Continued)**List C** (Continued)

GREGSON, E. Cameos for Trumpet and Piano

Alla Marcia; Danse Macabre; Song with Variation (Brass Wind Publications 1103)

POOT, M. Humoresque pour Trompette Ut ou sib et Piano (Alphonse Leduc Paris)

RAE, J. Take Ten Pavane - Fauré (Universal UE19779)

RAVEL, M. ed. Walters. Pavane (Rubank/Hal Leonard HL004477628)

RICHARDSON, N. Six Trumpet Tunes *Two movements from the Trumpet Sonata* (Boosey & Hawkes)

TARR, E. Fanfares - New Trumpet Pieces for Young People

Fanfare - Hermanson, Good Night - Berio, *and* March and Song - Bäck - *all* (Universal UE19060)

VOXMAN, H. Concert and Contest Album - Trumpet Air Gai - Berlioz (Rubank/Hal Leonard HL04471730)

YOUNG, K. Trumpet Toons Book 2 Oh Reely?; On the Dance Floor; March (Wirripang, www.australiancomposers.com.au)

List D (14 marks)

Free choice - One piece of at least Grade Five standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 20-23*

GRADE SIX

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*

**All technical work compass two octaves wherever possible.*



GRADE SIX (Continued)**List D** (14 marks)

Free choice - One piece of at least Grade Six standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 20-23***GRADE SEVEN**

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*

**All technical work compass two octaves wherever possible.*



Scales Major, and harmonic and melodic minor: A flat, B flat, E flat, C sharp and F sharp. *See pages 24-25 (vii), (ix), (x) and (xi)*

Chromatic: A flat, B flat, E flat, C sharp and F sharp. *See page 25 (xiii) and (xiv)*

Arpeggios Major and minor: A flat, B flat, E flat, C sharp and F sharp.

See page 25 (xv), (xix), (xx) and (xxi)

Dominant sevenths of A flat, B flat, E flat, C sharp and F sharp. *See page 25 (xvii) and (xviii)*

Diminished sevenths of A flat, B flat, E flat, C sharp and F sharp. *See page 25 (xxii)*

Transposition An eight-bar phrase in one of the major keys set for the grade, to be played a tone or semitone higher or lower. Semiquavers will be included.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

**All lists to be played with accompaniment.*

List A (14 marks) *One to be chosen*

Arban's Complete Method for Trumpet/Cornet p.194, no. 2; p.195, no. 3; p.196, no. 4; p.197, no. 5; p.198, no. 6; p.199, no. 7; p.203, no. 11; p.205, no. 13
(Boosey & Hawkes/Fischer)

CONCONE. Lyrical Studies no. 20, 21 or 32 (Brass Press)

KOPPRASCH, C. 60 Studies: Volume II no. 39, 44, 55 or 56 (IMC 2105)

LANGEY, O. Four Master Studies - The Trumpet no. 1, 2 or 4 (Boosey & Hawkes)

GRADE SEVEN (Continued)**List B** (14 marks) *One to be chosen*

BEELER, W. Solos for the Trumpet Player Finale (from Trumpet Concerto) - Haydn
(Schirmer/Hal Leonard HL50329980)

GRIEG, E. Three Lyric Pieces, Op. 47 *Any three movements* (Faber F50854)

HAYDN, F. J. Concerto in E flat (Boosey & Hawkes/Hal Leonard HL48009811)

HUMMEL, J. Trumpet Concerto - *any movement* (Universal)

Klassiker der Trompete, Vol. 3

Ouvertüren-Suite für Trumpet - Telemann; Suite for Trumpet - Schwartzkopff (Schott)

NERUDA, J. Concerto in E flat (Musica Rara)

PURCELL, H. arr. Alain. Trumpet Tune in D (Billaudot)

List C (14 marks) *One to be chosen*

ARUTUNIAN, A. Concerto (cadenza optional) (Sikorski 2155)

BONNEAU, P. Suite (Leduc)

