



✓ *Victoria College Examinations*

vcmexams.com

TROMBONE



Victoria College of Music and Drama, London Ltd

Founded 1890

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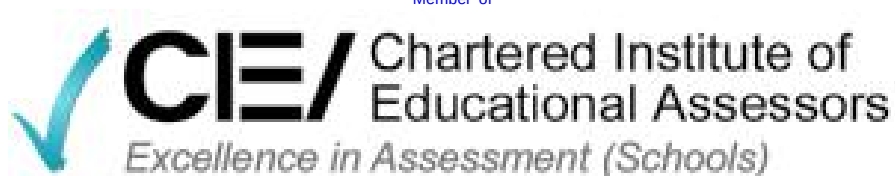
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Trombone Syllabus

Member of



ABOUT THE VCM

Victoria College of Music and Drama, London Ltd. is an independent body providing examinations in Music, Speech, and Drama subjects. It has held examination sessions throughout the British Isles and certain overseas countries since it was founded in 1890. It no longer operates a full-time teaching institution. The VCM is a corporate member of the Worshipful Company of Musicians, the Music Education Council, the Association of Teachers of Singing, the European Piano Teachers Association, the European Recorder Teachers Association, the Society of Recorder Players, the European String Teachers Association, the Society of Teachers of Speech & Drama, the National Association of Music Educators, the Association of British Choral Directors, the Schools Music Association of Great Britain and is an institutional member of the College of Teachers and abides by its code of practice..

Further details about Victoria College can be found on our website:

[www. Vcmexams.com](http://www.Vcmexams.com)

PASS MARKS

Introductory Grades	65%
Grades 1 to 8	65%
with Merit	80%; with Distinction 90%
Merit is shown as $\bar{r}$ Honours $\bar{o}$ in Ireland	
Pre-diploma certificate	75% (85% with Honours)
Medal examinations	75%
Diplomas	75% (85% with Honours)



WHAT THE EXAMINERS ARE LOOKING FOR

Examiners are looking for a combination of skill, knowledge and understanding. Questions are asked in a manner which assesses the candidate's depth of understanding, not merely the ability to repeat definitions. Ingenuity, variety, musicianship, and a sense of style are rewarded, as well as technical skill and musical accuracy.

ACCOMPANIMENT

Where pieces are to be played to an accompaniment, it is the responsibility of each candidate to provide a competent accompanist or accompaniment, and the necessary music. The playing of the accompaniment must be adequate to enable examiners to make their assessment without the distraction of making unnecessary allowances. An accompanist will only remain in the room for the portion of the examination for which s/he is required. A piano, electronic keyboard, guitar or other appropriate instrument may be used to accompany the Pieces.

If a CD backing track is used, the candidate must be able to operate the audio equipment competently from Grade 1 onwards. No allowance will be made for time wasted because equipment is not fully prepared

OWN COMPOSITIONS

Candidates for Grades 1 to 8 may perform their own compositions in lieu of Musicianship Tests. Further guidance is set out in *Crazy Composing* available from www.whitepublishing.co.uk.

REGULATIONS

All entries are accepted on the conditions laid down in *General Regulations and Information*, a copy of which is available free of charge. It is also on our website: www.vcmexams.com

ENTRY FORMS

All *grades* and *medal* examinations can be entered on white entry forms with no more than ten candidates on a page.

QUESTIONS

Questions are based principally on the music performed; but in addition examiners are at liberty to ask questions on notes, rests, musical terms and signs, key and time-signatures, according to the Grade. Also specifically on minor keys; perfect, major, and minor intervals (Grade 3 upwards).

SIGHT READING

Sight Reading tests are included from Preparatory level upwards. The relative standard will be that of approximately two grades below the grade being taken. Examiners will be at liberty to discuss the Sight Reading Test with candidates as part of the Questions.

PIECES

Candidates are required to prepare the whole of the pieces they have selected from the lists, but the examiner may stop the candidate at any given point or ask for certain sections to be performed, or to omit repeats where appropriate.

SCALES, ARPEGGIOS, ETC.

The examiner will request a representative sample of those specified for a particular examination. Candidates will not be expected to perform scales specified for earlier grades.

PHOTOCOPIES

All VCM and LMP publications are copyright. Photocopying of LMP publications is not permissible and **candidates using unauthorised photocopies at examinations will be disqualified**. It is acceptable, however, to use a photocopy for the second copy when the syllabus requires one to be handed to the examiner, provided the original is also brought to the examination. It is also acceptable to use photocopies of parts of long pieces to avoid awkward page turns, again provided the original is also brought to the examination.

EXEMPTION FROM QUESTIONS AT PRACTICAL EXAMINATIONS

Candidates who have passed certain VCM Theoretical Examinations are entitled to claim full marks for questions at Practical Examinations as follows:

Grade 1 Theory exempts up to and including Preliminary Practical

Grade 1A Theory exempts up to and including Preparatory

Grade 2 Theory exempts up to and including Grade 3 Practical

Grade 3 Theory exempts up to and including Grade 5 Practical

Grade 4 Theory exempts up to and including Grade 7 Practical

In all such cases the theory result or certificate must be produced for the Examiner at the beginning of the practical examination.

MEMORY

Performing from memory is not compulsory at any level. However, it is encouraged and will be rewarded.

