

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

## LIST A

- 1 **Brahms** Love Song (from Op. 52) } *The Magic Trombone, arr. Hare (Boosey & Hawkes: 3/4 edition)*
- 2 **Elgar** Pomp and Circumstance (Theme from March No. 4) } *Hawkes: 3/4 edition)*
- 3 **Tom Davoren** Rondo Olympia } *Shining Brass, Book 1 (ABRSM: 3/4 brass edition; B♭ piano accomp. published separately)*
- 4 **Lucy Pankhurst** Sicilienne } *separately)*
- 5 **trans. Fitzgerald** Finale: 5th movt from *English Suite for Euphonium (Presser: 3/4 edition)*
- 6 **Gluck** Che farò. *Great Winners, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 7 **Philip Sparke** Promenade. No. 7 from *Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: 3/4 edition)*
- 8 **Tchaikovsky** Reverie. *Winner Scores All, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 9 **Trad.** The Ash Grove (ending at b. 61). No. 1 from *The Young Soloist for B♭ Instruments, Vol. 4, arr. Newsome (Studio Music: 3/4 edition)*

## LIST B

- 1 **Bernstein** America (from *West Side Story*) } *Winner Scores All, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 2 **Andrew Lloyd Webber** Close Every Door to Me } *or 3/4 brass edition; B♭ piano accomp. published separately)*
- 3 **Foster** Jeannie with the light brown hair. No. 6 from *The Young Soloist for B♭ Instruments, Vol. 4, arr. Newsome (Studio Music: 3/4 edition)*
- 4 **John Frith** Broken Dreams } *Shining Brass, Book 1 (ABRSM: 3/4 brass edition; B♭ piano accomp. published separately)*
- 5 **Peter Meechan** Purple Shade } *separately)*
- 6 **Peter Graham** New York (grace note optional) or Vienna: No. 5 or No. 6 from *Cityscapes for B♭ Instrument (Gramercy Music: 3/4 edition)*
- 7 **Jacob** No. 3: from *Four Little Pieces for Trumpet/Cornet (Emerson E13: 3/4 edition)*
- 8 **Alan Menken** A Whole New World (from *Aladdin*). *Great Winners, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 9 **Robert Ramskill** Chicago Sunset. *All Jazzed Up for Trombone or Euphonium, arr. Ramskill (Brass Wind: 3/4 edns)*

## LIST C

- 1 **Edward Gregson** Moto Perpetuo: No. 11 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: 3/4 brass edn)*
- 2 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1 (ABRSM: 3/4 brass edition)*
- 3 **Peter Meechan** Summer Sound } *separately)*
- 4 **Jock McKenzie** Bossa Nova: No. 33 from *Dance to the Beat of the World (Con Moto: 3/4 or 3/4 brass editions)*
- 5 **Mark Nightingale** Skipping or Cinnamon Tea: No. 11 or No. 12 from *Easy Jazzy Tudes (Warwick Music: 3/4 euphonium edition or 3/4 brass edition)*
- 6 **Philip Sparke** My Country or Tyrolean Tune: No. 26 or No. 27 from *Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: 3/4 edition)*
- 7 **Richard Warren** No. 3: from *12 Progressive Short Studies for Brass Instruments (Con Moto: 3/4 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:* D♭, D majors; B♭, D minors (one octave)

G major (a twelfth)

*Treble clef:* E♭, E majors; C, E minors (one octave)

A major (a twelfth)

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

**Chromatic Scale:** *Bass clef:* starting on B♭ (one octave)

*Treble clef:* starting on C (one octave)

**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 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).