



UNIVERSITY OF  
**WEST LONDON**

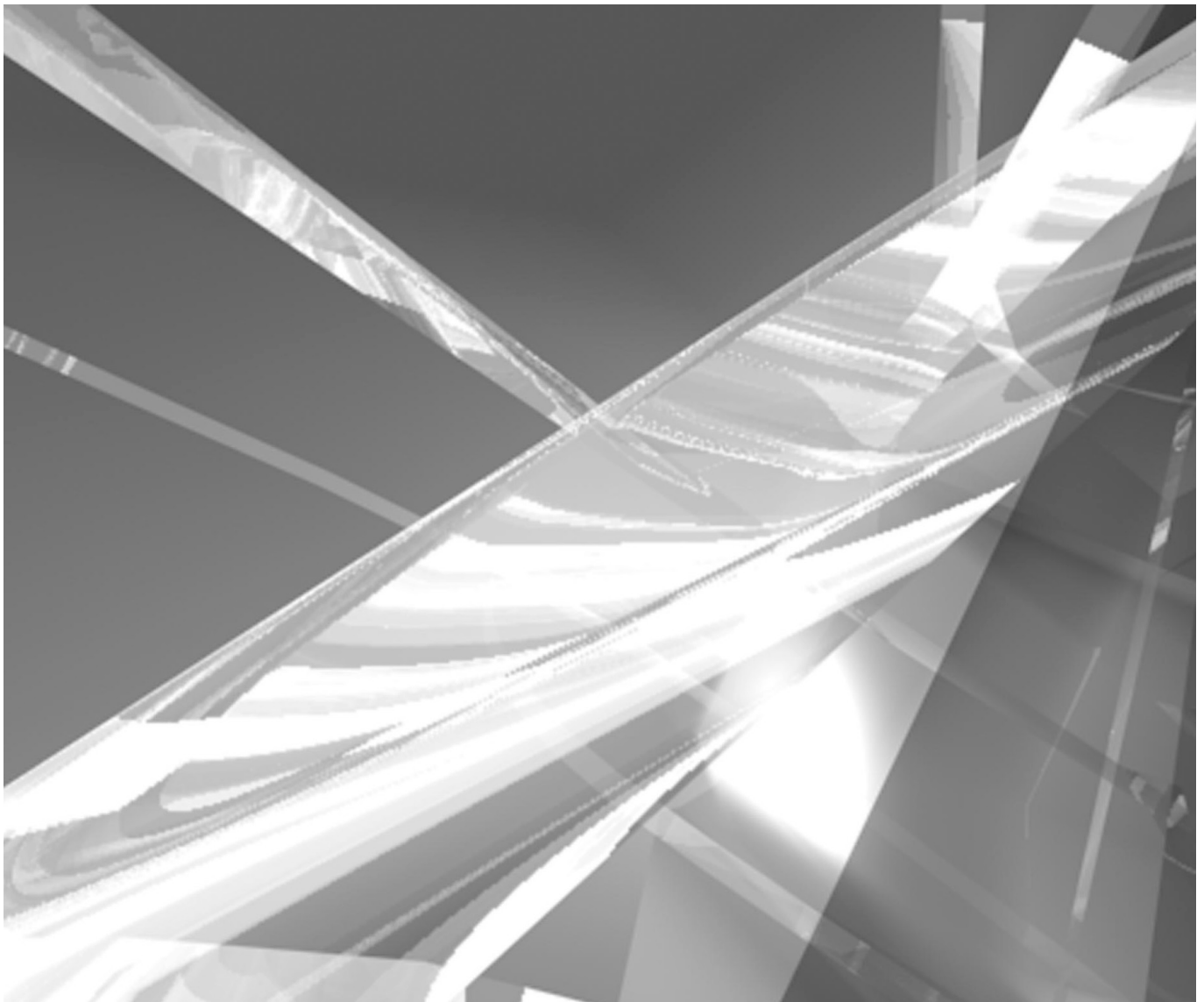
LONDON COLLEGE OF MUSIC EXAMINATIONS

---

# Trombone repertoire list

---

1 January 2011 – 31 December 2017





---

# TROMBONE

---

2011 – 2017

## Contents

	Page
Introduction .....	3
LCM Publications .....	3
Related Examinations .....	3
Grade 1 .....	4
Grade 2 .....	6
Grade 3 .....	8
Grade 4 .....	10
Grade 5 .....	12
Grade 6 .....	14
Grade 7 .....	16
Grade 8 .....	18
Viva Voce .....	20
Aural Tests .....	22

This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2017.

# **LCM Examinations**

## **Director of Examinations**

John Howard BA PhD

## **Chief Examiner in Music**

Philip Aldred BEd FLCM

## **University of West London LCM Examinations**

St Mary's Road  
Ealing  
London  
W5 5RF

tel: +44 (0)20 8231 2364

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)  
[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

---

# Introduction

---

This syllabus is designed for **tenor trombone** players.