BOZZA, E. Badinage (Leduc)

BRUN, F. Promenade (Leduc)

TARR, E. Fanfares - New Trumpet Pieces for Young People

Fanfare Fantasy - Karkoff, *and* Study for Solo Trumpet - Kagal - *both*;

Flamingo Time-Line - Osborne, The Pied Piper - Cerha, *and* Prelude - Eliasson - *all*
(Universal UE19060)

VOXMAN, H. Concert and Contest Album - Trumpet Morceau de Concours - Alary
(Rubank/Hal Leonard HL04471730)

WASTALL, P. Contemporary Music For Trumpet Quiet City
(Boosey & Hawkes/Hal Leonard HL48010770)

YOUNG, K. Trumpet Toons Book 1 In the Bull Ring
(Wirripang, www.australiancomposers.com.au)

List D (14 marks)

Free choice - One piece of at least Grade Seven standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 20-23***ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

Note: There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

ASSOCIATE PERFORMER DIPLOMA (Continued)

A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.

Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

One solo from each of the following categories (except Category 5) to be selected and presented for examination. A list of the pieces chosen must be submitted with the examination entry. One solo must be played from memory.

All pieces (including Category 1) are to be accompanied. At least one piece must have pianoforte accompaniment.

1. Study
2. Baroque
3. Classical
4. Nineteenth Century
5. Contemporary - *Two contrasting solos to be performed.*

Transposition A sixteen-bar phrase in any major key, to be played a tone or semitone higher or lower. Semiquavers will be included.

General Knowledge *See page 23*

ASSOCIATE TEACHER DIPLOMA - A.T.D.A.

The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 18 years.

Maximum marks for each part: 100.

Honours: 85% average over all parts.

Pass: 75% average over all parts, with no one part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 13-14 of this book.

ASSOCIATE TEACHER DIPLOMA (Continued)

PART II: Teaching Principles (October sitting only)

One three-hour paper.

1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.
2. The technique of teaching phrasing, rubato, aural ability and sight reading. The teaching of theoretical rudiments, melody writing, elementary two- and four-part harmony. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.
4. The mechanism, structure and history of the instrument pertaining to the candidate's practical study.

PART III: Practical (Series 2 only)

1. **Folio of works**

For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations - Supplementary Information.

Examiners can select at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

- * The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.

The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

2. Technical work - As set for Grades One to Six inclusive.
3. Two solos from different categories of the Associate Performer are to be performed. A Credit-standard performance will be expected.
4. Aural Tests - As set for Grades One to Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. Prerequisites: Associate Performer Diploma (or equivalent) and a Credit (or higher) in Grade Six Theory. The entry must be for the same instrument and stream as the Associate Performer prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
6. Performance time: 60 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

LICENTIATE TEACHER DIPLOMA - L.T.D.A.

The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 19 years.

Maximum marks for each part: 100.

Honours: 85% average over all parts.

Pass: 75% average over all parts, with no one part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on page 15 of this book.

LICENTIATE TEACHER DIPLOMA (Continued)**PART II: Teaching Principles** (October sitting only)

One three-hour paper.

1. The principles of educational psychology. Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for handicapped students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of tapes, computers etc.

PART III: Practical (Series 2 only)1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

The folio is to consist of four contrasting pieces from each grade.

For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations - Supplementary Information.

2. Technical work - As set for all grades of the practical syllabus.
3. Two Associate-level solos, each of a different style, are to be performed. A Credit-standard performance will be expected.
4. Aural Tests - Intervals, triads, cadences and harmonic progressions of four chords.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each period or style and their works.

FELLOWSHIP PERFORMER DIPLOMA - F.Dip.A.

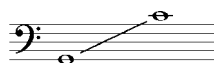
1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
3. Minimum age: 18 years.