ENTRY FORMS

On entry forms the subject column should be completed using the following simple abbreviations:

Trumpet	Tp
Cornet	Cn
Euphonium	Eu
Trombone	Tm
Tuba	Tb
French Horn	Hn
Tenor Horn	THn
Baritone	Br
Bass	Bs
Flugel	Fg

FOLIOS, ESSAYS, DISSERTATIONS

Where the syllabus requires the submission of a Folio, Essay, Dissertation, etc., this is required at the time the entry form and fee is submitted. Entries will not be accepted on the basis of a folio to follow. The work may be emailed to vcMexams@aol.com or sent in hard copy with the entry form. The candidate's name, centre and date must be clearly shown, and the work must be declared in writing as the candidate's own unaided work.

Hard copies of folios, etc. need to be passed through a sheet feeder machinery so they should be on loose plain unstapled, unbound A4 size paper. On no account should they be bound, stapled or placed in display books. Illustrations must not be glued to sheets but included in the text.

In all cases, submission of a DVD or video tape in lieu of a folio is acceptable, provided it is playable on UK based equipment.

All such submissions are the copyright of Victoria College and are not returnable. Candidates are strongly advised to retain their own copies of submitted work.

London Music Press publications

London Music Press (LMP) Publications are available on-line post free from
www.vcmpublications.co.uk

They can also be ordered by post: an order form is available on request.

EXAM SHEETS

Exam sheets are published by London Music Press (LMP) the College's own in-house publisher.

They contain Exercises and Pieces listed in the syllabus other than those shown under the names of other publishers. Scales for Introductory exams are also included.

CRAZY COMPOSING

Crazy Composing is a step by step guide for teachers and pupils wishing to perform an Own Composition in lieu of Musicianship Tests.

SPECIMEN MUSICIANSHIP TESTS

Specimen musicianship tests are available showing the type of tests examiners will set.

SPECIMEN SIGHT READING

Specimen musicianship tests are available showing the type of tests examiners will set,

PAST THEORY PAPERS

Sets of the last six available past Theory exam papers are available for each grade.

Non-London Music Press publications.

Some of the pieces set in the syllabus include options that are published by commercial publishers.

These can be obtained from music shops or from websites such as www.Musicroom.com

In case of difficulty contact the College.

Other VCM Syllabuses for Wind subjects

Accordion
Bassoon
Clarinet
Contrabassoon
Flute

Oboe
Ocarina
Recorder
Saxophone
Xaphoon

plus a wide range of other Music, Speech and Drama subjects.

Copies of all syllabuses are available free of charge or can be downloaded from the VCM website at
www.vcmexams.com



London Music Press
the College's own in-house publisher.

*LMP exists to provide an inexpensive method for candidates to obtain set pieces for examinations at economical prices.
All LMP publications are guaranteed to remain available in print for the duration of the syllabus*

LMP publications are available to order on-line at
www.vcmpublications.co.uk

All orders are despatched post free worldwide

Discounts for quantity.

All LMP publications are guaranteed to remain available in print for the duration of the syllabus

Introductory Examinations

All solo pieces are contained in “Team Brass” by Richard Duckett, published by Faber. It is recommended that at least ONE accompanied piece should be performed in each programme.

A –First Steps

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (**LMP**)

Scalework (10 marks)

To play the scale and arpeggio of C major, over a fifth.

Solo Pieces (60 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- Step Round,
- Old Liza Jane,
- Les Ballons,
- German Tune

Questions (10 marks)

B –Preliminary

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (**LMP**)

Scalework (10 marks)

To play the scales and arpeggios of C and D major over a fifth.

Solo Pieces (60 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- Stepping Out,
- When The Saints Go Marching In,
- Blowin’ The Wind,
- Sleigh Ride

Questions (10 marks)

These introductory examinations should be shown on entry forms in the Grade column as simply A, B, C or D as appropriate

Introductory Examinations

All solo pieces are contained in “Team Brass” by Richard Duckett, published by Faber. It is recommended that at least ONE accompanied piece should be performed in each programme.

C- Preparatory

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (**LMP**)

Scalework (10 marks)

To play the scales and arpeggios of Bb and F major, A minor over a fifth.

Solo Pieces (50 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- Austrian Holiday
- Victoria Ballad
- Sing Hosanna
- Aura Lee

Questions (10 marks)

Sight Reading (10 marks)

D - Advanced Preparatory

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (**LMP**)

Scalework (10 marks)

To play the scales and arpeggios of C major and A minor over one octave, Eb major and E minor over a fifth.

Solo Pieces (50 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- My Favourite Things
- Theme from Polovtsian Dances
- Study in C
- Little Donkey

Questions (10 marks)

Sight Reading (10 marks)

Grades 1 to 8

Solo Pieces (60 marks)

ONE exercise set and TWO pieces from the set list for the grade and instrument.

Scalework (10 marks)

A selection will be requested from those set for the grade and instrument.

Questions (10 marks)

Sight Reading (10 marks)

Musicianship Tests (10 Marks)

See page 11

or

Composition (10 Marks)

See page 12

Candidates for Grade 8 must pass or have passed VCM Grade IV Theory of Music - or hold a certificate of exemption - before the Grade 8 practical certificate is awarded.

Musicianship Tests

Grade One

1. To clap a rhythm in 2/4 time. 2 bars in length, played twice by the examiner.
2. To identify any note in the arpeggio C/E/G/C', Middle C being given
3. To echo* a five-note phrase played twice by the examiner.

