

# BRASS SYLLABUS REQUIREMENTS

## Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

## Tuning-up

Candidates must tune their instruments themselves at all grades. However, the teacher or accompanist may advise on tuning at Grades 1–5, if needed.

## Music stands

All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer.

## Accompaniment

A live piano accompaniment is required for all pieces in List A and List B (except those which are published as unaccompanied works). Candidates must provide their own accompanist, who may remain in the exam room only while engaged in accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so. All List C pieces are to be performed unaccompanied.

## Tuttis

Accompanists should make cuts to extensive orchestral tuttis in concerto (or similar) movements.

## Cadenzas

Cadenzas should not be played unless specified in the syllabus.

## Bass/treble clef

For the purposes of administering the scale and sight-reading requirements, examiners will ask trombone, baritone, euphonium and tuba candidates whether they are bass- or treble-clef readers.

## 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. When asking for requirements, examiners will specify only:

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

All scales and arpeggios should:

- be played from memory
- begin from the lowest possible tonic/starting note unless otherwise specified in the syllabus\*
- ascend and descend according to the specified range

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

- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

Recommended minimum speeds are given online at [www.abrsm.org/scalespeeds](http://www.abrsm.org/scalespeeds) and in *These Music Exams* (available online or free of charge from music retailers). They are also to be found in the books of scale requirements published for all brass subjects by ABRSM.

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. Arpeggios, dominant and diminished sevenths are required in root position only.

### Sight-reading

The sight-reading tests are without accompaniment. Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The same procedure applies to the transposition tests for Grades 6–8 horn and trumpet candidates. Books of specimen sight-reading tests are published for all brass subjects by ABRSM.

### Performance and assessment

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including intonation, quality of tone, suitable choice of tempo, and expression and phrasing. Further details of assessment criteria are given in *These Music Exams*.

### Marking scheme

Schedule of maximum marks for all grades:

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

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

# TROMBONE *(Subject Code: 32)*

This syllabus is valid for 2010–2016. The next revision of the set pieces will come into force in 2017.

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*
- 2 **J. S. Bach** Wer hat dich so geschlagen (from *St Matthew Passion*) } *and Miller (ABRSM: ♩/♪ edition)*
- 3 **Anon. French** Fais dodo (Goodnight, sleep tight!). *Bravo! Trombone, arr. Barratt (Boosey & Hawkes: ♩/♪ edition)*
- 4 **Diabelli** The Joker } *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♩/♪ edition)*
- 5 **Trad. Russian** Song of the Volga Boatmen } *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♩/♪ edition)*
- 6 **Bill Geldard** Gavotte: No. 1 from *Beginners Please! – Trombone (Winwood Music 0088: ♩/♪ edition)*
- 7 **Humperdinck** Evening Prayer (from *Hansel and Gretel*) } *Winner Scores All, arr. Lawrance (Brass Wind: ♩/♪ trombone edition or ♪ brass edition; piano accomp. published separately)*
- 8 **Susato** La Morisque } *published separately*
- 9 **Tallis** Canon. No. 8 from *The Really Easy Trombone Book, arr. Gout (Faber: ♩/♪ edition)*

### LIST B

- 1 **Django Bates** Straight Forward } *Keynotes Album for Trombone (Brass Wind: ♩ or ♪ editions)*
- 2 **Robert Ramskill** Sand Dance } *Keynotes Album for Trombone (Brass Wind: ♩ or ♪ editions)*
- 3 **Mike Batt** Bright Eyes } *Easy Winners, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; piano accomp. published separately)*
- 4 **Bernstein** One Hand, One Heart } *Easy Winners, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; piano accomp. published separately)*  
(from *West Side Story*)
- 5 **Bill Geldard** Tango: No. 10 from *Beginners Please! – Trombone (Winwood Music 0088: ♩/♪ edition)*
- 6 **Mark Nightingale** Monkey Business: No. 3 from *Creature Comforts for Trombone (Warwick Music: ♩ or ♪ editions)*
- 7 **Leslie Pearson** Intrada. No. 3 from *First Book of Trombone Solos, arr. Goodwin and Pearson (Faber: ♩/♪ edition)*
- 8 **Philip Sparke** Nice to See You Again. No. 1 from *Skilful Solos for Trombone, arr. Sparke (Anglo Music AMP 193-400: ♩/♪ edition)*
- 9 **Hans Zimmer & Trevor Morris** I've Got My Eye On You (from *Pirates of the Caribbean*). *Winner Scores All, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; piano accomp. published separately)*

### LIST C

- 1 **Derek Bourgeois** Andante: No. 1 from *Splinters of Bone, Op. 130 (Brass Wind: ♩ or ♪ editions)*
- 2 **Endresen** Moderato: No. 1 from *Supplementary Studies for Trombone (Rubank: ♩ edition)*
- 3 **Edward Gregson** Slow March: No. 4 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♩ brass edition)*
- 4 **Edward Gregson** Step by Step: No. 1 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♪ brass edition)*
- 5 **Mark Nightingale** A Small Step: No. 1 from *Easy Jazzy Tudes for Trombone (Warwick Music: ♩ or ♪ editions)*
- 6 **Philip Sparke** Marching Home: No. 7 from *Skilful Studies for Trombone (Anglo Music AMP 100-401: ♩/♪ edition)*
- 7 **Trad.** The Cuckoo. *Easy Winners, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 87

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## *Trombone GRADE 1*

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**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. 7.

