THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A
2. Beethoven Für Elise. No. 32 from Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium, arr. Adam and
3. Mouret Rondeau. No. 27 from Hannickel (Curnow Music: trombone edition or Bb & brass edition)
5. Haydn Rondino. Slide Show for Trombone, arr. Mowat (Brass Wind: or ½ editions)
7. MacDowell To a Wild Rose (from Woodland Sketches)
8. Tchaikovsky Reverie. Winner Scores All, arr. Lawrance (Brass Wind: trombone edition or ½ brass edition; Bb piano accomp. published separately)

LIST B
1. Mike Batt Bright Eyes. A Little Light Music for Trombone, arr. Iveson (Brass Wind: or / editions)
2. Cy Coben Piano Roll Blues Winner Scores All, arr. Lawrance (Brass Wind: trombone edition or ½ brass edition; Bb piano accomp. published separately)
3. Andrew Lloyd Webber Close Every Door to Me (from Joseph and the Amazing Technicolor Dreamcoat)
4. John Frith Broken Dreams Shining Brass, Book 1 (ABRSM: or / brass edition; Bb piano accomp. published separately)
5. Peter Meechan Purple Shade separately
6. Peter Graham New York (grace note optional) or Vienna: No. 5 or No. 6 from Cityscapes for Bb Instrument (Gramercy Music: or / edition)
7. Christopher Mowat The Parson’s Nose. Slide Show for Trombone, arr. Mowat (Brass Wind: or / editions)

LIST C
1. Derek Bourgeois Moderato con moto: No. 13 from Splinters of Bone, Op. 130 (Brass Wind: or / editions)
2. Dave Gale Rico Town or Spy P.I: P. 4 from JazzFX for Trombone (Brass Wind: or / editions)
3. Jock McKenzie Funk: No. 29 from Dance to the Beat of the World (Con Moto: or / brass editions)
4. Peter Meechan Summer Sound. Shining Brass, Book 1 (ABRSM: or / brass edition)
5. Mark Nightingale The Software Stroll or J-Peg Cake-Walk: No. 3 or No. 6 from Jazz@Etudes for Trombone (Warwick Music: or / editions)
7. Adrian Taylor The Boxing Match or A Longer March for Longer Arms: No. 18 or No. 20 from Simple Studies on Trombone Technique (Warwick Music: or / editions)

AURAL TESTS FOR THE GRADE: see pp. 90 and 92
SCALES AND ARPEGGIOS: from memory, to be played both tongued and with legato tonguing in the following keys:

**Bass clef:** D, E♭ majors; D minor (one octave)
A♭ major; G minor (a twelfth)

**Treble clef:** E, F majors; E minor (one octave)
B♭ major; A minor (a twelfth)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate’s choice)

**Chromatic Scale:** **Bass clef:** starting on C (one octave)
**Treble clef:** starting on D (one octave)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**SIGHT-READING:** (bass or treble clef at candidate’s choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.
**Aural Tests GRADE 3**

**A** To clap the pulse of a piece played by the examiner, and to identify whether it is in **two time**, **three time** or **four time**. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

**B** To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

**C** To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

**D** To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

**Aural Tests GRADE 4**

**A** To sing or play from memory a melody played twice by the examiner. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).

**B** To sing five notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

**C(i)** To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics, articulation, tempo, tonality; the second will be character.

**C(ii)** To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in **two time**, **three time** or **four time**. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.