Grade Two

4. To clap a rhythm in 2/4 time. 2 bars in length, played twice by the examiner.
5. To identify any note C to G, played from C
6. To hum, sing or play a group of 5 or 6 notes played twice by the examiner, and to complete the phrase by adding **one** note

Grade Three

7. To clap a rhythm in 2/4 or 3/4 time, 2 bars, played twice by the examiner and identify the time as 2/4 or 3/4
8. To identify any note(s) in the chords of C, G, or F, played from the root note.
9. To hum, sing or play a group of 5 or 6 notes played twice by the examiner, and then to complete the phrase by adding two or three notes.

Grade Four

10. To clap a rhythm in 2/4, 3/4 or 4/4 time played twice by the examiner, to state the time and then to identify the melody as major or minor.
11. To identify triads as major or minor and then to name the notes in them, the root being named by the examiner.
12. To hum, sing or play a group of notes- 2 bars - played by the examiner, and then to complete the melody by adding 4 or 5 notes.

Grade Five

13. To clap a rhythm in 3/4, 4/4 or 6/8 time - 2 bars - played twice by the examiner, and to state the time, and then to say if the melody is in a major or minor key.
14. To identify triads as major, minor, or diminished; and then to name the notes in them, the root note being named by the examiner.
15. To hum, sing or play a two bar phrase played twice by the examiner, and then to continue with an answering two bar phrase.

Grade Six

16. To clap a rhythm in 4/4, 6/8, or 9/8 time - 2 or 3 bars, played twice by the examiner, to state the time and then to identify whether the phrase is in a major or minor key.
17. To identify any type of triad, and then to name the notes in them, the root note having been named by the examiner.
18. To hum, sing or play 3 or 4 bars played twice by the examiner, and then to continue by adding an answering phrase.
19. To identify a cadence as Perfect or Plagal

Grade Seven

20. To clap a rhythm in 3/4, 6/8, 9/8 or 5/4 time, for 3 or 4 bars, played twice by the examiner, to identify the time and then to identify whether the phrase is in a major or minor key.
21. To hum, sing or play a group of 3 or 4 bars, played twice by the examiner, and then to complete by adding an answering phrase of 3 or 4 bars.
22. To identify triads, played in any position, and then to name the notes in them, the root note being given by the examiner.
23. To identify a cadence as Perfect or Interrupted.
24. To name and play or sing the notes in any supertonic triad (major keys only), the Tonic chord having been played and named by the examiner.

Grade Eight

25. To clap a rhythm in 2/2, 6/8, 5/4, or 7/8 time - four bars played twice by the examiner, to identify the time-signature, and to say if the melody is in a major or minor key.
26. To hum, sing or play a 4-bar phrase played twice by the examiner, and then continue for 4 further bars with an answering phrase, not necessarily in sequence.
27. To identify triads as major, minor, diminished or augmented, and to name the notes in them, the root note being given by the examiner.
28. To identify a cadence as Perfect or Imperfect.
29. To name the notes in a mediant triad in a major key, and the tonic chords having been played and named by the examiner.

* "echo" = hum, sing, whistle or if the candidate wishes, play. The choice of which is the candidate's.

Composition

Candidates may offer an own choice composition at all grades in lieu of Musicianship tests. For more details see “Crazy Composing” by Claire Pashley, published by London Music Press.

Grade One

Perform an own composition of about 8 bars in the key of C major. It should be balanced as an opening 4-bar phrase which forms a “question” and a 4-bar phrase that forms an “answer”.

Grade Two

Perform an own composition of about 16 bars in the key of C, G or F major. It should be balanced as an opening 4-bar phrase which forms a “question”, a 4-bar phrase that forms an “answer”, a repeat of the opening 4-bar phrase, and a second “answering” phrase.

Grade Three

Perform an own composition in simple binary form in the key of C, G, F, D or B flat major.

Grade Four

Perform an own composition in simple binary form in the key of D or B flat major, including a modulation to a related key.

Grade Five

Perform an own composition in simple ternary form in a key of up to and including 3 sharps or 3 flats, including a modulation to a related key.

Grade Six

Perform an own composition in variation form to the theme of *Twinkle Twinkle Little Star* or your own choice of theme. It should have balanced phrases and move to at least two related keys.

Grade Seven

Perform an own composition in Sonata form. It should have balanced phrases and move to at least two related keys.

Grade Eight

Perform an own composition in Rondo form. It should have balanced phrases and move to at least two related keys.

VCM offers medal and diploma examinations dedicated to the Art of Composition. For further details see the Theory, Bandmastership, Composition and Conducting syllabus.

Compositions are assessed by the Principal, Dr Martin Ellerby who is himself an accomplished Composer



Medal Awards in Brass Playing

Pass Mark: 75%

Candidates may if they wish perform using more than one instrument. In such cases the certificate will read Medal in Brass Playing as the examination subject.

Junior Bronze Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 3 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Junior Silver Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 4 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Bronze Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 6 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Silver Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 7 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Gold Medal

Entry for the Gold Medal is restricted to those who have already passed the Silver Medal in a Brass Instrument Playing examination.

Solo Recital (90 marks)

Candidates are to present a balanced programme showing a range of styles of their own choice, in consultation with their teacher. There should be a total of four pieces that do not appear elsewhere in the syllabus and are of appropriate standard for this level of examination. The programme is to be introduced as to a live audience and examiner will expect to be treated as such. Introductions should therefore be informative but also show some variety of approach.

Discussion (10 marks)

Platinum Medal

Entry for the Platinum Medal is restricted to those who have already passed the Gold Medal in a Brass Instrument Playing examination.

Solo Recital (90 marks)

Candidates are to present a balanced programme showing a range of styles of their own choice, in consultation with their teacher. There should be a total of five pieces that do not appear elsewhere in the syllabus and are of appropriate standard for examination.

