

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **J. S. Bach** Prelude in A \flat (from *48 Preludes and Fugues*, Book 1). *Bach for Trombone*, arr. Mowat (Brass Wind: F or C editions)
- 2 **Bruckner** Ave Maria, arr. Mortimer (*Editions Marc Reift EMR 2027L: F / C edition*)
- 3 **Corelli** Preludio and Allemanda, or Sarabanda and Gigue: 1st and 2nd movts, or 3rd and 4th movts from Sonata in G minor, arr. Mortimer (*Editions Marc Reift EMR 2070L: F / C edition*)
- 4 **Gluck** Che farò (from *Orfeo ed Euridice*). *The Baroque Trombone*, arr. Wills (Faber: F edition)
- 5 **Handel** Aria (from *The Water Music*) } *Get a Handel on It for Trombone*, arr. Mowat (Brass Wind: F or C editions)
- 6 **Handel** Sound an Alarm (from *Judas Maccabaeus*) } F or C editions
- 7 **L. Mozart** Allegro: 1st movt from Serenade for Trombone, arr. Clack (*Winwood Music 0212: B / C edition*)
- 8 **Ravel** Pavane pour une infante défunte. *Savoir Faire for Trombone/Euphonium*, arr. Mowat (Brass Wind: F or C editions)
- 9 **Rossini** Tarantella. *Repertoire Classics for Trombone*, arr. Raph (Carl Fischer: F edition; piano accomp. printable from companion CD)

LIST B

- 1 **Castérède** Andante sostenuto: 2nd movt from Sonatine for Trombone (*Leduc AL21930: F edition*)
- 2 **Copland** Hoe-Down. *Across the Pond 02 for Trombone*, arr. McMillen (Brass Wind: F or C editions)
- 3 **Harbach and Kern** Smoke Gets in Your Eyes. *Let's Face the Music for Trombone/Euphonium*, arr. Iveson (Brass Wind: F or C editions)
- 4 **Peter Kneale** Bluejohn (*observing cut at F2*) (*Peter Kneale Music: F / C edition*)
- 5 **Roy Newsome** Tenor Trombone Rag (*Studio Music: F / C edition*)
- 6 **Jim Parker** Dances with Bears. *Jazzed Up Too for Trombone*, arr. Parker (Brass Wind: F or C editions)
- 7 **Peter Thorne** Quick Swing: 3rd movt from *Shades of Indigo* (Warwick Music: F edition)
- 8 **Norman Warren** Quiet Hills for Trombone (*Emerson E503: F edition*)
- 9 **Jiggs Whigham** Hills (*no improvisation*): 2nd movt from Suite for Trombone (*Schott ED 21132: F edition*)

LIST C

- 1 **Bordogni, trans. Rochut** Andantino con moto. No. 9 from *Melodious Etudes for Trombone, Book I* (Carl Fischer: F edition)
- 2 **Derek Bourgeois** Allegro moderato: No. 6 from *Hear Today and Bone Tomorrow* (Brass Wind: F or C editions)
- 3 **Bertrand Moren** Wild Dances. No. 18 from *Melodic Studies for Trombone* (De Haske: F edition)
- 4 **Mark Nightingale** Scart Stomp or Burn, Burn, Burn: No. 23 or No. 25 from *Jazz@Etudes for Trombone* (Warwick Music: F or C editions)
- 5 **Philip Sparke** Threasy Does It or Leapfrog: No. 8 or No. 19 from *Super Studies for Trombone* (Anglo Music AMP 116-401: F / C edition)
- 6 **Adrian Taylor** Legato Tonguing (Advanced): No. 4, P. 24 from *Melodic Studies on Trombone Technique* (Warwick Music: F or C editions)
- 7 **Vobaron** Allegro brillante (No. 10 from *32 Etudes*). P. 11 from *Vobaron Studies for Trombone* (Bärenreiter Praha H 2674: F edition) or No. 51 from *Posaunen-Etüden 1* (DVJM 31075: F edition)

AURAL TESTS FOR THE GRADE: see pp. 90 and 94

SCALES AND ARPEGGIOS: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

Bass clef: B, C, D \flat , D, E \flat majors; B, C, C \sharp , D, E \flat minors (a twelfth)

All other keys, major and minor (two octaves)

Treble clef: D \flat , D, E \flat , E, F majors; C \sharp , D, E \flat , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

Scales: in the above keys (minors in *both* harmonic *and* melodic forms)

Chromatic Scales: *Bass clef:* starting on any note E–B \flat (two octaves)

Treble clef: starting on any note F \sharp –C (two octaves)

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

Dominant Seventh: *Bass clef:* in the keys of B and D \flat (two octaves)

Treble clef: in the keys of D \flat and E \flat (two octaves)

Diminished Seventh: *Bass clef:* starting on G and A (two octaves)

Treble clef: starting on A and B (two octaves)

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

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part 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 phrase again and allow a second attempt (although this will affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (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, four time or 6/8 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, four time or 6/8 time.