## Trombone GRADE 2

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

### LIST A

- 1 **Anon. Albanian** The Twenty-five Plaits or Sweetly Little Sheep. *Five Albanian Folk Songs, arr. Simaku (Emerson E290: ♯/♭ edition)*
- 2 **W. F. Bach** Air. *Bravo! Trombone, arr. Barratt (Boosey & Hawkes: ♯/♭ edition)*
- 3 **T. Morley** Now is the month of maying } *Time Pieces for Trombone, Vol. 1, arr. Harris and Miller (ABRSM:*
- 4 **Trad.** The Blue Bells of Scotland } *♯/♭ edition)*
- 5 **Mozart** Andante grazioso (from Piano Sonata No. 12 in A). *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♯/♭ edition)*
- 6 **Harold Nash** Contentment or Joy: from *Four Easy Pieces* for Trombone (*Paterson PAT60002: ♯/♭ edition*)
- 7 **Pachelbel** Saraband. No. 6 from *First Book of Trombone Solos, arr. Goodwin and Pearson (Faber: ♯/♭ edition)*
- 8 **Tchaikovsky** Capriccio italien or Dance of the Mirlitons (from *The Nutcracker*). *Winner Scores All, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; piano accomp. published separately)*
- 9 **Verdi** Anvil Chorus (from *Il trovatore*). *Easy Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; piano accomp. published separately)*

### LIST B

- 1 **Anon. Spiritual** Go Down Moses } *Time Pieces for Trombone, Vol. 1, arr. Harris and Miller (ABRSM: ♯/♭ edition)*
- 2 **Paul Harris** Funny Bone }
- 3 **Bartók** Slovakian Folk Tune. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♯/♭ edition)*
- 4 **Bernstein** I feel pretty (from *West Side Story*) } *Easy Winners, arr. Lawrance (Brass Wind: ♯ trombone edition*  
*(observing repeats)* } *or ♭ brass edition; piano accomp. published separately)*
- 5 **Leslie Osborne and Simon May** Eastenders }
- 6 **Bill Geldard** Rumba: No. 9 from *Beginners Please! – Trombone (Winwood Music 0088: ♯/♭ edition)*
- 7 **Peter Lawrance** Burlesque: No. 1 from *Badinage* for Trombone/Euphonium (*Brass Wind: ♯ or ♭ editions*)
- 8 **Mark Nightingale** Ship of the Desert: No. 8 from *Creature Comforts* for Trombone (*Warwick Music: ♯ or ♭ editions*)
- 9 **Trad. Welsh** Men of Harlech. *Winner Scores All, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; piano accomp. published separately)*

### LIST C

- 1 **Derek Bourgeois** Moderato: No. 8 from *Splinters of Bone, Op. 130 (Brass Wind: ♯ or ♭ editions)*
- 2 **Endresen** Allegro moderato: No. 4 from *Supplementary Studies for Trombone (Rubank: ♯ edition)*
- 3 **Edward Gregson** A Bit Jazzy: No. 12 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♯ brass edition)*
- 4 **Edward Gregson** Pop Song: No. 13 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♭ brass edition)*
- 5 **Rob Hudson** Melancholy Melody: No. 9 from *30 Modern Studies for Trombone (Universal UE 21317: ♯ edition)*
- 6 **Mark Nightingale** Big Mama or The Nuthatch: No. 5 or No. 6 from *Easy Jazzy Tunes* for Trombone (*Warwick Music: ♯ or ♭ editions*)
- 7 **Philip Sparke** Simple Scherzo or The Big Apple: No. 9 or No. 11 from *Skilful Studies for Trombone (Anglo Music AMP 100-401: ♯/♭ edition)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 87

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

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

*Bass clef:* A $\flat$ , C majors; C, D minors (one octave)

*Treble clef:* B $\flat$ , 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. 7.