At least three composers of different nationalities should be represented.

Allowing for the development of the instrument candidates should ensure a balanced spread of historical periods in their programmes.

One piece must be by a contemporary composer of the last 40 years.

The programme is to be introduced as to a live audience and examiners will expect to be treated as such. Introductions should therefore be informative but also show some variety of approach.

Discussion (10 marks)

Diploma Examinations in Brass Instrument Playing

Successful candidates in Diploma examinations receive an A3-sized diploma of a design little changed from 1890, along with the examiner's report and an authorisation to purchase the appropriate academical robes.

All correspondence and payment for academical robes must be addressed directly to the official robemakers: Knights of Castle Cary, Knights Yard, Castle Cary, BA7 7AW United Kingdom.

Robes

Diploma (DipVCM):

A black gown of bachelors style and rigid black square hat with tassel.

Associate (AVCM, AMusVCM):

A hood of Oxford simple shape in royal blue lined light blue, a black gown of Cambridge bachelor style with ½ inch blue ribbon on the facings and rigid black square hat with tassel.

Licentiate (LVCM, LMusVCM):

A hood of Oxford simple shape in royal blue lined scarlet, a black gown of Cambridge bachelor style with ½ inch of scarlet ribbon on the facings and rigid black square hat with tassel.

Fellowship (FVCM):

A hood of Oxford simple shape in royal blue lined scarlet edged with white binding, a black gown of Cambridge bachelor style with 1 inch of scarlet ribbon on the facings and rigid black square hat with tassel.

Diploma in Brass Instrument Playing DipVCM

Entry should be made on pink diploma entry form. This diploma is available to candidates of any age. Successful candidates receive a diploma and are entitled to wear the appropriate academical robes.

PAPERWORK

Candidates for DipVCM must pass Victoria College of Music Grade V Theory of Music before the Diploma certificate is awarded. Candidates who can produce evidence of having passed GCSE in Music or equivalent may apply for exemption from the Theory requirement.

Part One Performance (80 marks)

To Play **Two Solos** drawn from the Associate lists. In the case of a major work only one movement is required.

To Play **One Solo** drawn from the Grade 8 List

To Play **One Own Choice** piece of a suitable standard which may be an own composition.

Part Two Sight Reading (10 marks)

Candidates are required to perform and answer questions on an unseen test after a few moments perusal.

Questions (10 marks)

Pass mark 75; with Honours 85

Associate Diploma

This diploma is available in three different syllabuses and candidates, in consultation with their teachers should select the one most appropriate to their requirements following the guidance given. The selected syllabus must be stated on the entry form.

AVCM Syllabus I

Solo Pieces (60 marks)

Two solos plus one study from the lists set for the instrument.

Scalework (20 marks)

As set out in the lists set for the instrument.

Questions (10 marks)

To answer questions on the history of the instrument, the pieces selected and their composers, brass repertoire and technique.

Sight Reading (10 marks)

AVCM Syllabus II

This syllabus is intended for the aspiring performer rather than teacher and is intended to serve as a recitalists diploma leading to LVCM and later the FVCM performers diploma. There are no scales and arpeggios set for this diploma.

Solo Pieces (60 marks)

Two solos plus one study from the lists set for the instrument.

Own Choice (20 marks)

A piece of the candidate's own choice of an appropriate standard and not listed elsewhere in the syllabus. In the case of a major work only one movement to be performed.

Questions (10 marks)

To answer questions on the history of the instrument, the pieces selected and their composers, brass repertoire and technique.

Sight Reading (10 marks)

AVCM(TD) Syllabus III

This is an initial Teacher's Diploma for those with some experience of teaching at the lower grades and who intend to study further for teaching qualifications

Candidates must submit with their entry ONE of the following:

(a) A Folio showing work and notes for a 10-week term of lessons for ONE of these categories:

1. The young beginner
2. The teenage beginner
3. The adult beginner

(b) A 25 minute DVD of themselves teaching any pupil at any level from Grade 1 to Grade 5. Approximately 15 minutes should show work on at least one repertoire or examination piece, and approximately 10 minutes should work on TWO other aspects of Teaching the instrument, such as Sight Reading, Aural Training, Scales/Arpeggios etc.

PERFORMING SECTION (40 Marks)

To play TWO pieces by DIFFERENT composers, from the AVCM Syllabus I list (one of which may be an own choice)

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examination lists for this instrument, as follows
ONE piece from the Grade 1-3 lists;
ONE piece from Grades 4-5.

The candidate must be able to demonstrate/discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's playing of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

The candidate must be able to demonstrate/discuss the teaching of Scalework as set for up to Grade 5.

The examiner may also play extracts from the chosen pieces, with errors for the candidate to identify and correct, and questions may also be asked on the teaching of the pieces presented in the PERFORMING SECTION, on teaching matters generally, points arising from the Folio/DVD, and such aspects of an unseen piece, as tempo, phrasing, expression marks, fingering etc.

SIGHT READING (10 Marks)

Licentiate Diploma

Candidates must pass or have passed Victoria College of Music Grade VI Theory of Music. See Theory syllabus for details. Candidates who can produce evidence of having passed *À*Level in Music or equivalent may apply for exemption from the Theory requirement.

Candidates for Licentiate ship must be Associates of the VCM unless it has been agreed in advance in writing that this requirement can be waived by virtue of equivalent qualifications.

LVCM Syllabus I

This syllabus follows the pattern traditionally available and is suitable for those intending to be specialise as teacher or performer.

