

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

LIST A

- 1 **Nicholas Hare** Variations on 'Goe from My Window'. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♯/♭ edition)*
- 2 **Mozart** Aria (from *The Marriage of Figaro*) } *Winners Galore, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 3 **Trad. English** Portsmouth }
- 4 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)*
- 5 **David A. Stowell** A Walk in the Rain }
- 6 **Trad. Irish** Avenging and Bright. *Boosey Brass Method, Repertoire Book B (Boosey & Hawkes: ♯ trombone edition or ♭ B♭ Brass Band Instruments edition)*
- 7 **Trad. Irish** Football Crazy. *Winner Scores All, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 8 **Trad. Latvian** Harvest Time } *Bravo! Euphonium, arr. Barratt (Boosey & Hawkes: ♯/♭ edition)*
- 9 **Trad. 16th-century** Staines Morris }

LIST B

- 1 **Carol Barratt and Karl Jenkins** Brava Bossa Nova! *Bravo! Euphonium, arr. Barratt (Boosey & Hawkes: ♯/♭ edn)*
- 2 **Bartók** Slovakian Folk Tune. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♯/♭ edition)*
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)*
- 4 **Philip Sparke** Tennessee Rag }
- 5 **Howard Goodall** Blackadder Theme. *Winners Galore, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 6 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes for B♭ Instrument (Gramercy Music: ♯/♭ edition)*
- 7 **Geoffrey Kinder** Saudades de Lisboa. *Boosey Brass Method, Repertoire Book B (Boosey & Hawkes: ♯ trombone edition or ♭ B♭ Brass Band Instruments edition)*
- 8 **Andrew Lloyd Webber** Love Changes Everything (from *Aspects of Love*). *Winner Scores All, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 9 **arr. Ramskill** Cockles and Mussels. *All Jazzed Up for Trombone or Euphonium, arr. Ramskill (Brass Wind: ♯ or ♭ editions)*

LIST C

- 1 **Edward Gregson** Song or Rhythmic Prelude: No. 5 or No. 8 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♯ brass edition)*
- 2 **Edward Gregson** Pop Song or Justin's March: No. 13 or No. 14 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♭ brass edition)*
- 3 **Jock McKenzie** Klezmer or Calypso: No. 9 or No. 11 from *Dance to the Beat of the World (Con Moto: ♯ or ♭ brass editions)*
- 4 **Peter Meechan** Haunted House } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition)*
- 5 **David A. Stowell** High Street }
- 6 **Mark Nightingale** Big Mama or The Sleuth: No. 5 or No. 7 from *Easy Jazzy 'Tudes (Warwick Music: ♯ euphonium edition or ♭ brass edition)*
- 7 **Philip Sparke** Allegheny Aria or Soldier's Song: No. 15 or No. 19 from *Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: ♯/♭ edition)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

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

Bass clef: Ab, C majors; G, C minors (one octave)

Treble clef: Bb, D majors; A, D minors (one octave)

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

Arpeggios: the common chords of the above keys for the range 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. Some accidentals, dotted and tied notes may be included. See also p. 11.

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three 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 or three 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 key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) 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 two bars long, in a major 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); the second will be tempo (becoming slower/faster, or staying the same).