## Trombone GRADE 3

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

### LIST A

- 1 **Anon. Albanian** The Blossoming Rose. *Five Albanian Folk Songs*, arr. Simaku (Emerson E290:  $\text{♩}/\text{♩}$  edition)
- 2 **Fauré** Pavane. *Easy Winners*, arr. Lawrance (Brass Wind:  $\text{♩}/\text{♩}$  trombone edition or  $\text{♩}/\text{♩}$  brass edition; piano accomp. published separately)
- 3 **Hammer** Allegro moderato: No. 3 from *Three Trombone Themes* (Emerson E296:  $\text{♩}/\text{♩}$  edition)
- 4 **Haydn** Rondino. *Slide Show for Trombone*, arr. Mowat (Brass Wind:  $\text{♩}/\text{♩}$  or  $\text{♩}/\text{♩}$  editions)
- 5 **Heinichen** Adagio (from Sonata in D for bassoon). *Time Pieces for Trombone*, Vol. 2, arr. Harris and Miller (ABRSM:  $\text{♩}/\text{♩}$  edition)
- 6 **Humphries** Sarabande (from *Six Solos for a Violin and Base*). *Time Pieces for Trombone*, Vol. 1, arr. Harris and Miller (ABRSM:  $\text{♩}/\text{♩}$  edition)
- 7 **Harold Nash** March or Siciliano: from *Four Solo Pieces for Trombone* (Paterson PAT60004:  $\text{♩}/\text{♩}$  edition)
- 8 **Purcell** Air. No. 2 from *Festive Baroque for Trombone*, arr. van Beringen (De Haske Hal Leonard:  $\text{♩}/\text{♩}$  edition)
- 9 **Trad. Catalan** El desembre congelat and La Filoseta: 1st and 3rd movts from *Suite: Creme Catalan*. No. 18 from *First Book of Trombone Solos*, arr. Goodwin and Pearson (Faber:  $\text{♩}/\text{♩}$  edition)

### LIST B

- 1 **Alan Gout** Boogie for 'bone. No. 10 from *Going Solo – Trombone*, arr. Gout (Faber:  $\text{♩}/\text{♩}$  edition)
- 2 **Richard Kershaw** Lazing on the Beach: No. 5 from *Lazy 'Bones for Trombone* (Studio Music:  $\text{♩}/\text{♩}$  edition)
- 3 **Andrew Lloyd Webber** Memory (from *Cats*). No. 11 from *First Book of Trombone Solos*, arr. Goodwin and Pearson (Faber:  $\text{♩}/\text{♩}$  edition)
- 4 **Alan Menken** A Whole New World (from *Aladdin*). *Great Winners*, arr. Lawrance (Brass Wind:  $\text{♩}/\text{♩}$  trombone edition or  $\text{♩}/\text{♩}$  brass edition; piano accomp. published separately)
- 5 **Christopher Mowat** The Parson's Nose. *Slide Show for Trombone*, arr. Mowat (Brass Wind:  $\text{♩}/\text{♩}$  or  $\text{♩}/\text{♩}$  editions)
- 6 **Mark Nightingale** I Woke Up this Mornin'...: No. 6 from *Lucky Dip for Trombone* (Warwick Music:  $\text{♩}/\text{♩}$  edition)
- 7 **Monty Norman** James Bond Theme. *Easy Winners*, arr. Lawrance (Brass Wind:  $\text{♩}/\text{♩}$  trombone edition or  $\text{♩}/\text{♩}$  brass edition; piano accomp. published separately)
- 8 **Philip Sparke** Alladale Aria. No. 10 from *Skilful Solos for Trombone*, arr. Sparke (Anglo Music AMP 193-400:  $\text{♩}/\text{♩}$  edition)
- 9 **Sullivan** Take a pair of sparkling eyes (from *The Gondoliers*). *Time Pieces for Trombone*, Vol. 2, arr. Harris and Miller (ABRSM:  $\text{♩}/\text{♩}$  edition)

### LIST C

- 1 **Gerald Bordner** Andante or Allegro: No. 19 or No. 20 from *First Book of Practical Studies for Trombone* (Alfred-Belwin EL00933:  $\text{♩}/\text{♩}$  edition)
- 2 **Derek Bourgeois** Alla marcia: No. 6 from *Splinters of Bone*, Op. 130 (Brass Wind:  $\text{♩}/\text{♩}$  or  $\text{♩}/\text{♩}$  editions)
- 3 **Endresen** March time: No. 9 from *Supplementary Studies for Trombone* (Rubank:  $\text{♩}/\text{♩}$  edition)
- 4 **Rob Hudson** Lucky's Blues: No. 8 from *30 Modern Studies for Trombone* (Universal UE 21317:  $\text{♩}/\text{♩}$  edition)
- 5 **Mark Nightingale** Ernie's Blues or Cinnamon Tea: No. 10 or No. 12 from *Easy Jazzy 'Tudes for Trombone* (Warwick Music:  $\text{♩}/\text{♩}$  or  $\text{♩}/\text{♩}$  editions)
- 6 **Mark Nightingale** The Software Stroll or J-Peg Cake-Walk: No. 3 or No. 6 from *Jazz@Etudes for Trombone* (Warwick Music:  $\text{♩}/\text{♩}$  or  $\text{♩}/\text{♩}$  editions)
- 7 **Philip Sparke** Rondino: No. 22 from *Skilful Studies for Trombone* (Anglo Music AMP 100-401:  $\text{♩}/\text{♩}$  edition)

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 88

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**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. 7.



