

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** Badinerie (*observing 1st repeat*), arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 510N*)
- 2 **S. Leduc** Andante (*low B may be adapted*), arr. Goudenhooff for Bass Trombone (*Billaudot GB4139*)
- 3 **B. Marcello** Largo and Allegro (*lower line in ossias*): 3rd and 4th movts from Sonata No. 5 (in B♭), arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 2046N*)
- 4 **Saint-Saëns** L'éléphant. *Power Bass – Solos for Bass Trombone*, arr. Green (*Brass Wind*)
- 5 **Senaille** Allegro spiritoso: from *Andante and Allegro spiritoso*, arr. for Bass Trombone (*Editions Marc Reift EMR 293A*)
- 6 **Vivaldi** Allegro: 2nd movt from Sonata No. 1 in B♭, arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 323N*)

LIST B

- 1 **Tom Dossett** Furiant for Bass Trombone (*Warwick Music*)
- 2 **Tom Dossett** Caprice: from *Trilogy* for Bass Trombone (*Warwick Music*)
- 3 **Pierre Gabaye** Tubabillage (*Leduc AL22765*)
- 4 **Semler-Collery** Andantino cantabile or Allegretto con spirito: from *Deux pièces brèves* (*Eschig*)
- 5 **Robert Spillman** Andante: No. 1 from *Two Songs* (*Edition Musicus*)
- 6 **Gareth Wood** Toccata for Bass Trombone (*Warwick Music*)

LIST C

- 1 **Bordogni, trans. Ostrander** Andantino con moto: No. 22 from *Melodious Etudes for Bass Trombone* (*Carl Fischer*)
- 2 **Philip Cranmer** Grade 7 Study. *Studies for Bass Trombone* (*ABRSM*)
- 3 **Andy Derrick** Show Piece: No. 6 from *Bass Bone Bonanza* (*Warwick Music*)
- 4 **Michael Eversden** Presto or Allegro: No. 5 or No. 6 from *50 Studies for Bass Trombone* (*Warwick Music*)
- 5 **Grigoriev** Veloce: No. 9 from *24 Studies for Bass Trombone* (*IMC 3094*)
- 6 **Weissenborn, arr. Lake** Allegretto grazioso (*low B may be adapted*): No. 5 from *12 Studies for Bass Trombone* (*Neuschel Music*)

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:

- C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (two octaves)
- All other keys, major and minor (a twelfth)

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

Chromatic Scales: starting on any note C–E♭ (two octaves)

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

Dominant Sevenths: in the keys of F and G (two octaves)

Diminished Sevenths: starting on C and D♭ (two octaves)

SIGHT-READING: see p. 11.

- 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.