

BRASS GRADES: requirements and information

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded brass exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades of exam for each instrument (Bass Trombone, Grades 6–8 only) and candidates may be entered for any grade irrespective of age and without previously having taken any other grade on the same instrument. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/regulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, locations, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Elements of the exam

All ABRSM graded brass exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading (& Transposition*)	21
Aural tests	18
Total	<u>150</u>

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 102–103 for the marking criteria used by examiners.

* Horn & Trumpet Grades 6–8. Maximum marks: 12 for sight-reading, 9 for transposition (one combined mark will be recorded)

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 105 for this purpose.

Accompaniment: All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist (examiners will not). If necessary, the accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 12.

Interpreting the score: Printed editorial suggestions such as fingering, phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Cadenzas & tutti: Cadenzas should not be played unless the syllabus specifies otherwise. Lengthy orchestral tutti sections should be cut.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 10). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to syllabus@abrsm.ac.uk no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are

unable to help with page-turning. In a Grade 8 exam, a candidate's accompanist is permitted to bring a page-turner to assist with page-turns in the piano part (prior permission is not required).

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. They will also ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers.

When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- the articulation

All scales and arpeggios should:

- be played from memory
- be played from the lowest possible tonic/starting note, unless the syllabus indicates otherwise*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio.

Arpeggios and dominant sevenths are required in root position only.

For transposing instruments, the naming of scales applies to the notation, not the concert pitch; for example, D major for trumpet in B \flat will sound in C, not D.


Books of the scale requirements are published for all brass instruments by ABRSM.

Below is the pattern for the whole-tone scale, set for all instruments at Grade 8:




* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve

The following scale and arpeggio speeds are given as a general guide:

Scales†, Dominant & Diminished 7ths (pattern = )

Grade / Speed	1	2	3	4	5	6	7	8
Horn	♩ = 50	♩ = 56	♩ = 66	♩ = 72	♩ = 80	♩ = 96	♩ = 108	♩ = 120
Trombone	♩ = 44	♩ = 48	♩ = 56	♩ = 63	♩ = 72	♩ = 96	♩ = 108	♩ = 120
All other brass	♩ = 50	♩ = 56	♩ = 66	♩ = 72	♩ = 80	♩ = 104	♩ = 116	♩ = 132

Arpeggios (pattern = )

Grade / Speed	1	2	3	4	5	6	7	8
Horn	♩ = 72	♩ = 80	♩ = 92	♩ = 100	♩ = 112	♩ = 56	♩ = 66	♩ = 76
Trombone	♩ = 66	♩ = 72	♩ = 84	♩ = 92	♩ = 104	♩ = 46	♩ = 56	♩ = 60
All other brass	♩ = 72	♩ = 80	♩ = 92	♩ = 100	♩ = 112	♩ = 56	♩ = 66	♩ = 76

† including chromatic & whole-tone

Sight-reading (and transposition)

Sight-reading: At all grades, candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. Examiners will ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers. For practice purposes, books of specimen sight-reading tests are published for all brass instruments by ABRSM.

Transposition (Horn and Trumpet only): At Grades 6–8, Horn and Trumpet candidates will be asked to transpose a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

Aural tests

The requirements are the same for all instruments. Full details of the Aural tests are given on pp. 90–95.

(continued overleaf)

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's or accompanist's copy will suffice). Examiners may also decide to stop the performance of a piece when they have heard enough to form a judgment. They will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Tuning: In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. Examiners are unable to help with tuning.

Music stands: All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied pieces to be performed consecutively.

Assessment

The tables on pp. 102–103 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 102–103 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

TROMBONE

from 2017

This syllabus for Trombone is valid for 2017–2020. Details of any planned changes to the Trombone requirements from 2021 will be posted in advance at www.abrsm.org/trombone.

In Grades 1–3, this syllabus may be offered on an alto trombone (provided the piano accompaniments are suitably transposed) or on an adapted instrument (of reduced size and/or weight, excluding instruments sounding an octave higher).

The repertoire lists indicate the clefs in which the pieces are published (♩ and/or ♪). If necessary, candidates may use manuscript transpositions into treble or bass clef.

Examiners will ask candidates whether they are bass- or treble-clef readers.