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

## LIST A

- 1 **Baklanova** Mazurka. *Album of Selected Compositions for Trombone and Piano, Vol. 2 (Bärenreiter Praha H 6781: 9<sup>th</sup> edition)*
- 2 **Boismortier** Rigaudon (from Op. 40). *Time Pieces for Trombone, Vol. 2, arr. Harris and Miller (ABRSM: 9<sup>th</sup>/♩ edition)*
- 3 **Galliard** Menuet alternat. (from Sonata No. 6 for Bassoon) (omitting DC), arr. Clark. *No. 3 from Solos for the Trombone Player, arr. Smith (G. Schirmer GS33009: 9<sup>th</sup> edition)*
- 4 **Gottschalk** Hail Columbia. *No. 1 from Second Book of Trombone Solos, arr. Goodwin and Pearson (Faber: 9<sup>th</sup>/♩ edition)*
- 5 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind: 9<sup>th</sup> trombone edition or ♩ brass edition; piano accomp. published separately)*
- 6 **J. A. Hasse** Bourrée. *No. 7 from } Festive Baroque for Trombone, arr. van Beringen (De Haske Hal Leonard:*
- 7 **Tartini** Sarabande. *No. 11 from } 9<sup>th</sup>/♩ edition)*
- 8 **Purcell** Farewell (from *Dido and Aeneas*). *The Green and Pleasant Trombone Book, arr. Mowat (Brass Wind: 9<sup>th</sup> or ♩ editions)*
- 9 **Warlock** Basse Dance (from *Capriol Suite*). *Slide Show for Trombone, arr. Mowat (Brass Wind: 9<sup>th</sup> or ♩ editions)*

## LIST B

- 1 **Richard Alder and Jerry Ross** Hernando's Hideaway. *Latino for Trombone/Euphonium, arr. Ramskill (Brass Wind: 9<sup>th</sup> or ♩ editions)*
- 2 **Alan Gout** Rough and Ready Rag. *No. 9 from Going Solo – Trombone, arr. Gout (Faber: 9<sup>th</sup>/♩ edition)*
- 3 **Paul Harris** Rag and Bone Rag } *Time Pieces for Trombone, Vol. 2, arr. Harris and Miller (ABRSM: 9<sup>th</sup>/♩ edition)*
- 4 **J. Strauss II** Spring Waltz }
- 5 **Richard Kershaw** Bone Idle or Siesta Time: No. 1 or No. 4 from *Lazy 'Bones for Trombone (Studio Music: 9<sup>th</sup>/♩ edition)*
- 6 **Peter Lawrance** Dance: No. 3 from *Badinage for Trombone/Euphonium (Brass Wind: 9<sup>th</sup> or ♩ editions)*
- 7 **Mark Nightingale** The Music Box: No. 5 from *Amusement Variations for Trombone (Warwick Music: 9<sup>th</sup> or ♩ editions)*
- 8 **Simon Proctor** Steel Stomp: from *Metal Bars for Trombone (Brass Wind: 9<sup>th</sup> or ♩ editions)*
- 9 **Philip Sparke** Waltz with Variations. *No. 13 from Skilful Solos for Trombone, arr. Sparke (Anglo Music AMP 193-400: 9<sup>th</sup>/♩ edition)*

## LIST C

- 1 **Gerald Bordner** Marcato or Andante: No. 32 or No. 34 from *First Book of Practical Studies for Trombone (Alfred-Belwin EL00933: 9<sup>th</sup> edition)*
- 2 **Derek Bourgeois** Allegro cantabile: No. 1 from *Bone of Contention, Op. 112 (Brass Wind: 9<sup>th</sup> or ♩ editions)*
- 3 **Derek Bourgeois** Allegro vivace: No. 10 from *Splinters of Bone, Op. 130 (Brass Wind: 9<sup>th</sup> or ♩ editions)*
- 4 **Endresen** Andante con moto: No. 11 from *Supplementary Studies for Trombone (Rubank: 9<sup>th</sup> edition)*
- 5 **Mark Nightingale** Shutdown Samba: No. 17 from *Jazz@Etudes for Trombone (Warwick Music: 9<sup>th</sup> or ♩ editions)*
- 6 **Philip Sparke** Ursa Major: No. 37 from *Skilful Studies for Trombone (Anglo Music AMP 100-401: 9<sup>th</sup>/♩ edition)*
- 7 **Malcolm Weale** Tempo di waltz: No. 11 from *Challenging Brass (Winwood Music 0249: 9<sup>th</sup> edition)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 88

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**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. 7.

