

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*) } *Savoir Faire for Trombone/Euphonium, arr.*
- 2 **Saint-Saëns** L'éléphant } *Mowat (Brass Wind: ♯ or ♮ editions)*
- 3 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition; B♭ piano accomp. published separately)*
- 4 **Lucy Pankhurst** Folk Song } *separately*
- 5 **Delius** Serenade. No. 8 from } *Going Solo – Trombone/Euphonium, arr. Gout (Faber: ♯/♮ edition)*
- 6 **Mussorgsky** The Old Castle. No. 14 from } *separately*
- 7 **trans. Fitzgerald** Aria: 2nd movt from *English Suite* for Euphonium (*Presser: ♯/♮ edition*)
- 8 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♮ brass edition; B♭ piano accomp. published separately)*
- 9 **Mozart** Adagio. No. 15 from *Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: ♯/♮ edition)*

LIST B

- 1 **Keith Amos** Crunch Corner or The Bittons: No. 15 or No. 20 from *The Eddie Stobart Collection for Trombone/Euphonium (CMA Publications: ♯/♮ edition)*
- 2 **Alberto Dominguez** Frenesi } *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♮ brass edition; B♭ piano accomp. published separately)*
- 3 **Ron Goodwin** 633 Squadron } *separately*
- 4 **John Frith** Bragtime } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition; B♭ 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 E13: ♮ edition)*
- 7 **Kander & Ebb** Cabaret. *Stranger on the A Train for Trombone/Euphonium, arr. Iveson (Brass Wind: ♯ or ♮ edns)*
- 8 **Peter Lawrance** Aubade or Dance: No. 2 or No. 3 from *Badinage for Trombone/Euphonium (Brass Wind: ♯ or ♮ editions)*
- 9 **Philip Sparke** Thinking of You. No. 17 from *Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: ♯/♮ edition)*

LIST C

- 1 **Keith Amos** No. 2 or No. 6: from *12 Miniatures for Solo Euphonium (CMA Publications: ♯/♮ edition)*
- 2 **Timothy Jackson** Circulation } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition)*
- 3 **Peter Meechan** Reflections } *separately*
- 4 **Jock McKenzie** Rumba or Rock: from *Music Makes the World Go Around (Con Moto: ♯ or ♮ brass editions)*
- 5 **Mark Nightingale** Blues for Big-Ears or The Shout: No. 15 or No. 17 from *Easy Jazzy Tudes (Warwick Music: ♯ euphonium edition or ♮ brass 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: ♯/♮ edition)*
- 7 **Richard Warren** No. 7: from *12 Progressive Short Studies for Brass Instruments (Con Moto: ♯/♮ brass 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: E♭ major; E♭ minor (one octave)

F♯, A♭ majors; G, A minors (a twelfth)

Treble clef: 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: *Bass clef:* starting on A♭ (a twelfth)

Treble clef: starting on B♭ (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.

- 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.