Trombone GRADE 1

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

LIST A

- 1 **Anon.** Agincourt Song. *Time Pieces for Trombone, Vol. 1, arr. Harris and Miller (ABRSM: ♩/♪ edition)*
- 2 **Anon.** Going Up Camborne Hill. *Cornish Pastiche, arr. Tanner (Spartan Press SP1215 or SP1213: ♩ trombone/ tuba edition or B♭ ♪ brass edition)*
- 3 **Arbeau** Bouffons. No. 6 from } *Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium,*
4 **Mozart** Rondo alla Turca (observing repeat). No. 8 from } *arr. Adam and Hannickel (Curmow Music: ♩/♪ edition; piano accomp. published separately)*
- 5 **Tom Davoren** Romanza } *Shining Brass, Book 1 (ABRSM: ♩/♪ brass edition; B♭ piano accomp. published separately)*
- 6 **Philip Sparke** A Knight's Tale } *separately*
- 7 **Humperdinck** Evening Prayer (from *Hansel and Gretel*) } *Winner Scores All, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; B♭ piano accomp. published separately)*
- 8 **Susato** La Morisque } *separately*
- 9 **Trad. Russian** Song of the Volga Boatmen. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♩/♪ edition)*

LIST B

- 1 **Gordon Carr** Henry the Hippo (omitting trills) or Bernie the Bison: No. 5 or No. 13 from *All God's Creatures for Trombone/Baritone (Emerson E529: ♩/♪ edition)*
- 2 **Tom Davoren** Waltz for E. } *Shining Brass, Book 1 (ABRSM: ♩/♪ brass edition; B♭ piano accomp. published separately)*
- 3 **David A. Stowell** Strollin' } *separately*
- 4 **Peter Graham** Moscow or Paris: No. 1 or No. 2 from *Cityscapes for B♭ Instrument (Gramercy Music: ♩/♪ edition)*
- 5 **Andrew Lloyd Webber** Joseph's Dreams (from *Joseph and the Amazing Technicolor Dreamcoat*) } *Winner Scores All, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; B♭ piano accomp. published separately)*
- 6 **Hans Zimmer and Trevor Morris** I've Got My Eye On You (from *Pirates of the Caribbean*) } *separately*
- 7 **Philip Sparke** Nice to See You Again. No. 1 from *Skilful Solos for Trombone, arr. Sparke (Anglo Music AMP 193-400: ♩/♪ edition)*
- 8 **Edward Watson** Trolls: No. 1 from *Nordic Sketchbook for Trombone (Warwick Music: ♩ edition)*
- 9 **Pam Wedgwood** Wrap It Up: from *Really Easy Jazzin' About for Trombone (Faber: ♩/♪ edition)*

LIST C

- 1 **Derek Bourgeois** Andante: No. 1 from *Splinters of Bone, Op. 130 (Brass Wind: ♩ or ♪ editions)*
- 2 **Allan Herbie Jones** Round: No. 4 from *10 Easy Studies for Trombone (Forton Music FM430 or FM431: ♩ or ♪ editions)*
- 3 **Jock McKenzie** Pop: No. 1 from *Dance to the Beat of the World (Con Moto: ♩ or ♪ brass editions)*
- 4 **Peter Meechan** One, Two, Three! } *Shining Brass, Book 1 (ABRSM: ♩/♪ brass edition)*
- 5 **Philip Sparke** Puppet's Dance } *separately*
- 6 **Philip Sparke** Marching Home: No. 7 from *Skilful Studies for Trombone (Anglo Music AMP 100-401: ♩/♪ edition)*
- 7 **Adrian Taylor** A Short March for Short Arms or The Long and the Short of It: No. 1 or No. 2 from *Simple Studies on Trombone Technique (Warwick Music: ♩ or ♪ 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: B♭ major; C minor (one octave)

Treble clef: C major; D minor (one octave)

Scales: in the above keys (minor 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 for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