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

## LIST A

- 1 **J. S. Bach** March (from *Anna Magdalena Bach Notebook*). *Bach for Trombone*, arr. Mowat (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 2 **J. S. Bach** Menuett. No. 6 from } *Festive Baroque for Trombone*, arr. van Beringen (De Haske Hal
- 3 **Telemann** Die Würde (Majesty). No. 1 from } Leonard: ♯/ $\frac{6}{8}$  edition)
- 4 **Bessonnet** Récitatif et Petit Allegro for Trombone (*Billaudot GB3251*: ♯ edition)
- 5 **Mendelssohn** If With All Your Hearts (from *Elijah*). *Slow Melody Book No. 1*, arr. Wright (G & M Brand:  $\frac{6}{8}$  edition) or *First Solos for the Trombone (or Baritone) Player*, trans. Smith (G. Schirmer GS3260: ♯ edition)
- 6 **Mozart** Agnus Dei (from *Litaniae Lauretanae*, K. 109). *Time Pieces for Trombone, Vol. 2*, arr. Harris and Miller (ABRSM: ♯/ $\frac{6}{8}$  edition)
- 7 **Mozart** Píseň (Song). *Album of Selected Compositions for Trombone and Piano, Vol. 2* (Bärenreiter Praha H 6781: ♯ edition)
- 8 **Purcell** Rondo (from *Abdelazar*) (observing repeats). *Slide Show for Trombone*, arr. Mowat (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 9 **Telemann** Triste (Andante): 1st movt from Sonata in F minor (TWV 41:f1). No. 12 from *Second Book of Trombone Solos*, arr. Goodwin and Pearson (Faber: ♯/ $\frac{6}{8}$  edition) or *Telemann Sonata in F minor*, arr. Mortimer (Editions Marc Reift EMR 288L: ♯/ $\frac{6}{8}$  edition)

## LIST B

- 1 **Francel** Tempo di marcia (from *Malá suita*). *Time Pieces for Trombone, Vol. 2*, arr. Harris and Miller (ABRSM: ♯/ $\frac{6}{8}$  edition)
- 2 **Gershwin** Let's Call the Whole Thing Off. *Slide Show for Trombone*, arr. Mowat (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 3 **Alan Gout** Blues for 'bone. No. 16 from *Going Solo – Trombone*, arr. Gout (Faber: ♯/ $\frac{6}{8}$  edition)
- 4 **Peter Lawrance** Badinage: No. 6 from *Badinage* for Trombone/Euphonium (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 5 **Mark Nightingale** The Rippling of the Waves or Samba Disa Winner: No. 11 or No. 14 from *Lucky Dip* for Trombone (*Warwick Music*: ♯/ $\frac{6}{8}$  edition)
- 6 **Simon Proctor** Radium Rock: from *Metal Bars* for Trombone (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 7 **Řídký** Marcia. *Album of Selected Compositions for Trombone and Piano, Vol. 2* (Bärenreiter Praha H 6781: ♯ edition)
- 8 **G. M. Rodríguez** La cumparsita. *Latino for Trombone/Euphonium*, arr. Ramskill (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 9 **Allen Vizzutti** The Orient: from *The Enchanted Trombone* (De Haske Hal Leonard: ♯ edition)

## LIST C

- 1 **Derek Bourgeois** Allegro moderato: No. 10 from *Bone of Contention*, Op. 112 (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 2 **Derek Bourgeois** Allegro vivo or Maestoso: No. 20 or No. 21 from *Splinters of Bone*, Op. 130 (Brass Wind: ♯ or  $\frac{6}{8}$  editions)
- 3 **Endresen** Allegretto: No. 46 from *Supplementary Studies for Trombone* (Rubank: ♯ edition)
- 4 **Rob Hudson** Scherzo: No. 20 from *30 Modern Studies for Trombone* (Universal UE 21317: ♯ edition)
- 5 **Mark Nightingale** Junk Email Blues: No. 18 from *Jazz@Etudes* for Trombone (*Warwick Music*: ♯ or  $\frac{6}{8}$  editions)
- 6 **Philip Sparke** Aria: No. 6 from *Super Studies for Trombone* (Anglo Music AMP 116-401: ♯/ $\frac{6}{8}$  edition)
- 7 **Malcolm Weale** Poco allegro: No. 24 from *Challenging Brass* (Winwood Music 0249: ♯ edition)

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 89

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**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. 7.