Solo Pieces (60 marks)

Two solos plus one study from the lists set for the instrument.

Scalework (20 marks)

As set out in the lists set for the instrument.

Questions (10 marks)

To answer questions on the history of the instrument, the pieces selected and their composers, brass repertoire and technique.

Sight Reading (10 marks)

LVCM Syllabus II

This syllabus is places the emphasis on performers and is especially suited to those intending to proceed to FVCM, LRSM, ARCM, LTCL or other such standard of examinations such as music college or university study. There are no scale and arpeggio requirements for this diploma.

Solo Pieces (60 marks)

Two solos plus one study from the lists set for the instrument.

Own Choice (20 marks)

A piece of the candidate own choice of an appropriate standard and not listed elsewhere in the syllabus. In the case of a major work only one movement to be performed.

Questions (10 marks)

To answer questions on the history of the instrument, the pieces selected and their composers, brass repertoire and technique.

Sight Reading (10 marks)

LVCM (TD) Syllabus III

Candidates must submit with their entry a Dissertation or DVD as in the AVCM(TD) Syllabus, except the Dissertation must be 1500-2000 words in length (excluding topics set for AVCM (TD)), and the DVD should be about 30 minutes in length, showing about 20 minutes work on a piece of at least Grade 6 level, and about ten minutes on two other aspects of Teaching of this instrument.

PERFORMANCE SECTION (40 Marks)

To play TWO pieces by DIFFERENT composers, from the LVCM Syllabus I list (one of which may be an own choice)

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examination lists for this instrument, as follows
ONE piece from the Grade 6-7 lists;
ONE piece from Grade 8.

The candidate must be able to demonstrate/discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's playing of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

The candidate must be able to demonstrate/discuss the teaching of Scalework as set for up to Grade 8.

SIGHT READING (10 Marks)

Fellowship Diploma

Candidates for FVCM be Licentiates of the College in a Brass Instrument Playing unless it has been agreed in writing by the College that Direct Entry is acceptable by virtue of equivalent existing qualifications. This diploma is available in three different syllabuses and candidates, in consultation with their teachers, should select the one most appropriate to their requirements following the guidance given. The selected syllabus must be stated on the entry form. There is no Theory requirement for the Fellowship in Brass Instrument Playing

FVCM Syllabus I

This syllabus is intended for aspiring performers.

Solo Recital (90 marks)

To play **five** pieces of of varied style and character. The programme should cover a broad spectrum of musical history and at least one piece is to be by a composer from within the last 40 years. The standard of playing is expected to be that of at a public concert recital and it is expected that the candidate will introduce each item.

One item should be a substantial work, e.g. Sonata, suite or similar. Candidates should ensure that the chosen programme is submitted to the College at least two months before the examination date.

Scales and arpeggios

There are no scale and arpeggio requirements for FVCM.

Questions (10 marks)

There will be a discussion on the items selected and the repertoire of the instrument in general.

FVCM(TD) Syllabus II

This is a Teacher's Diploma. Candidates must be Licentiates of the College in Brass Playing unless it has been agreed in advance that direct entry is appropriate by virtue of previous qualifications.

Candidates must submit with their entry a Dissertation or DVD as in the LVCM (TD) Syllabus, except that the dissertation must be 3500-5000 words in length (excluding topics set for AVCM (TD) or material already submitted for LVCM (TD), and the DVD should be about 40 minutes in length, showing about 25 minutes work on a piece of at least DipVCM/AVCM level, and about 15 minutes on two other aspects of the teaching of this instrument.

PERFORMANCE SECTION (40 Marks)

To play TWO contrasting pieces, of a standard commensurate with the Fellowship examination lasting approximately 20 minutes

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examinations for this instrument, as follows:

ONE piece from the Grade 8 Syllabus

ONE piece from the AVCM , or LVCM Syllabuses.

The candidate must be able to demonstrate/discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's playing of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

SIGHT READING (10 Marks)

F.V.C.M Syllabus III

BRASS RESEARCH AND SCHOLARSHIP

Essay

To submit with the entry an essay of 3500-5000 words on some aspect of brass playing. This should be specific and specialised rather than general, e.g. The Role of the Trumpet in Mid-Twentieth Century Orchestral Playing in England or Phillip Sparke: The Euphonium Solos rather than the Brass Music of X. The subject of the essay should be approved with the College in advance.

A mark will not be awarded; the essay will be Approved or Not Approved. If not approved it may be resubmitted within 12 months provided all other sections have been passed, along with the current essay resubmission fee.

Solo Recital (80 marks)

To give a short recital of works cited within the essay as part of the focus. There should be one substantial work and three other shorter pieces. Where possible one piece should be from the last 40 years unless this is not possible due to the focus period of the essay. The programme should be introduced as if in a masterclass to undergraduate standard students.

Scalework

There are no scale or arpeggio requirements for this diploma.

Questions (20 marks)

To answer and discuss questions on the works presented in the recital and on the essay submitted.