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 B♭ $\frac{6}{8}$ brass edition)
- 2 **J. S. Bach** Minuet. No. 13 from } *Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium*, arr. Adam
- 3 **Bizet** Farandole. No. 25 from } and Hannickel (*Curnow Music*: ♯/ $\frac{6}{8}$ edition; piano accomp. published separately)
- 4 **T. Morley** Now is the month of maying } *Time Pieces for Trombone, Vol. 1*, arr. Harris and Miller (ABRSM: ♯/ $\frac{6}{8}$)
- 5 **Purcell** Fairest Isle (from *King Arthur*) } edition)
- 6 **Mozart** Andante grazioso (from Piano Sonata No. 12 in A). *The Magic Trombone*, arr. Hare (Boosey & Hawkes: ♯/ $\frac{6}{8}$ edition)
- 7 **David A. Stowell** A Walk in the Rain. *Shining Brass, Book 1* (ABRSM: ♯/ $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately)
- 8 **Tchaikovsky** Dance of the Mirlitons } *Winner Scores All*, arr. Lawrance (Brass Wind: ♯ trombone edition or
- (from *The Nutcracker*) } $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately)
- 9 **Trad. Welsh** Men of Harlech

LIST B

- 1 **Anon. Spiritual** Go Down Moses } *Time Pieces for Trombone, Vol. 1*, arr. Harris and Miller (ABRSM: ♯/ $\frac{6}{8}$)
- 2 **Bartók** Play (from *For Children*, Vol. 1) } edition)
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1* (ABRSM: ♯/ $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately)
- 4 **Philip Sparke** Tennessee Rag } published separately)
- 5 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*) } *Winner Scores All*, arr. Lawrance (Brass Wind:
- 6 **Andrew Lloyd Webber** Love Changes Everything } ♯ trombone edition or $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately)
- (from *Aspects of Love*) }
- 7 **Peter Graham** Kyoto: No. 4 from *Cityscapes for B♭ Instrument* (Gramercy Music: ♯/ $\frac{6}{8}$ edition)
- 8 **Edward Watson** A Little Carol: No. 5 from *Nordic Sketchbook for Trombone* (Warwick Music: ♯ edition)
- 9 **Pam Wedgwood** Easy Tiger or The Joker (*observing repeats*): from *Really Easy Jazzin' About for Trombone* (Faber: ♯/ $\frac{6}{8}$ edition)

LIST C

- 1 **Derek Bourgeois** Moderato: No. 8 from *Splinters of Bone*, Op. 130 (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 2 **Dave Gale** Swinging Janos or The Ending's Well: P. 2 from *JazzFX for Trombone* (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 3 **Allan Herbie Jones** March: No. 7 from *10 Easy Studies for Trombone* (Forton Music FM430 or FM431: ♯ or $\frac{6}{8}$ editions)
- 4 **Jock McKenzie** Calypso or Merengue: No. 11 or No. 15 from *Dance to the Beat of the World (Con Moto)*: ♯ or $\frac{6}{8}$ 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: ♯/ $\frac{6}{8}$ edition)
- 6 **David A. Stowell** High Street. *Shining Brass, Book 1* (ABRSM: ♯/ $\frac{6}{8}$ 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: ♯ or $\frac{6}{8}$ 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: Bb, 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.

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

LIST A

- 1 **Anon.** Cold Blows the Wind Today Sweetheart or I Love My Love. *Cornish Pastiche*, arr. Tanner (*Spartan Press SPI215* or *SPI213*: ♯ trombone/tuba edition or B♭ $\frac{6}{8}$ brass edition)
- 2 **Beethoven** Für Elise. No. 32 from } *Tons of Tunes from the Classics for Bassoon/Trombone/Euphonium*, arr. Adam and
- 3 **Mouret** Rondeau. No. 27 from } *Hannichel (Curnow Music: ♯/ $\frac{6}{8}$ edition; piano accomp. published separately)*
- 4 **Tom Davoren** Rondo Olympia. *Shining Brass, Book 1 (ABRSM: ♯/ $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately)*
- 5 **Haydn** Rondino. *Slide Show for Trombone*, arr. Mowat (*Brass Wind: ♯ or $\frac{6}{8}$ editions*)
- 6 **Humphries** Sarabande (from *Six Solos for a Violin and Base*) } *Time Pieces for Trombone, Vol. 1*, arr. Harris and Miller
- 7 **MacDowell** To a Wild Rose (from *Woodland Sketches*) } (*ABRSM: ♯/ $\frac{6}{8}$ edition*)
- 8 **Tchaikovsky** Reverie. *Winner Scores All*, arr. Lawrance (*Brass Wind: ♯ trombone edition or $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately*)
- 9 **Vivaldi** Largo (from *Winter*). No. 12 from *Skilful Solos for Trombone*, arr. Sparke (*Anglo Music AMP 193-400: ♯/ $\frac{6}{8}$ edition*)