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**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*
- 2 **Rachmaninov** Vocalise (Op. 34 No. 14). No. 13 from } (*G. Schirmer GS33009: ♯ edition*)
- 3 **J. S. Bach** Sarabande (from French Suite No. 1) (*observing repeats*). *Bach for Trombone, arr. Mowat (Brass Wind: ♯ or  $\frac{3}{4}$  editions)*
- 4 **Caldara** Grave and Presto: 3rd and 4th movts from Sonata in D, arr. Bucher and Schnorr (*Editions Marc Reift EMR 321: ♯/ $\frac{3}{4}$  edition*)
- 5 **Emperor Joseph I** Alme ingrate (Ungrateful Souls) (*ending at b. 33*) (*Virgo: ♯ edition*)
- 6 **J. B. Loeillet** Allegro non presto: 3rd movt from Sonata (in A $\flat$ ), arr. Sturzenegger (*Editions Marc Reift EMR 307L: ♯/ $\frac{3}{4}$  edition*)
- 7 **Pergolesi** Aria (from *La serva padrona*). No. 7 from *Second Book of Trombone Solos, arr. Goodwin and Pearson (Faber: ♯/ $\frac{3}{4}$  edition)*
- 8 **Telemann** Die Tapferkeit (Courage). No. 3 from *Festive Baroque for Trombone, arr. van Beringen (De Haske Hal Leonard: ♯/ $\frac{3}{4}$  edition)*
- 9 **Trad. English, arr. Grainger** Lost Lady Found. *The Green and Pleasant Trombone Book, arr. Mowat (Brass Wind: ♯ or  $\frac{3}{4}$  editions)*

## LIST B

- 1 **István Bogár** Allegro moderato: 1st movt from Sonatina for Trombone (*Editio Musica Budapest Z.13422: ♯ edition*)
- 2 **J. A. Greenwood** The Acrobat (*Wright & Round: ♯/ $\frac{3}{4}$  edition*)
- 3 **H. Mancini** Moon River. *Let's Face the Music for Trombone/Euphonium, arr. Iveson (Brass Wind: ♯ or  $\frac{3}{4}$  editions)*
- 4 **Christopher Mowat** Bone Idyll. *Slide Show for Trombone, arr. Mowat (Brass Wind: ♯ or  $\frac{3}{4}$  editions)*
- 5 **Jim Parker** Fantango or Bone Shaker. *Jazzed Up Too for Trombone, arr. Parker (Brass Wind: ♯ or  $\frac{3}{4}$  editions)*
- 6 **Ravel** Song of the Comptois Clock (from *L'enfant et les sortilèges*). No. 14 from *Second Book of Trombone Solos, arr. Goodwin and Pearson (Faber: ♯/ $\frac{3}{4}$  edition)*
- 7 **A. Ridout** Lento: 1st movt from Concertino for Trombone (*Emerson E140a: ♯ edition*)
- 8 **Philip Sparke** Rhode Island Rag. No. 20 from *Skilful Solos for Trombone, arr. Sparke (Anglo Music AMP 193-400: ♯/ $\frac{3}{4}$  edition)*
- 9 **Allen Vizzutti** The Enchanted Trombone: from *The Enchanted Trombone (De Haske Hal Leonard: ♯ edition)*

## LIST C

- 1 **Bordogni, trans. Rochut** Allegro or Allegro: No. 5 or No. 16 from *Melodious Etudes for Trombone, Book 1 (Carl Fischer: ♯ edition)*
- 2 **Derek Bourgeois** Allegretto grazioso: No. 13 from *Bone of Contention, Op. 112 (Brass Wind: ♯ or  $\frac{3}{4}$  editions)*
- 3 **Christopher Mowat** Jauntily: No. 20 from *Unlocking the Tenor Clef (Brass Wind: ♯/ $\frac{3}{4}$  edition)*
- 4 **Mark Nightingale** Broadband Bossa: No. 19 from *Jazz@Etudes for Trombone (Warwick Music: ♯ or  $\frac{3}{4}$  editions)*
- 5 **Philip Sparke** Marionette. No. 11 from } *Melodic Studies for Trombone (De Haske Hal Leonard: ♯ edition)*
- 6 **Allen Vizzutti** Cancan. No. 2 from }
- 7 **Philip Sparke** Baroque Melody: No. 4 from *Super Studies for Trombone (Anglo Music AMP 116-401: ♯/ $\frac{3}{4}$  edition)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 89

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**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. 7.

