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

LIST A
2. Tom Davoren Beaufort Allegro \*Shining Brass, Book 2* (ABRSM; Ī/Ī brass edition; B♭ piano accomp. published separately)
3. John Frith Jiggedy Jig
4. Gounod Soldiers’ March (from *Faust*). *Onstage Brass for Trumpet, arr. Calland* (Stainer & Bell H430)
5. Grieg Solveig’s Song (from *Peer Gynt*). *Great Winners, arr. Lawrance* (Brass Wind; Ī brass edition; B♭ piano accomp. published separately)
6. Handel March (from Overture to *Occasional Oratorio*). No. 4 from *Old English Trumpet Tunes, Book 1, arr. Lawton* (OUP)
7. Mozart Adagio. No. 15 from *Skilful Solos for Trumpet, Cornet or Flugel Horn, arr. Sparke* (Anglo Music AMP 191-400)
8. Shield The Arethusa. No. 4 from *Songs & Ballads of the British Isles for Trumpet, arr. Lawson* (Warwick Music)
9. Tchaikovsky Mélodie antique française (Old French Song). No. 18 from *First Book of Trumpet Solos, arr. Wallace and Miller* (Faber)

LIST B
1. Alan Bullard Trick Cyclist or Russian Galop: No. 6 or No. 8 from *Circus Skills for Trumpet* (Spartan Press SP1160)
3. John Frith Bragtime \*Shining Brass, Book 2* (ABRSM; Ī/Ī brass edition; B♭ piano accomp. published separately)
4. David A. Stowell Open Plains \*separately*
5. Rob Hudson Low Down Blues: from *Easy Blue Trumpet* (Universal UE 21263)
6. Schönberg and Boublil Castle on a Cloud (from *Les Misérables*). *Winning Matrix for Trumpet, arr. Lawrance* (Brass Wind; Ī brass edition; piano accomp. published separately)
7. Howard Shore In Dreams (from *The Lord of the Rings: The Fellowship of the Ring*)
8. John Williams Hedwig’s Theme (from *Harry Potter and the Sorcerer’s/Philosopher’s Stone*; *Ultimate Movie Instrumental Solos for Trumpet, arr. Galliford, Neuburg and Edmondson* (Alfred 40117; piano accomp. printable from companion CD)
9. Pam Wedgwood Walk Tall or Hot on the Line: No. 1 or No. 3 from *Jazzin’ About for Trumpet* (Faber)

LIST C
1. Arban Allegretto in F: No. 30, P. 33 from *Cornet Method* (Boosey & Hawkes)
2. Don Blakeson Western Skies or Big Band Swing: No. 29 or No. 33 from *Smooth Groove for Trumpet etc.* (Brass Wind)
3. Derek Bourgeois Lento moderato or Allegro: No. 2 or No. 3 from *Ace of Trumpets* (Brass Wind)
4. Tom Davoren Quiet Moment \*Shining Brass, Book 2* (ABRSM; Ī/Ī brass edition)
5. Peter Meechan Reflections \*Shining Brass, Book 2* (ABRSM; Ī/Ī brass edition)
6. Dave Gale Aye Carumba!: P. 5 from *JazzFX for Trumpet etc.* (Brass Wind)
7. Philip Sparke Shepherd’s Song or Hungarian Dance: No. 33 or No. 38 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (Anglo Music AMP 098-401)

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:
- F major; F minor (one octave)
- A♭, B♭ majors; A, B minors (a twelfth)

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

Chromatic Scale: starting on B♭ (a twelfth)

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

SIGHT-READING: 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.