LIST B

- 1 **Mike Batt** Bright Eyes. *A Little Light Music for Trombone*, arr. Iveson (*Brass Wind: ♯ or $\frac{6}{8}$ editions*)
- 2 **Cy Coben** Piano Roll Blues
- 3 **Andrew Lloyd Webber** Close Every Door to Me (from *Joseph and the Amazing Technicolor Dreamcoat*) } *Winner Scores All*, arr. Lawrance (*Brass Wind: ♯ trombone edition or $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately*)
- 4 **John Frith** Broken Dreams } *Shining Brass, Book 1 (ABRSM: ♯/ $\frac{6}{8}$ 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: ♯/ $\frac{6}{8}$ edition)*
- 7 **Christopher Mowat** The Parson's Nose. *Slide Show for Trombone*, arr. Mowat (*Brass Wind: ♯ or $\frac{6}{8}$ editions*)
- 8 **Philip Sparke** Could You Repeat That? No. 9 from *Skilful Solos for Trombone*, arr. Sparke (*Anglo Music AMP 193-400: ♯/ $\frac{6}{8}$ edition*)
- 9 **Edward Watson** Springtime in Feunen: No. 3 from *Nordic Sketchbook for Trombone (Warwick Music: ♯ edition)*

LIST C

- 1 **Derek Bourgeois** Moderato con moto: No. 13 from *Splinters of Bone*, Op. 130 (*Brass Wind: ♯ or $\frac{6}{8}$ editions*)
- 2 **Dave Gale** Rico Town or Spy P.I: P. 4 from *JazzFX for Trombone (Brass Wind: ♯ or $\frac{6}{8}$ editions)*
- 3 **Jock McKenzie** Funk: No. 29 from *Dance to the Beat of the World (Con Moto: ♯ or $\frac{6}{8}$ brass editions)*
- 4 **Peter Meechan** Summer Sound. *Shining Brass, Book 1 (ABRSM: ♯/ $\frac{6}{8}$ brass edition)*
- 5 **Mark Nightingale** The Software Stroll or J-Peg Cake-Walk: No. 3 or No. 6 from *Jazz@Etudes for Trombone (Warwick Music: ♯ or $\frac{6}{8}$ editions)*
- 6 **Philip Sparke** Rondino: No. 22 from *Skilful Studies for Trombone (Anglo Music AMP 100-401: ♯/ $\frac{6}{8}$ edition)*
- 7 **Adrian Taylor** The Boxing Match or A Longer March for Longer Arms: No. 18 or No. 20 from *Simple Studies on Trombone Technique (Warwick Music: ♯ or $\frac{6}{8}$ editions)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

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

Bass clef: D, E \flat majors; D minor (one octave)

A \flat major; G minor (a twelfth)

Treble clef: E, F majors; E minor (one octave)

B \flat major; A minor (a twelfth)

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

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

Treble clef: starting on D (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.

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

LIST A

- 1 **Anon.** Sweet Nightingale or Tom Bawcock's Eve. *Cornish Pastiche*, arr. Tanner (Spartan Press SP1215 or SP1213: ♯ trombone/tuba edition or B♭ $\frac{6}{8}$ brass edition)
- 2 **Boismortier** Rigaudon (from Op. 40). *Time Pieces for Trombone, Vol. 2*, arr. Harris and Miller (ABRSM: ♯/ $\frac{6}{8}$ edition)
- 3 **M.-A. Charpentier** Prelude to Te Deum (observing lower line in ossia). *Savoir Faire for Trombone/Euphonium*, arr. Mowat (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 4 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2* (ABRSM: ♯/ $\frac{6}{8}$ brass edition; B♭ piano accomp. published
- 5 **John Frith** Jiggedy Jig } separately)
- 6 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners*, arr. Lawrance (Brass Wind: ♯ trombone edition or $\frac{6}{8}$ brass edition; B♭ piano accomp. published separately)
- 7 **Molloy** Love's Old Sweet Song. *The Victorian Trombone*, arr. Wills (Faber: ♯/ $\frac{6}{8}$ edition)
- 8 **Mozart** Adagio. No. 15 from *Skilful Solos for Trombone*, arr. Sparke (Anglo Music AMP 193-400: ♯/ $\frac{6}{8}$ edition)
- 9 **Warlock** Basse Dance (from *Capriol Suite*). *Slide Show for Trombone*, arr. Mowat (Brass Wind: ♯ or $\frac{6}{8}$ editions)