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**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: 9 $\flat$  or  $\frac{6}{8}$  editions)*
- 2 **Bruckner** Ave Maria, arr. Mortimer (*Editions Marc Reift EMR 2027L: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 3 **Caldara** Adagio or Allegro: 1st or 2nd movt from Sonata in D, arr. Bucher and Schnorr (*Editions Marc Reift EMR 321: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 4 **Cesare** La Hieronyma (*Robert King MB418, arr. Smith or Editions Marc Reift EMR 322, arr. Schnorr: 9 $\flat$  edition*)
- 5 **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: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 6 **L. Mozart** Allegro: 1st movt from Serenade for Trombone, arr. Clack (*Winwood Music 0212:  $\frac{3}{4}$  /  $\frac{6}{8}$  edition*)
- 7 **Senaille** Allegro spiritoso (taking upper line in ossias): from *Andante and Allegro spiritoso*, arr. Mortimer (*Editions Marc Reift EMR 293L: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 8 **Shostakovich** Moderato non troppo: No. 1 from *Four Preludes*, trans. Ostrander (*Edition Musicus: 9 $\flat$  edition*)
- 9 **Telemann** Andante and Vivace: 3rd and 4th movts from Sonata in F minor (TWV 41:f1), arr. Mortimer (*Editions Marc Reift EMR 288L: 9 $\flat$  /  $\frac{6}{8}$  edition*)

**LIST B**

- 1 **István Bogár** Adagio and Rondo: 2nd and 3rd movts from Sonatina for Trombone (*Editio Musica Budapest Z.13422: 9 $\flat$  edition*)
- 2 **James Curnow** Fantasy for Trombone (*Winwood Music 0136P: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 3 **Bruce Fraser** Hellas (starting at Fig. E) (*Studio Music: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 4 **Harbach and Kern** Smoke Gets in Your Eyes. *Let's Face the Music for Trombone/Euphonium, arr. Iveson (Brass Wind: 9 $\flat$  or  $\frac{6}{8}$  editions)*
- 5 **Jacob** Trombone Concertino (starting 2 bars before Fig. L and observing cadenza) (*Emerson E105a: 9 $\flat$  edition*)
- 6 **Don Lusher** Concert Variations (G & M Brand:  $\frac{6}{8}$  edition)
- 7 **Trygve Madsen** Allegro: 3rd movt from Sonata for Trombone, Op. 139 (*Musikk-Huset: 9 $\flat$  edition*)
- 8 **Roy Newsome** Tenor Trombone Rag (*Studio Music: 9 $\flat$  /  $\frac{6}{8}$  edition*)
- 9 **Jim Parker** Dances with Bears. *Jazzed Up Too for Trombone, arr. Parker (Brass Wind: 9 $\flat$  or  $\frac{6}{8}$  editions)*

**LIST C**

- 1 **Bordogni, trans. Rochut** Andantino con moto: No. 9 from *Melodious Etudes for Trombone, Book 1 (Carl Fischer: 9 $\flat$  edition)*
- 2 **Derek Bourgeois** Alla marcia: No. 15 from *Bone of Contention, Op. 112 (Brass Wind: 9 $\flat$  or  $\frac{6}{8}$  editions)*
- 3 **Rob Hudson** Ivan's Lament: No. 25 from *30 Modern Studies for Trombone (Universal UE 21317: 9 $\flat$  edition)*
- 4 **Bertrand Moren** Wild Dances. No. 18 from *Melodic Studies for Trombone (De Haske Hal Leonard: 9 $\flat$  edition)*
- 5 **Christopher Mowat** Allegro moderato or Flowing: No. 29 or No. 30 from *Unlocking the Tenor Clef (Brass Wind: 9 $\flat$  /  $\frac{3}{4}$  edition)*
- 6 **Mark Nightingale** Scart Stomp or Burn, Burn, Burn: No. 23 or No. 25 from *Jazz@Etudes for Trombone (Warwick Music: 9 $\flat$  or  $\frac{6}{8}$  editions)*
- 7 **Vobaron** Allegretto agitato: No. 24 from *34 Etudes. P. 25 from Vobaron Studies for Trombone (Bärenreiter Praha H 2674: 9 $\flat$  edition)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 90

**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. 7.



**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

## LIST A

- 1 **A. Besozzi** Larghetto: 3rd movt from Sonata in B $\flat$ , arr. Slokar and Meyer (*Editions Marc Reift EMR 315: 3<sup>rd</sup> edition*)
- 2 **Büsser** Pièce in E $\flat$  for Trombone, Op. 33 (*Leduc AL24699: 9<sup>th</sup> edition*)
- 3 **Ferdinand David** Marcia funebre (Andante) or Allegro maestoso: 2nd or 3rd movt from Concertino for Trombone, Op. 4 (*Editions Marc Reift EMR 2064A: 9<sup>th</sup>/<sub>6</sub> edition or IMC 2008: 9<sup>th</sup> edition*)
- 4 **Guilmant** Morceau symphonique (Concert Piece), Op. 88 (*starting at Allegro moderato, b. 39*) (*Editions Marc Reift EMR 2006 or Brass Wind: 9<sup>th</sup>/<sub>6</sub> edition*) or No. 15 from Solos for the Trombone Player, arr. Smith (G. Schirmer GS33009: 9<sup>th</sup> edition)
- 5 **A. Jørgensen** Romance for Trombone, Op. 21 (*Hansen WH29516: 9<sup>th</sup> edition*)
- 6 **B. Marcello** Sonata No. 5 (in B $\flat$ ) (*complete*), arr. Mortimer (*Editions Marc Reift EMR 2046L: 9<sup>th</sup>/<sub>6</sub> edition*)
- 7 **Sachse** Allegro maestoso (*ending before Adagio*): 1st movt from Concertino for Trombone (*Simrock EE1171-1 or IMC 1436: 9<sup>th</sup> edition*)
- 8 **Saint-Saëns** Cavatine, Op. 144 (*Brass Wind: 9<sup>th</sup>/<sub>6</sub> edition or Durand: 9<sup>th</sup> edition*)
- 9 **Smita** Concertino in E $\flat$  (*ending at b. 105*) (*Editions BIM: 9<sup>th</sup> edition*)
- 10 **Weber** Romance for Trombone (*Brass Wind: 9<sup>th</sup>/<sub>6</sub> edition or Editions Marc Reift EMR 236: 9<sup>th</sup> edition*)