Trombone

Grade 1

Two pieces from

- *Road Runner. In Vienna. Cool Bossa* from Jock McKenzie Tutor book 1 (*con moto*)
- *Edelweiss, Scottish Ballad.* from Team Brass (*IMP*)
- *Titanic Theme. Bright Eyes* from Easy Winners (*Brass Wind*)
- *Solemn Fanfare, Easter Hymn, Haunted Waltz or Canon* from The Really Easy Trombone Book (*Faber*)
- *Sumer is Icumen In, Agincourt Song, Now Is The Month of Maying or Go Down Moses* from Time Pieces for Trombone Vol.1 (*ABRSM*)

One exercise from

- *Brass Instrument Playing Scales and Exercises* (*LMP*)
- *Step by Step, Hungarian Dance* from 20 Supplementary Tunes (*Brass Wind*)
- *Quaver Study p.34* from Team Brass (*IMP*)
- *No.26 Au Clair de la Lune, No.38 Daisy Bell* from Abracadabra (*A & C Black*)

Scale and arpeggios of

Treble Clef

C major-one octave
D major-one octave
A minor-one octave
F major-a fifth

Bass Clef

Bb major-one octave
C major-one octave
G minor-one octave
Eb major-a fifth

Grade 2

Two pieces from

- *Chordal Crunch Chorale. Bandstand Polka, Alpine Vista* from Jock McKenzie Tutor Book 1 (*con moto*)
- *Caribbean Dance* from Team Brass (*IMP*)
- *One Hand One Heart, Where is Love, I Feel Pretty* from Easy Winners (*Brass Wind*)
- *Music Hall, Ases Death, Heroic Song or 14th Century Tune* from The Really Easy Trombone Book (*Faber*)
- *Wquale No.1, Andante con Moto or Funny Bone* from Time Pieces for Trombone Vol.1 (*ABRSM*)

One exercise from

- *Gavotte or March* from 20 Supplementary Tunes (*Brass Wind*)
- *Tijuana Brass or Rickshaws* from Team Brass (*IMP*)
- *Turret Tops, Emerald Isle Jig* from Jock McKenzie Tutor Book 1 (*con moto*)
- *No.79 Moon River* from Abracadabra (*A & C Black*)
- *No.3 or 5* from Splinter of Bones (*Brass Wind*)

Scales and arpeggios of

Treble Clef

Bb major-one octave
G major-one octave
C minor-one octave
D minor-one octave

Bass Clef

Ab major-one octave
F major-one octave
Bb minor-one octave
C minor-one octave



Trombone

Grade 3

Two pieces from

- *Run For It, Absolutely Tangoed, Have Fingers Will Travel* from Jock McKenzie Tutor Book 1 (*con moto*)
- *New World Symphony, Singin In The Rain, James Bond Theme* from Easy Winners (*Brass Wind*)
- *The Centipede's Masterpiece or Star Wars* from Team Brass (*IMP*)
- *Captain Corcorans Song, To a Wild Rose, La ceinture de nocces or Autumn Leaves* from Time Pieces for Trombone vol.1 (*ABRSM*)
- *Chorale* from A Classical and Romantic Album for Trombone arr. Phillips (*OUP*)

One exercise from

- *Eastern Promise, Moto Perptuo* from Jock McKenzie Tutor book 1 (*con moto*)
- *Pop Song, Bulgarian Dance* from 20 Supplementary Tunes (*Brass Wind*)
- *No. 2 or 4* from Hering 40 Progressive Studies (*Boosey and Hawkes*)
- *p. 26 No. 13* from Arban Complete Method
- *Greensleeves* from Abracadabra (*A & C Black*)
- *Old Spanish Town* from Team Brass (*IMP*)
- *No. 7, 10 or 11* from Splinter of Bones (*Brass Wind*)

Scales and arpeggios of

Treble Clef

E $\flat$, E and F majors-one octave

E minor-one octave

A minor, A major-a twelfth

Bass Clef

D $\flat$, D and E $\flat$ majors-one octave

D minor-one octave

G minor, G major-a twelfth



Grade 4

Two solos from

- *Waltz or The Earl of Salisbury's Pavane* from Just Brass Trombone Solo's vol1 (*Chester*)
- *Dancing Trombone, Carnival. Casey Jones or When The Saints* from All Jazzed Up for Trombone (*Brass Wind*)
- *The Old Castle or Rough and Ready Rag* from Going Solo-Trombo2ne (*Faber*)
- *Sonata* from Second Book of Trombone Solo's (*Faber*)
- *Somewhere or 633 Squadron, Great Escape or Frenesi* from Great Winners for Trombone (*Brass Wind*)

One exercise from

- *Crees and Gane Study 5.2* from How Trombonists Do It (*Brass Wind*)
- *Gregson No. 18* from 20 Supplementary Studies (*Brass Wind*)
- *Hering no. 13* from 40 Progressive Studies for trombone (*Boosey and Hawkes*)
- *Study no. 5* from Bone of Contention Op. 112 (*Brass Wind*)
- *Langey No. 1* from The Trombone (*Boosey and Hawkes*)
- *No. 13 or 15* from Splinter of Bones (*Brass Wind*)

Scales and arpeggios of

Treble Clef

G major - 2 octaves

B $\flat$, A $\flat$, C major - a twelfth

F, G minor - one octave

Chromatic scale on C - one octave

Bass Clef

F major - 2 octaves

A $\flat$, G $\flat$, B $\flat$ major - a twelfth

E, F minor - one octave

Chromatic scale on B $\flat$ - one octave

Trombone

Grade 5

Two solos from

- *Lo See the Conquering Hero or Londonderry Air* from Just Brass Trombone Solo's vol1 (Chester)
- *Chicago Sunset or Calypso* from All Jazzed Up for Trombone (Brass Wind)
- *Sicilienne, Prelude, Boogie for 'Bone or Blues for 'Bone* from Going Solo-Trombone (Faber)
- *Triste* from Second Book of Trombone Solos (Faber)
- *Lets Face The Music and Dance or Keep Young and Beautiful* from Lets Face the Music for Trombone (Brass Wind)
- *Polonaise from Anna Magdalena Notebook Keep* from Bach for Trombone arr.Mowat (Brass Wind)
- *No. 3, 4 and 5 (these count as one choice)* from A Handel Solo Album arr.Lethbridge (OUP)