LIST B

- 1 **Barber** Sure on this Shining Night. *Across the Pond 02 for Trombone*, arr. McMillen (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 2 **Alberto Dominguez** Frenesi } *Great Winners*, arr. Lawrance (Brass Wind: ♯ trombone edition or $\frac{6}{8}$ brass edition;
- 3 **Ron Goodwin** 633 Squadron } B♭ piano accomp. published separately)
- 4 **Paul Harris** Rag and Bone Rag. *Time Pieces for Trombone, Vol. 2*, arr. Harris and Miller (ABRSM: ♯/ $\frac{6}{8}$ edition)
- 5 **Peter Meechan** Way Down South } *Shining Brass, Book 2* (ABRSM: ♯/ $\frac{6}{8}$ brass edition; B♭ piano accomp. published
- 6 **David A. Stowell** Open Plains } separately)
- 7 **Stephen Sondheim** Send in the Clowns. *A Little Light Music for Trombone*, arr. Iveson (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 8 **Philip Sparke** At the Circus or Thinking of You. No. 14 or No. 17 from *Skilful Solos for Trombone*, arr. Sparke (Anglo Music AMP 193-400: ♯/ $\frac{6}{8}$ edition)
- 9 **John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's/Philosopher's Stone*). *Ultimate Movie Instrumental Solos for Trombone*, arr. Galliford, Neuburg and Edmondson (Alfred 40123: ♯ edition; piano accomp. printable from companion CD)

LIST C

- 1 **Derek Bourgeois** Allegro vivace: No. 10 from *Splinters of Bone*, Op. 130 (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 2 **Dave Gale** Aye Carumba! or Prairie Contrary: P. 5 or P. 6 from *JazzFX for Trombone* (Brass Wind: ♯ or $\frac{6}{8}$ editions)
- 3 **Jock McKenzie** Tarantella: from *Music Makes the World Go Around* (Con Moto: ♯ or $\frac{6}{8}$ editions)
- 4 **Peter Meechan** Reflections. *Shining Brass, Book 2* (ABRSM: ♯/ $\frac{6}{8}$ brass edition)
- 5 **Mark Nightingale** Shutdown Samba: No. 17 from *Jazz@Etudes for Trombone* (Warwick Music: ♯ or $\frac{6}{8}$ editions)
- 6 **Bob Quick** Harvest Home: from *Reel Technique for Trombone* (Warwick Music: ♯ edition)
- 7 **Philip Sparke** Ursa Major: No. 37 from *Skilful Studies for Trombone* (Anglo Music AMP 100-401: ♯/ $\frac{6}{8}$ edition)

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

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

Bass clef: D \flat major (one octave); E minor (starting an octave above lowest tonic) (one octave)

A \flat , B \flat majors; G minor (a twelfth)

Treble clef: E \flat major (one octave); F \sharp minor (starting an octave above lowest tonic) (one octave)

B \flat , C majors; A minor (a twelfth)

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

Chromatic Scale: *Bass clef:* starting on E \flat (one octave)

Treble clef: starting on F (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 or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

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

LIST A

- 1 **J. S. Bach** Quia fecit mihi magna (from *Magnificat*, BWV 243) (omitting trill). *Trombone Essentials*, arr. Yeo (G. Schirmer GS83390: ♯ edition)
- 2 **John Frith** Canzona } *Shining Brass, Book 2* (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)
- 3 **David A. Stowell** Jam Bouree } separately)
- 4 **Gounod** Marche funèbre d'une marionnette. *Savoir Faire for Trombone/Euphonium*, arr. Mowat (Brass Wind: ♯ or ♭ editions)
- 5 **Handel** The Conquering Hero (from *Judas Maccabaeus*). *Get a Handel on It for Trombone*, arr. Mowat (Brass Wind: ♯ or ♭ editions)
- 6 **Mozart** Agnus Dei (from *Litaniae Lauretanae*, K.109). *Time Pieces for Trombone, Vol. 2*, arr. Harris and Miller (ABRSM: ♯/♭ edition)
- 7 **Purcell** Rondo (from *Abdelazar*) (observing repeats). *Slide Show for Trombone*, arr. Mowat (Brass Wind: ♯ or ♭ editions)
- 8 **Purcell** When I am Laid in Earth (from *Dido and Aeneas*). *The Baroque Trombone*, arr. Wills (Faber: ♯ edition)
- 9 **Sullivan** Ratanplan! (from *Cox and Box*). *The Victorian Trombone*, arr. Wills (Faber: ♯/♭ edition)