Candidates may use treble clef editions of pieces (where available). Where scores are not available in the required clef, a manuscript transposition is allowed, but either the candidate or the accompanist must perform from an original published copy. Sight reading tests will be presented in bass clef.

---

## Acknowledgement

---

Grateful thanks are due to **Ray Bidwell**, the principal syllabus compiler.

---

## LCM Publications

---

The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (revised 2006) (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)). A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

---

## Related Examinations

---

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest.

Graded and leisure play examinations for:

- French Horn, Trumpet / Cornet / Flugelhorn, Baritone / Euphonium, Tuba.
- Jazz Trumpet, Jazz Trombone.

Performance diplomas (four levels) and teaching diplomas (three levels) for:

- French Horn, Trumpet / Cornet / Flugelhorn, Trombone, Bass Trombone, Baritone / Euphonium, Tuba.
- Jazz Trumpet, Jazz Trombone.

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and brass bands. Six levels are offered, ranging from Grades 1-2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.

# TROMBONE: GRADE ONE

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.1.6 OR 1.7 *from* How Trombonists Do It

(Brass Wind)

OR

**RIDGEON** No.1 *from* How Low Brass Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges.

Scales to be played both tongued and with legato tonguing.

Arpeggios to be played tongued only.

Keys	1 octave	melodic OR harmonic (candidate's choice)
Bb major	✓	
C minor	✓	✓

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

**BOURGEOIS**

No.1 OR No.2 *from* Splinters of Bone

(Brass Wind)

**EDNEY**

Fanfare OR Tinker's Tale *from* Melodic Studies for Trombone, Book 2

(Brass Wind)

**ENDRESEN**

No.1 *from* Supplementary Studies for Trombone

(Studio Music)

**GREGSON**

Thoughtful Prelude *from* 20 Supplementary Tunes for Beginner Brass

(Brass Wind)

**NIGHTINGALE**

No.1 OR No.3 *from* Eazy Jazzy 'Tudes

(Warwick)

### LIST B

**BARRATT**

Curtain Raiser OR Fanfare *from* Bravo! Trombone

(Boosey & Hawkes)

**CORNISH**

Blow Thy Horn, Hunter *from* The Magic Trombone

(Boosey & Hawkes)

**DIABELLI**

The Joker *from* The Magic Trombone

(Boosey & Hawkes)

**FITZENHAGEN**

Air Slave *from* First Book of Trombone Solos

(Faber)

**GELDARD**

Gavotte *from* Beginners Please!

(Winwood)

**PEARSON**

Intrada *from* First Book of Trombone Solos

(Faber)

**TALLIS**

Canon *from* The Really Easy Trombone Book

(Faber)

**TRAD.**

The Barley Break *from* The Magic Trombone

(Boosey & Hawkes)

### LIST C

**BATES**

Dutchview OR Straight Forward *from* Keynotes Album for Trombone

(Brass Wind)

**BUTTERWORTH**

Lydian Tune *from* Up Front Album for Trombone, Book 1

(Brass Wind)

**BUTTERWORTH**

Thai Waltz *from* Keynotes Album for Trombone

(Brass Wind)

**COOMBES**

Trotting Trombone *from* Keynotes Album for Trombone

(Brass Wind)

**GELDARD**

Square Dance *from* Beginners Please!

(Winwood)

**GRIEG**

Ase's Death *from* The Really Easy Trombone Book

(Faber)

**HOROVITZ**

Merlin's Tower *from* Up Front Album for Trombone, Book 1

(Brass Wind)

**RAMSKILL**

Homeward Trail OR Sand Dance *from* Keynotes Album for Trombone

(Brass Wind)

**TRAD.**

Song of the Volga Boatmen *from* The Magic Trombone

(Boosey & Hawkes)

**TRAD.**

Spanish Air *from* Bravo! Trombone

(Boosey & Hawkes)

**WEDGWOOD**

Wrap it up *from* Really Easy Jazzin' About for Trombone

(Faber)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE TWO

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.2.1 (first four positions only) *from* How Trombonists Do It (Brass Wind)  
OR

**RIDGEON** No.3 *from* How Low Brass Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges.

Scales to be played both tongued and with legato tonguing, *piano* and *forte*.

Arpeggios to be played tongued only, *piano* and *forte*.

