

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

LIST A

- 1 **Bizet** Chanson bohème. *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♮ brass edition; B♭ piano accomp. published separately)*
- 2 **Fauré** Après un rêve } *Savoir Faire for Trombone/Euphonium, arr. Mowat (Brass Wind:*
- 3 **Gounod** Marche funèbre d'une marionnette } *♯ or ♮ editions)*
- 4 **John Frith** Caber Dance } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition; B♭ piano accomp. published*
- 5 **David A. Stowell** Jam Bouree } *separately)*
- 6 **Mendelssohn** On Wings of Song, arr. De Smet. *The Classical Euphonium (De Haske: ♯/♮ edition; piano accomp. published separately)*
- 7 **Offenbach** Barcarolle (from *The Tales of Hoffmann*), arr. Mead (*Studio Music: ♯/♮ edition*)
- 8 **Paradies** Sicilienne, arr. Snell (*observing lower line in b. 26*) (*Rakeway Music: ♯ or ♮ editions*)
- 9 **Ernest Young** Cantilena and An English Tune: Nos 2 and 5 from *Five Pieces for Brass (G & M Brand: ♯/♮ edn)*

LIST B

- 1 **Bernie, Pinckard & Casey** Sweet Georgia Brown. *Stranger on the A Train for Trombone/Euphonium, arr. Iveson (Brass Wind: ♯ or ♮ editions)*
- 2 **June Emerson** Summer Morning or On the Prom: No. 1 or No. 3 from *Summer Suite (Emerson E359: ♯/♮ edition)*
- 3 **Gershwin** Let's Call the Whole Thing Off. *Slide Show for Trombone, arr. Mowat (Brass Wind: ♯ or ♮ editions)*
- 4 **Peter Meechan** Final Thought } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition; B♭ piano accomp.*
- 5 **Lucy Pankhurst** Gone, Not Forgotten } *published separately)*
- 6 **Mark Nightingale** The Viennese Dwarf: No. 8 from *Lucky Dip for Euphonium (Warwick Music: ♯/♮ edition)*
- 7 **George Shearing** Lullaby of Birdland. *Big Chillers for Trombone/Euphonium, arr. Ledbury (Brass Wind: ♯ or ♮ editions)*
- 8 **Philip Sparke** Song of Farewell: No. 7 from *Super Solos for Baritone or Euphonium (Anglo Music AMP 267-400: ♯/♮ edition)*
- 9 **John Williams** Raiders March (from *Raiders of the Lost Ark*). *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♮ brass edition; B♭ piano accomp. published separately)*

LIST C

- 1 **Keith Amos** No. 3: from *12 Miniatures for Solo Euphonium (CMA Publications: ♯/♮ edition)*
- 2 **John Frith** Lament } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition)*
- 3 **David A. Stowell** Flennon Study (either version) }
- 4 **Soichi Konagaya** Daydream. *New Concert Studies for Euphonium, Vol. 2 (De Haske: ♯ or ♮ editions)*
- 5 **Jock McKenzie** Fling: from *Music Makes the World Go Around (Con Moto: ♯ or ♮ brass editions)*
- 6 **Mark Nightingale** Hillbilly or The Turkey: No. 16 or No. 22 from *Easy Jazzy Tudes (Warwick Music: ♯ euphonium edition or ♮ brass edition)*
- 7 **Richard Warren** No. 12: from *12 Progressive Short Studies for Brass Instruments (Con Moto: ♯/♮ brass edition)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 93

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

Bass clef: Ab, B majors; G#, B minors (a twelfth)

F, F# majors; F minor (two octaves)

Treble clef: Bb, Db majors; Bb, C# minors (a twelfth)

G, Ab majors; G minor (two octaves)

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

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

Treble clef: starting on C (a twelfth)

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

Dominant Seventh: *Bass clef:* in the key of Bb (two octaves)

Treble clef: in the key of C (two octaves)

SIGHT-READING: (bass or treble clef at candidate's choice) see p. 11.

Aural Tests GRADE 5

- 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 six 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 fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. 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, character; the second will be style and period.
- (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.