LIST B

- 1 **Tom Davoren** Lindy Hop! } *Shining Brass, Book 2* (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)
- 2 **Peter Meechan** Final Thought } separately)
- 3 **Francel** Tempo di marcia (from *Malá suita*). *Time Pieces for Trombone, Vol. 2*, arr. Harris and Miller (ABRSM: ♯/♭ edition)
- 4 **Gershwin** Let's Call the Whole Thing Off. *Slide Show for Trombone*, arr. Mowat (Brass Wind: ♯ or ♭ editions)
- 5 **Percy Mayfield** Hit the Road Jack. *Across the Pond 02 for Trombone*, arr. McMillen (Brass Wind: ♯ or ♭ editions)
- 6 **Jean-François Michel** Galop: from *Preludio, Siciliana & Galop* (Editions BIM TB90: ♯ edition)
- 7 **Warren and Gordon** Chattanooga Choo Choo. *The Sunny Side of the Street for Trombone*, arr. Iveson (Brass Wind: ♯ or ♭ editions)
- 8 **John Williams** Raiders March (from *Raiders of the Lost Ark*). *Great Winners*, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately) or *Ultimate Movie Instrumental Solos for Trombone*, arr. Galliford, Neuburg and Edmondson (Alfred 40123: ♯ edition; piano accomp. printable from companion CD)
- 9 **John Williams** The Imperial March (Darth Vader's Theme) (from *Star Wars*). *Ultimate Movie Instrumental Solos for Trombone*, arr. Galliford, Neuburg and Edmondson (Alfred 40123: ♯ edition; piano accomp. printable from companion CD)

LIST C

- 1 **Derek Bourgeois** Allegro maestoso: No. 1 from *Hear Today and Bone Tomorrow* (Brass Wind: ♯ or ♭ editions)
- 2 **Jock McKenzie** Takai or Ragtime: from *Music Makes the World Go Around* (Con Moto: ♯ or ♭ editions)
- 3 **Peter Meechan** Air } *Shining Brass, Book 2* (ABRSM: ♯/♭ brass edition)
- 4 **David A. Stowell** Flennon Study (either version) }
- 5 **Mark Nightingale** Junk Email Blues: No. 18 from *Jazz@Etudes for Trombone* (Warwick Music: ♯ or ♭ editions)
- 6 **Bob Quick** The Foxhunter: from *Reel Technique for Trombone* (Warwick Music: ♯ edition)
- 7 **Adrian Taylor** Articulation (Intermediate) or The Glissando (Advanced): No. 7, P. 27 or No. 10, P. 30 from *Melodic Studies on Trombone Technique* (Warwick Music: ♯ or ♭ editions)

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: A major; C minor (a twelfth)

F, F#, G majors; F, G minors (two octaves)

Treble clef: B major; D minor (a twelfth)

G, Ab, A majors; G, A minors (two octaves)

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

Chromatic Scale: *Bass clef:* starting on F (two octaves)

Treble clef: starting on G (two octaves)

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

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

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

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

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.

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 Sevenths: *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 Sevenths: *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.

