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

LIST A
1 Anon. The Pool of Pilate. Cornish Pastiche, arr. Tanner (Spartan Press SP1215 or SP1213: trombone/tuba edition or Bb brass edition)
2 J. S. Bach Minuet. No. 13 from Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium, arr. Adam
4 T. Morley Now is the month of maying from Time Pieces for Trombone, Vol. 1, arr. Harris and Miller (ABRSM: Bb edition)
5 Purcell Fairest Isle (from King Arthur)
6 Mozart Andante grazioso (from Piano Sonata No. 12 in A). The Magic Trombone, arr. Hare (Boosey & Hawkes: Bb edition)
7 David A. Stowell A Walk in the Rain. Shining Brass, Book 1 (ABRSM: Bb brass edition; Bb piano accomp. published separately)
8 Tchaikovsky Dance of the Mirlitons from The Nutcracker (Brass Wind: Bb edition or Bb piano accomp. published separately)
9 Trad. Welsh Men of Harlech

LIST B
1 Anon. Spiritual Go Down Moses from Time Pieces for Trombone, Vol. 1, arr. Harris and Miller (ABRSM: Bb edition)
2 Bartók Play (from For Children, Vol. 1)
3 Tom Davoren Hangin’ with Monti from The Nutcracker
4 Philip Sparke Tennessee Rag (published separately)
5 Terry Gilkyson The Bare Necessities (from The Jungle Book)
6 Andrew Lloyd Webber Love Changes Everything (from Aspects of Love)
7 Peter Graham Kyoto: No. 4 from Cityscapes for Bb Instrument (Gramercy Music: Bb edition)
8 Edward Watson A Little Carol: No. 5 from Nordic Sketchbook for Trombone (Warwick Music: Bb edition)
9 Pam Wedgwood Easy Tiger or The Joker (observing repeats): from Really Easy Jazzin’ About for Trombone (Faber: Bb edition)

LIST C
1 Derek Bourgeois Moderato: No. 8 from Splinters of Bone, Op. 130 (Brass Wind: Bb or Bb editions)
2 Dave Gale Swinging Janos or The Ending’s Well: P. 2 from JazzFX for Trombone (Brass Wind: Bb or Bb editions)
3 Allan Herbie Jones March: No. 7 from 10 Easy Studies for Trombone (Forton Music FM430 or FM431: Bb or Bb editions)
4 Jock McKenzie Calypso or Merengue: No. 11 or No. 15 from Dance to the Beat of the World (Con Moto: Bb or Bb brass editions)
5 Philip Sparke Simple Scherzo or The Big Apple: No. 9 or No. 11 from Skilful Studies for Trombone (Anglo Music AMP 100-401: Bb or Bb brass editions)
6 David A. Stowell High Street. Shining Brass, Book 1 (ABRSM: Bb/brass edition)
7 Adrian Taylor Slurring the Natural Way or The Glissando Maker: No. 5 or No. 7 from Simple Studies on Trombone Technique (Warwick Music: Bb or Bb editions)

AURAL TESTS FOR THE GRADE: see pp. 90 and 91
**SCALES AND ARPEGGIOS:** from memory, to be played both tongued and with legato tonguing in the following keys:

- **Bass clef:** Ab, C majors; C, D minors (one octave)
- **Treble clef:** B♭, D majors; D, E 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.
Aural Tests GRADE 1

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–mediant. 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 where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. 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 state whether the change was near the beginning or near the end. 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: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

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).