FELLOWSHIP PERFORMER DIPLOMA (Continued)

4. A proposed recital programme, including a sample tape/CD and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 75 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

GRADE ONE

Technical Work (20 marks) *From memory; articulation as requested by the examiner.*

Range: 

Scales Major: B flat. Harmonic minor: G. Compass one octave. *See page 24 (i)*

Exercises *See page 26*

List (18 marks each)

Three solos to be selected from at least **two** of the following categories.

**Accompaniment at this level is optional.*

**Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.*

* **Folk**

BAY, B. Fun with the Trombone Aura Lee; Frankie and Johnny; Cockles and Mussels; The Drunken Sailor; When the Saints Go Marching In (Mel Bay MB93275)

More Fun with the Trombone

America the Beautiful; Buffalo Gals; Jacob's Ladder (MB93387)

BALENT, A. Ensembles Sound Spectacular Book 1 - Bass Clef Instruments

Cowboy Song; Skip to My Lou (*'A' part must be played*) (Fischer O5289)

* **Jazz, Boogie and Blues**

BACH, S. & O'REILLY, J. Yamaha Pop-Style Solos Book 1 - Trombone³

Boppin' Along (Alfred; book 00-14607/book & tape 00-14624/book & CD 00-14616)

SWEENEY, M. Essential Elements Broadway Favorites - Trombone³ Cabaret (Hal Leonard HL00860046)

* **Pop and Rock**

BACH, S. & O'REILLY, J. Yamaha Pop-Style Solos Book 1 - Trombone³

Dawn of a New Day; The Encounter

(Alfred; book 00-14607/book & tape 00-14624/book & CD 00-14616)

SWEENEY, M. Essential Elements Broadway Favorites - Trombone³

Beauty and the Beast; Tomorrow (Hal Leonard HL00860046)

Essential Elements Movie Favorites - Trombone³

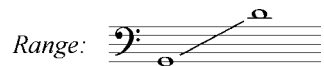
Apollo 13; Chariots of Fire; Forrest Gump; The Man from Snowy River (HL00860011)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE TWO

Technical Work (20 marks) *From memory; articulation as requested by the examiner.*



Scales Major: B flat, A flat and C. Harmonic and melodic minor: G and C.

Compass one octave. *See page 24 (i) and (ii)*

Chromatic: G and B flat, compass one octave. *See page 25 (xiii)*

Arpeggios Major: B flat and C. Minor: G and C. Compass one octave. *See page 25 (xv)*

Exercises *See page 26*

List (18 marks each)

Three solos to be selected from at least two of the following categories.

*At least one list must be played with accompaniment.

*Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.

* **Folk and Ragtime**

Australian Song Book - Trombone, The Waltzing Matilda (Warner/Chappell)

BAY, B. Fun with the Trombone Dixie; The Entertainer Theme;

Swing Low, Sweet Chariot; When Johnny Comes Marching Home (Mel Bay MB93275)

More Fun with the Trombone La Cucaracha; Peacherine Rag; Ragtime Dance (MB93387)

RAMSKILL, R. All Jazzed Up - Trombone¹ Cockles and Mussels; Scarborough Fair
(Brass Wind Publications 1109BC)

* **Showtime and Popular Standards**

BAY, B. More Fun with the Trombone Swanee River (Mel Bay MB93387)

ESPOSITO, T. The Music of Henry Mancini Plus One - Trombone³

Maggie's Theme; Moon River (Warner Bros IF9724)

SWEENEY, M. Essential Elements Broadway Favorites - Trombone³

Edelweiss; The Phantom of the Opera (Hal Leonard HL00860046)

Essential Elements Movie Favorites - Trombone³ Jurassic Park; Somewhere Out There
(HL00860011)

* **Jazz, Boogie and Blues**

BAY, B. Fun with the Trombone Down By the Riverside (Mel Bay MB93275)

POGSON, S. Way to Rock - Trombone, The¹ Bertie's Boogie

(Boosey & Hawkes/Hal Leonard HL48011317)

RAMSKILL, R. All Jazzed Up - Trombone¹ When the Saints Go Marching In
(Brass Wind Publications 1109BC)

