

**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:* 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. 11.

- 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).