Keys	1 octave	melodic AND harmonic
C major	✓	
Ab major	✓	
G minor	✓	✓

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

**BOURGEOIS** No.4 OR No.5 *from* Splinters of Bone (Brass Wind)  
**EDNEY** Six Shooter Shuffle *from* Melodic Studies for Trombone, Book 2 (Brass Wind)  
**ENDRESEN** No.3 OR No.4 *from* Supplementary Studies for Trombone (Studio Music)  
**GREGSON** No.5 OR No.8 *from* 20 Supplementary Tunes for Beginner Brass (Brass Wind)  
**NIGHTINGALE** No.2 OR No.6 *from* Eazy Jazzy 'Tudes (Warwick)

### LIST B

**BACH** Air *from* Bravo! Trombone (Boosey & Hawkes)  
**BACH** O Sacred Head Sore Wounded *from* Going Solo (Faber)  
**KUHLAU** Arietta *from* First Book of Trombone Solos (Faber)  
**MONTEVERDI** Ave Maris Stella *from* The Magic Trombone (Boosey & Hawkes)  
**MOZART** Andante Grazioso *from* The Magic Trombone (Boosey & Hawkes)  
**PACHELBEL** Saraband *from* First Book of Trombone Solos (Faber)

### LIST C

**BARRATT** Parasaurolophus OR Hampton Swing *from* Bravo! Trombone (Boosey & Hawkes)  
**BARTOK** Slovakian Folk Tune *from* The Magic Trombone (Boosey & Hawkes)  
**BERNSTEIN** One Hand, One Heart *from* The Magic Trombone (Boosey & Hawkes)  
**BOYLE** Invocation, No.1 *from* Four Miniatures (Boosey & Hawkes)  
**BRAHMS** Love Song *from* The Magic Trombone (Boosey & Hawkes)  
**BULLARD** Circus Rock *from* Circus Skills (Spartan Press)  
**CROSSE** Elegy *from* Up Front Album for Trombone, Book 2 (Brass Wind)  
**GELDARD** Polka OR Rumba *from* Beginners Please! (Winwood)  
**GOUT** Circus Clowns *from* Going Solo (Faber)  
**GRIEG** Ballad *from* Going Solo (Faber)  
**GREGSON** Processional *from* Up Front Album for Trombone, Book 2 (Brass Wind)  
**LENNON / McCARTNEY** Yellow Submarine *from* Winner Scores All for Trombone (arr. Lawrance) (Brass Wind)



<b>MOWAT</b>	Hardy Country <i>from</i> Slide Show for Trombone	(Brass Wind)
<b>RAMSKILL</b>	Cockles and Mussels <i>from</i> All Jazzed Up	(Brass Wind)
<b>SIBELIUS</b>	Finlandia <i>from</i> Slide Show for Trombone	(Brass Wind)
<b>TRACEY</b>	Sundance <i>from</i> Up Front Album for Trombone, Book 1	(Brass Wind)
<b>TRAD.</b>	Men Of Harlech <i>from</i> Winner Scores All for Trombone (arr. Lawrance)	(Brass Wind)
<b>WEDGWOOD</b>	Easy Tiger OR Dragonfly <i>from</i> Really Easy Jazzin' About	(Faber)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE THREE

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.3.1 (positions 1-6, page 9) *from* How Trombonists Do It (Brass Wind)  
OR

**RIDGEON** No.7 OR No.8 *from* How Low Brass Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and with legato tonguing, *piano* and *forte*:

Keys	1 octave	a twelfth	melodic AND harmonic
D major	✓		
Eb major	✓		
G minor		✓	✓
D minor	✓		✓

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

**BOURGEOIS** No.6 OR No.9 *from* Splinters of Bone (Brass Wind)  
**EDNEY** Mixte Meter OR Tango *from* Melodic Studies for Trombone, Book 2 (Brass Wind)  
**ENDRESEN** No.8 OR No.9 *from* Supplementary Studies for Trombone (Studio Music)  
**GREGSON** No.16 OR No.17 *from* 20 Supplementary Tunes for Beginner Brass (Brass Wind)  
**HERING** No.6 *from* 40 Progressive Etudes for Trombone (Fischer / Boosey & Hawkes 4427)  
**NIGHTINGALE** No.10 OR No.12 OR No.13 *from* Eazy Jazzy 'Tudes (Warwick)

### LIST B

**GAGNEBIN** Sarabande (Leduc / UMP)  
**HAYDN** Rondino *from* Slide Show for Trombone (Brass Wind)  
**MOZART** March of the Priests *from* Slide Show for Trombone (Brass Wind)  
**MOZART** O Isis and Osiris *from* the Magic Flute, No.2 *from* A Mozart Solo Album (OUP / Allegro Music)  
**PURCELL** Air *from* Festive Baroque (arr. Van Beringen) (De Haske)  
**TRAD.** El Desembre Congelat *from* Suite: Creme Catalan *from* First Book of Trombone Solos (Faber)  
**WARLOCK** Pavane *from* Going Solo (Faber)

