

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 Gehрман: 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 Seventh: *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 Seventh: *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.

- 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.