One exercise from

- *Crees and Gane Study 6.6* from How Trombonists Do It (Brass Wind)
- *Hering No. 17* from 40 Progressive Studies for Trombone (Boosey and Hawkes)
- *Study No.8* from Bone of Contention Op.112 (Brass Wind)
- *Langey Melodic Study no.2* from The Trombone (Boosey and Hawkes)
- *No.18, 20 or 24* from Splinter of Bones (Brass Wind)

Scales and arpeggios of

Treble Clef

- Ab, A major-two octaves
- G minor-two octaves
- C, D, B minor-one octave
- C# minor-one octave
- Db major-a twelfth
- Chromatic scale on G-two octaves
- Dominant seventh in F major-one octave

Bass Clef

- Gb, G major-two octaves
- F minor-two octaves
- Bb, C, A, minor-one octave
- B major-a twelfth
- Chromatic scale on F-two octaves
- Dominant seventh in Eb major-one octave
- Minor scales to be prepared in melodic form**

Grade 6

Two solos from

- *I Attempt Love's Sickness or Variations on the Ashgrove* from Just Brass Trombone Solo's vol1 (Chester)
- *Stardust or Dances With Bears* from Jazzed Up Too for Trombone (Brass Wind)
- *Fantasy for Trombone* Curnow (Winwood)
- *Aria from La Serva Padrona* from Second Book of Trombone Solo's (Faber)
- *Begin The Beguine* from Lets Face the Music for Trombone (Brass Wind)
- *Prelude in Ab or Anglaise from French Suite no.3* from Bach for Trombone arr.Mowat (Brass Wind)
- *Theme from Symphony no.5* from First Solo's for Trombone or Baritone Player (Faber)
- *2nd Movement* from Rimsky-Korsakov Trombone Concerto (Brass Wind)

One exercise from

- *Crees and Gane Study 6.7* from How Trombonists Do It (Brass Wind)
- *Hering No.34* from 40 Progressive Studies (Boosey and Hawkes)
- *Study No.13* from Bone of Contention Op.112 (Brass Wind)
- *Langey Melodic Study No.2* from The Trombone (Boosey and Hawkes)
- *No.25* from Splinter of Bones (Brass Wind)

Scales and arpeggios tongued and legato of

Treble clef

- Eb, F# majors-a twelfth
- Bb major-two octaves
- C#, F#, A minor-two octaves
- G#, D minor-a twelfth
- Chromatic scale on Bb-two octaves
- Dominant sevenths in D, Eb major-two octaves
- Diminished Seventh on C-one octave

Bass clef

- Db, E majors-a twelfth
- Ab major-two octaves
- B, E, G minor-two octaves
- F#, C minor-a twelfth
- Chromatic scale on Ab-two octaves
- Dominant sevenths in C, Db major-two octaves
- Diminished Seventh on Bb-one octave

Minor scales to be prepared in both melodic and harmonic forms.

Trombone

Grade 7

Two pieces from

- *Recitative and Evening Prayer* Berlioz (*Brass Wind*)
- *1st and 2nd movements* from Marcello Sonata in G arr. Brown (*IMC/MDS*)
- *1st Movement* from Rimsky-Korsakov Trombone Concerto (*Brass Wind*)
- *Smoke Gets In Your Eyes* from Lets Face the Music for Trombone (*Brass Wind*)
- *Blessed Assurance* Knapp (*Prima Arts*)
- *Bluejohn* Kneale (*R. Smith*)
- *Movements 1* from Serocki Sonatina for trombone and piano (*Moeck*)
- *Azure* from On Your Metal (*Brass Wind*)

One exercise from

- *Study 7.5* from How Trombonists Do It (*Brass Wind*)
- *Elegy for Mippy II* L. Bernstein (*Boosey and Hawkes*)
- *No. 37* from Hering 40 Progressive Studies for Trombone (*Boosey and Hawkes*)
- *Study no. 25* from Langey The Trombone (*Boosey and Hawkes*)
- *No. 14* from Bone of Contention Op. 112 (*Brass Wind*)
- *No. 4* from Bourgeois Fantasy Pieces for Trombone (*Brass Wind*)

Scales and arpeggios tongued and slurred of
Treble Clef

B, C, F# majors-two octaves
Db, E, F majors-a twelfth
Ab, B, Bb minors-two octaves
Eb, E, F minors-a twelfth
Chromatic scale on F# and B-two octaves
Dominant sevenths in C, Db major-two octaves
Diminished Seventh on G and A-two octaves

Bass Clef

A, Bb, E majors-two octaves
B, D, Eb majors-a twelfth
Gb, A, Ab minors-two octaves
Db, D, Eb minors-a twelfth
Chromatic scale on E and A-two octaves
Dominant sevenths in Bb, B major-two octaves
Diminished Seventh on A and G-two octaves
Minor scales to be prepared in both melodic and harmonic forms.