* **Pop and Rock**

Australian Song Book - Trombone, The I Am Australian (Warner/Chappell)

GRADE TWO (Continued)* **Pop and Rock** (Continued)

BACH, S. & O'REILLY, J. Yamaha Pop-Style Solos Book 1 - Trombone³

Play It Cool; The Wrap Up (Alfred; book 00-14607/book & tape 00-14624/book & CD 00-14616)

Band Jam - Trombone² Danger Zone; Wild Thing (Hal Leonard HL00841237)

GOUT, A. Going Solo - Trombone¹ Circus Clowns (Faber 0571514278)

PHILPOT, W. Porterhouse Rock¹, Sassy Luke¹ or Scotch Iceberg¹ (Solo sheets)
(Lone Arranger (refer ANZCA))

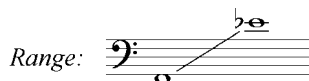
POGSON, S. Way to Rock - Trombone, The¹ Rock in Time
(Boosey & Hawkes/Hal Leonard HL48011317)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 20-23*

GRADE THREE

Technical Work (20 marks) *From memory; articulation as requested by the examiner.*



Scales Major: C, F and E flat. Harmonic and melodic minor: C, D and F.

Compass one octave. *See page 24 (ii), (iii) and (v)*

Chromatic: B flat, C and G, compass one octave. *See page 25 (xiii)*

Arpeggios Major: B flat, C and G. Minor: G, C, B flat and D.

Compass one octave. *See page 25 (xv)*

Exercises *See page 26*

List (18 marks each)

Three solos to be selected from at least two of the following categories.

*All lists must be played with accompaniment.

*Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.

* **Folk and Ragtime**

BAILEY, K. Jazz Incorporated Volume 1 - Trombone³ Snappy Rag (Kerin Bailey)

* **Latin**

BAILEY, K. Jazz Incorporated Volume 1 - Trombone³ Moonlight Air (Kerin Bailey)

RAMSKILL, R. All Jazzed Up - Trombone¹ Calypso (Brass Wind Publications 1109BC)

GRADE THREE (Continued)*** Showtime and Popular Standards**

- Australian Song Book - Trombone, The The Man From Snowy River (Warner/Chappell)
Canadian Brass Book of Easy Trombone Solos¹ Hello My Baby (Hal Leonard HL00841147)
New Popular Instrumental Solos - Trombone, The² (Everything I Do) I Do It for You
 (Warner)
 SWEENEY, M. Essential Elements Broadway Favorites - Trombone³
 Don't Cry for Me Argentina; Get Me to the Church on Time (Hal Leonard HL00860046)
Essential Elements Movie Favorites - Trombone³ Star Trek; Theme from *E.T.*
 (HL00860011)

*** Jazz, Boogie and Blues**

- BAILEY, K. Jazz Incorporated Volume 1 - Trombone³ Little Brown Feet (Kerin Bailey)
 ESCHER, W. Blues, Bops & Ballads - Trombone¹ Orchard Road Blues (Schott ED 7897)
 NORTON, C. Microjazz for Trombone¹ Shoehorn Blues
 (Boosey & Hawkes/Hal Leonard HL48011196)
 RAMSKILL, R. All Jazzed Up - Trombone¹ Chicago Sunset; Dancing Trombone
 (Brass Wind Publications 1109BC)
 WEDGWOOD, P. Jazzin' About - Trombone¹
 Are You Ready!; Going Home; Hot on the Line (Faber)

*** Pop and Rock**

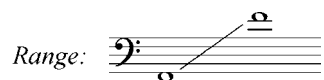
- Australian Song Book - Trombone, The I Still Call Australia Home (Warner/Chappell)
Band Jam - Trombone² Born To Be Wild (Hal Leonard HL00841237)
New Popular Instrumental Solos - Trombone, The² Count On Me; Reach (Warner)
 PHILPOT, W. Always on Friday¹ (Solo sheet) (Lone Arranger (refer ANZCA))
 POGSON, S. Way to Rock - Trombone, The¹ Yesterday's Promise
 (Boosey & Hawkes/Hal Leonard HL48011317)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 20-23*

GRADE FOUR

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*



Scales Major: F, E flat and A flat. Harmonic and melodic minor: D, A and F.