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: 9th 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: 9th/6th edition or IMC 2008: 9th edition*)
- 3 **Guilmant** Morceau symphonique (Concert Piece), Op. 88 (*starting at Allegro moderato, b. 39*) (*Editions Marc Reift EMR 2006 or Brass Wind: 9th/6th edition*). Also available as No. 15 from *Solos for the Trombone Player*, arr. Smith (G. Schirmer GS33009: 9th edition)
- 4 **Handel** Adagio and Allegro (from Flute Sonata, HWV 363b). *Get a Handel on It for Trombone*, arr. Mowat (*Brass Wind: 9th or 6th editions*)
- 5 **Holst** Concertante (*starting at Allegro gioioso ma maestoso*) (*Warwick Music: 8th or 6th editions; piano accomp. arr. Roberts*)
- 6 **A. Jørgensen** Romance, Op. 21 (*Hansen WH29516: 9th edition*)
- 7 **B. Marcello** Sonata No. 5 (in Bb) (*complete*), arr. Mortimer (*Editions Marc Reift EMR 2046L: 9th/6th edition*)
- 8 **E. Reiche** Rondo: 3rd movt from Trombone Concerto No. 2 in A (*observing repeats*) (*IMC 2638: 9th edition*). Also available as No. 12 from *Solos for the Trombone Player*, arr. Smith (G. Schirmer GS33009: 9th edition)
- 9 **S. Rousseau** Pièce Concertante (*observing cadenza*) (*Obrasso Verlag: 9th/6th edition*)
- 10 **Weber** Romance (*Brass Wind: 9th/6th edition or Editions Marc Reift EMR 236: 9th edition*)

LIST B

- 1 **Castérède** Allegro vivo: 1st movt from Sonatine for Trombone (*Leduc AL21930: 9th edition*)
- 2 **Brian Chapple** Allegro giocoso: 1st movt from *A Bit of a Blow for Trombone* (*Bosworth BOE100793: 9th/6th edition*)
- 3 **Tony Cliff** Pastels *and any one other* movt: from *Four Sketches for Trombone* (*Studio Music: 9th/6th edition*)
- 4 **Larsson** Preludium (Allegro pomposo): 1st movt from Concertino for Trombone, Op. 45 No. 7 (*Gehrmans Musikförlag CG5139U: 9th 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: 9th edition*)
- 6 **Florentin Morel** Pièce in F minor (*Billaudot CC2460: 9th edition*)
- 7 **Anthony Plog** Divergent Roads (*Editions BIM TB88: 9th edition*)
- 8 **Pryor** Thoughts of Love (*ending before Coda, at b. 189*) (*Carl Fischer: 9th edition*). Also available in *Arthur Pryor Solos for Trombone* (*Carl Fischer: 9th edition*)
- 9 **Jiggs Whigham** Steve and Fast Swing: 4th and 5th movts from Suite for Trombone (*Schott ED 21132: 9th edition*)
- 10 **Rob Wiffin** Shout! (*last 3 notes 8th*) (*Studio Music: 9th/6th edition*)

LIST C

- 1 **J. S. Bach** Allemande or Courante from Suite No. 4. P. 17 or P. 18 from *J. S. Bach Suites for Cello*, arr. Lafosse for Trombone (*Leduc AL20326: 9th edition*)
- 2 **Belcke** Allegro con spirito. No. 35 from *Posaunen-Etüden 1* (*DVJM 31075: 9th edition*)
- 3 **Bordogni, trans. Rochut** Allegro or Allegro moderato. No. 44 or No. 55 from *Melodious Etudes for Trombone, Book 1* (*Carl Fischer: 9th edition*)
- 4 **Derek Bourgeois** Moderato con moto: No. 8 from *Hear Today and Bone Tomorrow* (*Brass Wind: 9th or 6th editions*)
- 5 **Douglas Court** Reflections. No. 8 from *Melodic Studies for Trombone* (*De Haske: 9th edition*)
- 6 **Englund** Panorama (*Fennica Gehrman: 9th edition*)
- 7 **Philip Sparke** Georgia's Gigue or Threes, Fives and Sevens: No. 18 or No. 26 from *Super Studies for Trombone* (*Anglo Music AMP 116-401: 9th/6th edition*)
- 8 **Adrian Taylor** The Complete Technique: No. 20 from *Melodic Studies on Trombone Technique* (*Warwick Music: 9th or 6th 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, 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)

Whole-Tone Scales: *Bass clef:* starting on A and B \flat (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 \flat , B, C, D \flat , D and E \flat (two octaves)

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

Diminished Sevenths: *Bass clef:* starting on G, A \flat and A (two octaves)

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

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

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 103.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

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).

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).

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(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 *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (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.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(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 *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (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.

Aural Tests GRADE 6

- 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.

- 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.

- 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.