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

LIST A
1 Charpentier Prelude to Te Deum (observing lower line in ossia) \ Ave Maria, arr. Mowat (Brass Wind: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)
2 Saint-Saëns L’éléphant \ Theme from Samson and Delilah (Brass Wind: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)
3 Tom Davoren Beaufort Allegro \ Dances for Brass, Book 2 (ABRSM: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition; Bb piano accomp. published separately)
4 Lucy Pankhurst Folk Song \ separately)
5 Delius Serenade \ No. 8 from \ Going Solo – Trombone/Euphonium, arr. Gout (Faber: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)
6 Mussorgsky The Old Castle \ No. 14 from \ Going Solo – Trombone/Euphonium, arr. Gout (Faber: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)
7 trans. Fitzgerald Aria: 2nd movt from English Suite for Euphonium (Presser: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)
8 Grieg Solveig’s Song (from Peer Gynt) \ Great Winners, arr. Lawrance (Brass Wind: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition; Bb piano accomp. published separately)
9 Mozart Adagio \ No. 15 from Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)

LIST B
1 Keith Amos Crunch Corner \ No. 15 or No. 20 from The Eddie Stobart Collection for Trombone/Euphonium (CMA Publications: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)
2 Alberto Dominguez Frenesi \ Great Winners, arr. Lawrance (Brass Wind: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition; Bb piano accomp. published separately)
3 Ron Goodwin 633 Squadron \ separately)
4 John Frith Bragtime \ Shining Brass, Book 2 (ABRSM: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition; Bb piano accomp. published separately)
5 David A. Stowell Open Plains \ separately)
6 Jacob No. 1 or No. 2 or No. 4: from Four Little Pieces for Trumpet/Cornet (Emerson E.13: \( \frac{3}{2} \) \( \frac{3}{2} \) edition)
7 Kander & Ebb Cabaret \ Stranger on the A Train for Trombone/Euphonium, arr. Iveson (Brass Wind: \( \frac{3}{4} \) \( \frac{3}{2} \) edns)
8 Peter Lawrance Aubade or Dance: No. 2 or No. 3 from Badinage for Trombone/Euphonium (Brass Wind: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) editions)
9 Philip Sparke Thinking of You \ No. 17 from Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: \( \frac{3}{4} \) \( \frac{3}{2} \) edition)

LIST C
1 Keith Amos No. 2 or No. 6: from 12 Miniatures for Solo Euphonium (CMA Publications: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)
2 Timothy Jackson Circulation \ Shining Brass, Book 2 (ABRSM: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)
3 Peter Meehan Reflections \ separately)
4 Jock McKenzie Rumba or Rock: from Music Makes the World Go Around (Con Moto: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)
5 Mark Nightingale Blues for Big-Ears or The Shout: No. 15 or No. 17 from Easy Jazzy 'Tudes (Warwick Music: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)
6 Philip Sparke Shepherd’s Song or Ursa Major: No. 33 or No. 37 from Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)
7 Richard Warren No. 7: from 12 Progressive Short Studies for Brass Instruments (Con Moto: \( \frac{3}{4} \) \( \frac{3}{2} \) \( \frac{1}{2} \) edition)

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:

- **Bass clef:** Eb major; Eb minor (one octave)
- F#, A# majors; G, A minors (a twelfth)

- **Treble clef:** F major; F minor (one octave)
- Ab, Bb majors; A, B minors (a twelfth)

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

- **Chromatic Scale:** Bass clef: starting on Ab (a twelfth)
- Treble clef: starting on Bb (a twelfth)

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 or compound 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.

(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.