Compass one octave. *See pages 24-25 (iii), (v), (vi), (vii) and (xii)*

Chromatic: B flat, C and E flat, compass one octave. *See page 25 (xiii) and (xiv)*

GRADE FOUR (Continued)

Arpeggios Major: F, E flat and A flat. Minor: D, A and F.

Compass one octave. *See page 25 (xv)*

Dominant sevenths of B flat, F and C, compass one octave. *See page 25 (xvii)*

Exercises *See page 26*

Transposition A four-bar phrase in one of the major keys set for the grade, with no note shorter than a crotchet, to be played a tone or semitone higher or lower.

List (14 marks each)

Three solos to be selected from at least two of the following categories and one free choice piece. Four pieces in all.

**All lists must be played with accompaniment.*

**Accompaniments available for the list books are indicated as follows: ¹piano; ²CD/tape; ³piano and CD/tape.*

*** Ragtime**

- GOUT, A. Going Solo - Trombone¹ Rough and Ready Rag (Faber 0571514278)
 PHILPOT, W. Clifford Ragtime¹ (Solo sheet) (Lone Arranger (refer ANZCA))
 WEDGWOOD, P. Jazzin' About - Trombone¹ Ragamuffin; Tequila Sunrise (Faber)

*** Latin**

- NORTON, C. Microjazz for Trombone¹ Slow Boat (Boosey & Hawkes/Hal Leonard HL48011196)
 POGSON, S. Way to Rock - Trombone, The¹ Blue Eyes; Gentle Song
 (Boosey & Hawkes/Hal Leonard HL48011317)

*** Showtime and Popular Standards**

- ESPOSITO, T. Music on Henry Mancini Plus One - Trombone, The³
 Brass On Ivory (Warner Bros IF9724)
New Popular Instrumental Solos - Trombone, The² I'll Be There for You (Warner)
 SWEENEY, M. Essential Elements Movie Favorites - Trombone³
 Back to the Future; Go Go Go Joseph; Raiders March; Seventy-Six Trombones
 (Hal Leonard HL00860011)

*** Jazz, Boogie and Blues**

- BAILEY, K. Jazz Incorporated Volume 1 - Trombone³ Blue Mood; Jumbuck Jive
Volume 2³ Blue Waltz; Cookin' with Gas; Scoobie Du Wup (Kerin Bailey)
 ESCHER, W. Blues, Bops & Ballads - Trombone¹ Bon Voyage; Soon in Spring
 (Schott ED 7897)
 ESPOSITO, T. Music Of Henry Mancini Plus One - Trombone³ Fluter's Ball
 (Warner Bros. IF9724)

*** Pop and Rock**

- BAILEY, K. Jazz Incorporated Volume 2 - Trombone³ Get Eccentric (Kerin Bailey)

GRADE FOUR (Continued)*** Pop and Rock** (Continued)

Band Jam - Trombone² Final Countdown; I Got You; YMCA (Hal Leonard HL00841237)
New Popular Instrumental Solos - Trombone, The² I Swear (Warner)
 PHILPOT, W. Saturn Giant¹ (Solo sheet) (Lone Arranger (refer ANZCA))
 POGSON, S. **Way to Rock - Trombone, The¹** Freeway; The Paper Boy
 (Boosey & Hawkes/Hal Leonard HL48011317)

Free Choice

One piece of at least Grade Four standard in either a classical or modern style.

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 20-23*

GRADE FIVE

Technical Work (18 marks) *From memory; articulation as requested by the examiner.*

**All technical work compass two octaves wherever possible.*