Grade 8

Two pieces from

- *Morceau Symphonique* Guilmant (*Schott*)
- *Sonata in F* B. Marcello (*I M C/M.D.S.*)
- *Cavatine* Saint-Saens (*Brass Wind*)
- *3rd and 4th Movements* from Hindemith Sonata for Trombone (*Schott*)
- *Concertino for Trombone* Larsson (*Gehrmans Musikforlag/ Elkin*)
- *Hommage Bach* Bozza (*Leduc*)
- *Concertante* Holst (*Universal*)
- *Movements 2 and 3* from Serocki Sonatina (*Moeck*)
- *In Cellar Cool* Rimmer Trumpet (*Wright and Round*)
- *Ballade* Martin (*Universal*)

One exercise from

- *Study No 9.6 or 9.7* from How Trombonists Do It (*Brass Wind*)
- *No. 2 or 5* from Bourgeois Fantasy Pieces for Trombone (*Brass Wind*)
- *No. 39 or 40* from Hering 40 Progressive Studies for Trombone (*Boosey and Hawkes*)
- *Fantasy for Trombone* Arnold (*Faber*)
- *Study No. 28* from Langey The Trombone (*Boosey and Hawkes*)

Scales and arpeggios tongued and slurred of:
Treble Clef

All major and minor keys-two octaves or a twelfth if scale continues above top C
Chromatic scale on any note F# to C-two octaves
Dominant sevenths in B, C, Db, D Eb major-two octaves
Diminished Seventh on Ab, A and Bb-two octaves
Whole tone scale on C-two octaves

Bass Clef

All major and minor keys-two octaves or a twelfth if scale continues above top Bb
Chromatic scale on any note E to Bb-two octaves
Dominant sevenths in A, Bb, Cb, C, Db major-two octaves
Diminished Seventh on Gb, G and Ab-two octaves
Whole tone scale on Bb-two octaves
Minor scales to be prepared in both melodic and harmonic forms.

Trombone

DipVCM

Two solos from:

- 2 movements from Jacob Concerto (*Stainer*)
- *The Eternal Quest* Steadman-Allen (*Brass Wind*)
- *The Typewriter* from Anderson Don Lusher Trombone Album (*Boosey and Hawkes*)
- Two pieces from A Bach Recital arr. Mowat (*Brass Wind*)
- *Romance Op. 62* Elgar arr. Wilson (*Winwood*)
- *Rhapsody* Langford (*Chandos*)
- *DL Blues* from Lusher Don Lusher Trombone Album (*Boosey and Hawkes*)
- *The Pink Panther* Mancini arr. Frackenpohl (*Kendor*)

One exercise from

- Any from Bourgeois Fantasy Pieces for Trombone (*Brass Wind*)
- No. 35 to 40 from Hering 40 Progressive Studies for Trombone (*Boosey and Hawkes*)
- Any from 15-21 from Langey The Trombone (*Boosey and Hawkes*)

Plus any solo from Grade 8 list.

Scales and arpeggios tongued and slurred of:
All major and minor keys-two octaves or a twelfth if scale continues above top Bb
Chromatic scale on any note-two octaves where possible
Dominant sevenths in any major key-two octaves where possible or to twelfth
Diminished Seventh on any note F# to B-two octaves
Minor scales to be prepared in both melodic and harmonic forms.

AVCM

Two solos from

- 3 movements from Sketches from Don Quixote Clarke (*Brass Wind*)
- *Concertino* David (*Brass Wind*)
- *Divertimento* Gregson (*Chappell*)
- *Cavatine* Saint-Saens (*Musica Rara*)
- *Lyric Suite* Steadman-Allen (*Wright and Round*)
- *Sonata: Vox Gabrieli* Sulek (*Reift*)
- *Serenade for Trombone* Golland (*Hallamshire*)
- *Thoughts of Love* Pryor (*Fischer*)
- *Piece in Eb minor* Ropartez (*UMP*)
- *Andante* Tcherepnin (*Boosey and Hawkes*)

One exercise from

- No. 1, 2, or 3 from 12 Studies vol.3 Lafosse (*Leduc*)
- No. 25, 26 or 27 from Langey The Trombone (*Boosey and Hawkes*)

Scales and arpeggios tongued and slurred of
All major and minor keys-two octaves or a twelfth if scale continues above top Bb
Chromatic scale on any note-two octaves where possible
Dominant sevenths in any major key-two octaves where possible or to twelfth
Diminished Seventh on any note-two octaves
Whole tone scales on concert Ab and Bb
Minor scales to be prepared in both melodic and harmonic forms.



Trombone

LVCMA

Two solos from

- *Concertino Op. 4 David* (Kalmus)
- *Concerto Grondahl* (Chester)
- *Concerto Jacob* (Stainer and Bell)
- *Concertino Spisak* (UMP)
- *Concerto Bourgeois* (R. Smith)
- *Sonata Hindemith* (Schott/MDS)
- *Cantabile et scherzando Op. 51* Boutrey (Leduc)
- *Sequenza 5* Berio (Universal)
- *Concerto Orr* (Novello/Music Sales)
- *Zenoba Round* (Wright and Round)
- *Sonata in A minor* Telemann (IMC/Kalmus)

One exercise from

- No. 28, 29 or 30 from Langey The Trombone (Boosey and Hawkes)
- Any from 26, 27, 34 or 35 from Gaetke 60 Studies (Kalmus)

Scales and arpeggios tongued and slurred of

All major and minor keys-two octaves or a twelfth
if scale continues above top C

Chromatic scale on any note-two octaves where possible

Dominant sevenths in any major or minor key-two octaves where possible or to twelfth

Diminished Seventh on any note-two octaves

Whole tone scales on any note

Minor scales to be prepared in both melodic and harmonic forms.

