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. Arrieu Introduction, Scherzo et Choral (Billaudot: * edition)
2. Ferdinand David Marcia funebre (Andante) or Allegro maestoso: 2nd or 3rd movt from Trombone Concertino, Op. 4 (Editions Marc Reift EMR 2064a or Brass Wind: * / * edition or IMC 2008: * edition)
4. Handel Adagio and Allegro (from Flute Sonata, HWV 363b). Get a Handel on It for Trombone, arr. Mouat (Brass Wind: * or * editions)
5. Holst Concertante (starting at Allegro gioioso ma maestoso) (Warwick Music: * or * editions; piano accomp. arr. Roberts)
7. B. Marcello Sonata No. 5 (in B♭) (complete), arr. Mortimer (Editions Marc Reift EMR 2046ai: * / * edition)
9. S. Rousseau Pièce Concertante (observing cadenza) (Obrasso Verlag: * / * edition)

LIST B
1. Castérède Allegro vivo: 1st movt from Sonatine for Trombone (Leduc AL21930: * edition)
2. Brian Chapple Allegro giocoso: 1st movt from A Bit of a Blow for Trombone (Bosworth BOE100793: * / * edition)
3. Tony Cliff Pastels and any one other movt: from Four Sketches for Trombone (Studio Music: * / * edition)
4. Larsson Preludium (Allegro pomposo): 1st movt from Concertino for Trombone, Op. 45 No. 7 (Gehrmans Musikförlag CG5139U: * edition)
5. Jean-François Michel Prélude and Romance (observing cadenza) or Bacchanale: 1st and 2nd movts, or 3rd movt from Prélude, Romance & Bacchanale (Editions BIM TB86: * edition)
6. Florentin Morel Pièce in F minor (Billaudot CC2460: * edition)
10. Rob Wiffin Shout! (last 3 notes 8th) (Studio Music: * / * edition)

LIST C
1. J. S. Bach Allemande ou Courante from Suite No. 4. P. 17 or P. 18 from J. S. Bach Suites for Cello, arr. Lafosse for Trombone (Leduc AL20326: * edition)
2. Belcke Allegro con spirito. No. 35 from Posaunen-Etüden 1 (DVJ/M 31075: * edition)
4. Derek Bourgeois Moderato con moto: No. 8 from Hear Today and Bone Tomorrow (Brass Wind: * or * editions)
5. Douglas Court Reflections. No. 8 from Melodic Studies for Trombone (De Haske: * edition)
6. Englund Panorama (Fennica Gehrmans: * edition)
8. Adrian Taylor The Complete Technique: No. 20 from Melodic Studies on Trombone Technique (Warwick Music: * or * editions)

AURAL TESTS FOR THE GRADE: see pp. 90 and 95
SCALES AND ARPEGGIOS: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

**Bass clef:** B, C, Db, D, Eb majors; B, C, C#, D, Eb minors (a twelfth)
All other keys, major and minor (two octaves)

**Treble clef:** Db, D, Eb, E, F majors; C#, D, Eb, 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–Bb (two octaves)
Treble clef: starting on any note F♯–C (two octaves)

**Whole-Tone Scales:** Bass clef: starting on A and Bb (two octaves), as example given on p. 10
Treble clef: starting on B and C (two octaves), as example given on p. 10

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

**Dominant Sevenths:** Bass clef: in the keys of A, B♭, B, C, Db, D and Eb (two octaves)
Treble clef: in the keys of B, C, Db, D, Eb, E and F (two octaves)

**Diminished Sevenths:** Bass clef: starting on G, Ab and A (two octaves)
Treble clef: starting on A, B♭ and B (two octaves)

**SIGHT-READING:** (bass and tenor clef, or treble clef at candidate’s choice) see p. 11.
**Aural Tests GRADE 8**

A(i) **To sing or play from memory the lowest part of a three-part phrase played twice by the examiner.**

The lowest 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).

(ii) **To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.

(iii) **To identify the three chords (including their positions) forming the above cadential progression.**

The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).

B **To sing the lower part of a two-part phrase from score, with the upper part played by the examiner.**

The candidate may choose to sing from treble or bass clef. The lower 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 **To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify ‘dominant’ in such cases.)

D **To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.