

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** Arioso (from Concerto in F minor). No. 7 from *Solos for the Trombone Player*, arr. Smith (G. Schirmer GS33009: ♯ edition)
- 2 **J. S. Bach** Sarabande (from French Suite No. 1) (*observing repeats*). *Bach for Trombone*, arr. Mowat (Brass Wind: ♯ or ♮ editions)
- 3 **Bizet** Chanson du Toreador. *Savoir Faire for Trombone/Euphonium*, arr. Mowat (Brass Wind: ♯ or ♮ editions)
- 4 **Gossec** Tambourin. *Repertoire Classics for Trombone*, arr. Raph (Carl Fischer: ♯ edition; piano accomp. printable from companion CD)
- 5 **Handel** Ombra mai fu (from *Seise*). *Get a Handel on It for Trombone*, arr. Mowat (Brass Wind: ♯ or ♮ editions)
- 6 **B. Marcello** Largo and Allegro: 1st and 4th movts from Sonata No. 1. *Trombone Essentials*, arr. Yeo (G. Schirmer GS83390: ♯ edition)
- 7 **Rimsky-Korsakov** Andante cantabile: 2nd movt (*observing cadenza*) from Trombone Concerto (Brass Wind: ♯/♮ edition). Also available as No. 11 from *Solos for the Trombone Player*, arr. Smith (G. Schirmer GS33009: ♯ edition)
- 8 **Philip Sparke** Little Overture: No. 1 from *Super Solos for Trombone* (Anglo Music AMP 266-400: ♯/♮ edition)
- 9 **Vivaldi** Largo (from Cello Concerto in E♭). *The Baroque Trombone*, arr. Wills (Faber: ♯ edition)

LIST B

- 1 **Carlisle Floyd** Trees on the Mountain. *Across the Pond 02 for Trombone*, arr. McMillen (Brass Wind: ♯ or ♮ editions)
- 2 **J. A. Greenwood** The Acrobat (*Wright & Round: ♯/♮ edition*)
- 3 **H. Mancini** Moon River. *Let's Face the Music for Trombone/Euphonium*, arr. Iveson (Brass Wind: ♯ or ♮ editions)
- 4 **Moss** The Joker. *The Sunny Side of the Street for Trombone*, arr. Iveson (Brass Wind: ♯ or ♮ editions)
- 5 **Christopher Mowat** Bone Idyll. *Slide Show for Trombone*, arr. Mowat (Brass Wind: ♯ or ♮ editions)
- 6 **Jim Parker** Fantango or Bone Shaker. *Jazzed Up Too for Trombone*, arr. Parker (Brass Wind: ♯ or ♮ editions)
- 7 **Pryor** Cakewalk Contest (*Virgo: ♯ edition*)
- 8 **Philip Sparke** Chicago Blues: No. 5 from *Super Solos for Trombone* (Anglo Music AMP 266-400: ♯/♮ edition)
- 9 **Peter Thorne** Fast and Rhythmic or Steady Blues: 1st or 2nd movt from *Shades of Indigo* (Warwick Music: ♯ edition)

LIST C

- 1 **Bordogni, trans. Rochut** Allegro or Andante cantabile. No. 5 or No. 13 from *Melodious Etudes for Trombone, Book 1* (Carl Fischer: ♯ edition)
- 2 **Derek Bourgeois** Allegro molto: No. 3 from *Hear Today and Bone Tomorrow* (Brass Wind: ♯ or ♮ editions)
- 3 **Mark Nightingale** Hard Drive or Broadband Bossa: No. 16 or No. 19 from *Jazz@Etudes for Trombone* (Warwick Music: ♯ or ♮ editions)
- 4 **Bob Quick** Marathon Polka: from *Reel Technique for Trombone* (Warwick Music: ♯ edition)
- 5 **Adrian Taylor** Articulation (Advanced) or Dynamic Shapes (Advanced): No. 8, P. 28 or No. 14, P. 34 from *Melodic Studies on Trombone Technique* (Warwick Music: ♯ or ♮ editions)
- 6 **Vobaron** Allegro (No. 20 from *40 Etudes*). P. 55 from *Vobaron Studies for Trombone* (Bärenreiter Praha H 2674: ♯ edition) or No. 63 from *Posaunen-Etuden 1* (DVJM 31075: ♯ edition)
- 7 **Allen Vizzutti** Cancan. No. 2 from *Melodic Studies for Trombone* (De Haske: ♯ edition)

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

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

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

E, A \flat majors; F \sharp minor (two octaves)

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

F \sharp , B \flat majors; G \sharp minor (two octaves)

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

Chromatic Scales: *Bass clef:* starting on G and A \flat (two octaves)

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

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

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

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

Diminished Seventh: *Bass clef:* starting on F (two octaves)

Treble clef: starting on G (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 *upper* part of a two-part phrase played twice by the examiner.** The upper 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 a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. 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 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 the cadence at the end of a phrase as perfect or imperfect.** 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.
- 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 features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: 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 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.