## LIST B

- 1 **Tony Cliff** Pastels and any one other movt: from *Four Sketches* for Trombone (*Studio Music: 9<sup>th</sup>/<sub>6</sub> edition*)
- 2 **Harold East** Leisurely or With Vitality: 2nd or 3rd movt from Sonatina for Trombone (*Ricordi: 9<sup>th</sup> edition*)
- 3 **Larsson** Preludium (Allegro pomposo): 1st movt from Concertino for Trombone, Op. 45 No. 7 (*Gehrmans Musikförlag CG5139U: 9<sup>th</sup> edition*)
- 4 **Florentin Morel** Pièce in F minor for Trombone (*Billaudot CC2460: 9<sup>th</sup> edition*)
- 5 **Pryor** Thoughts of Love (*ending before Coda, at b. 189*). Arthur Pryor Solos for Trombone (*Carl Fischer: 9<sup>th</sup> edition*) or available separately (*Carl Fischer: 9<sup>th</sup> edition*)
- 6 **N. Rota** Allegro giusto: 1st movt from Concerto for Trombone (*Ricordi: 9<sup>th</sup> edition*)
- 7 **Šulek** Sonata 'Vox Gabrieli' (*Editions Marc Reift EMR 294: 9<sup>th</sup> edition*)
- 8 **Rob Wiffin** Blue Jeans (*Studio Music: 9<sup>th</sup>/<sub>6</sub> edition*)
- 9 **Bram Wiggins** Caprice for Trombone (*starting at Adagietto, Fig. I*) (*Kirklees Music: 6<sup>th</sup> edition*)
- 10 **Gareth Wood** Dance Sequence (*starting at Romance-Lento*) (*G & M Brand: 6<sup>th</sup> edition*)

## LIST C

- 1 **Bordogni, trans. Rochut** Allegro or Allegro moderato: No. 44 or No. 55 from *Melodious Etudes for Trombone*, Book 1 (*Carl Fischer: 9<sup>th</sup> edition*)
- 2 **Derek Bourgeois** Adagio or Allegro energico: No. 5 or No. 7 from *Fantasy Pieces for Trombone* (*Brass Wind: 9<sup>th</sup> or 6<sup>th</sup> editions*)
- 3 **Douglas Court** Reflections. No. 8 from } *Melodic Studies for Trombone* (*De Haske Hal Leonard:*
- 4 **Jan Hadermann** Introduction and Rap. No. 13 from } *9<sup>th</sup> edition*)
- 5 **Rob Hudson** The Chase: No. 30 from *30 Modern Studies for Trombone* (*Universal UE 21317: 9<sup>th</sup> edition*)
- 6 **Koehlin** Monodie for Trombone, from Op. 213 (*Billaudot GB7765: 9<sup>th</sup> 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: 9<sup>th</sup>/<sub>6</sub> edition*)
- 8 **Vobaron** Moderato grazioso: No. 37 from *40 Etudes*. P. 72 from *Vobaron Studies for Trombone* (*Bärenreiter Praha H 2674: 9<sup>th</sup> edition*)

**AURAL TESTS FOR THE GRADE\*:** see pp. 86 and 91

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**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. 85

*Treble clef*: starting on B and C (two octaves), as example given on p. 85

**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. 7.

## **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. 11.

### **Minor modifications (from 2011)**

This syllabus includes the minor modifications introduced to some aural tests in 2011.

### **Specimen tests**

Examples of the tests are given in new editions (from 2011) of *Specimen Aural Tests* and *Aural Training in Practice*, available for purchase from music retailers and from [www.abrsm.org/shop](http://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. The syllabus for these tests is available free on request from ABRSM (E [accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E [sales@allegro.co.uk](mailto:sales@allegro.co.uk)). The minor modifications (from 2011) do not affect the alternative aural tests.

## 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.

## Aural Tests GRADE 7

- 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.

## 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.