### LIST C

**BART** I'd Do Anything *from* Winner Scores All for Trombone (arr. Lawrance) (Brass Wind)  
**BARRATT** Round "Square Dance" *from* Bravo! Trombone (Boosey & Hawkes)  
**BULLARD** Sentimental Serenade OR Sad Clown *from* Circus Skills (Spartan Press)  
**CARR** Station Master *from* Top Line Album for Trombone (Brass Wind)  
**FAURÉ** Pavane *from* Easy Winners for Trombone (Brass Wind)  
**GODDARD** Swingin' *from* Party Pieces for Trombone, Grades 2-5 (Spartan Press)  
**GOUT** Boogie for 'bone *from* Going Solo (Faber)  
**LLOYD WEBBER** Memory *from* First Book of Trombone Solos (Faber)  
**MOWAT** The Parson's Nose *from* Slide Show for Trombone (Brass Wind)  
**PEARSON** Rag Trade *from* First Book of Trombone Solos (Faber)  
**RAMSKILL** Chicago Sunset *from* All Jazzed Up (Brass Wind)

<b>RUNSWICK</b>	Smoochissimo <i>from</i> The Velvet Slide	(Brass Wind)
<b>SAINT-SAËNS</b>	Royal March of the Lion <i>from</i> The Magic Trombone	(Boosey & Hawkes)
<b>SPARKE</b>	Alladale Aria <i>from</i> Skilful Solos for Trombone (arr. Sparke)	(Anglo Music / De Haske)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE FOUR

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.4.1 *from* How Trombonists Do It (Brass Wind)

OR

**RIDGEON** No.9 OR No.10 *from* How Low Brass Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and with legato tonguing, *piano* and *forte*:

Keys	1 octave	a twelfth	melodic AND harmonic
Db major	✓		
Bb major		✓	
Ab major		✓	
Bb minor	✓		✓
E minor	✓		✓

Chromatic scale starting on C (1 octave)

Whole-tone scale starting on C (1 octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

**BOURGEOIS** No.11 OR No.13 *from* Splinters of Bone (Brass Wind)

**BOURGEOIS** No.5 *from* Bone of Contention (Brass Wind)

**CLARKE** Polish Dance OR Cossack Dance *from* Featuring Rhythm (Brass Wind)

**ENDRESEN** No.11 OR No.15 OR No.22 *from* Supplementary Studies for Trombone (Studio Music)

**HERING** No.9 OR No.13 *from* 40 Progressive Etudes for Trombone (Carl Fischer / Boosey & Hawkes)

**NIGHTINGALE** No.15 OR No.17 *from* Eazy Jazzy 'Tudes (Warwick)

**REINHARDT** No.3 *from* Selection of Concone Studies for Trombone (Elkan-Vogel / UMP)

### LIST B

**BACH** Polonaise *from* Bach for Trombone (arr. Mowat) (Brass Wind)

**BYRD** The Earl of Salisbury's Pavane *from* Just Brass Trombone Solos (Chester / Music Sales)

**CHARPENTIER** Prelude to Te Deum *from* Savoir Faire (arr. Mowat) (Brass Wind)

**GALLIARD** Menuet alternat, No.3 *from* Solos for the Trombone Player (arr. Clark) (G Schirmer / Music Sales)

**HASSE** Bourrée *from* Festive Baroque (De Haske)

**MOWAT** His Humour *from* Slide Show for Trombone (Brass Wind)

**WARLOCK** Basse Dance *from* Slide Show for Trombone (Brass Wind)

### LIST C

**ANON.** Nobody Knows *from* A Little Light Music for Trombone (Brass Wind)

**BOYLE** Brazilian Dance, No.4 *from* Four Miniatures (Boosey & Hawkes)

**BULLARD** Russian Galop *from* Circus Skills (Spartan Press)

**FONTANA** Sonata *from* Second Book of Trombone Solos (Faber)

**GERSHWIN** Summertime *from* A Little Light Music for Trombone (Brass Wind)

**GLYN** Stomp *from* Star Turn (Spartan Press)

<b>GODDARD</b>	Hornpipe <i>from</i> Party Pieces for Trombone, Grades 2-5	(Spartan Press)
<b>GOTTSCHALK</b>	Hail Columbia <i>from</i> Second Book of Trombone Solos	(Faber)
<b>GOUT</b>	Rough and Ready Rag <i>from</i> Going Solo	(Faber)
<b>GRAINGER</b>	Doctor Who <i>from</i> Winner Scores All for Trombone (arr. Lawrance)	(Brass Wind)
<b>LAWRANCE</b>	Aubade OR Dance <i>from</i> Badinage	(Brass Wind)
<b>MUSSORGSKY</b>	The Old Castle <i>from</i> Going Solo	(Faber)
<b>PARKER</b>	Cuban Serenade <i>from</i> Top Line Album for Trombone	(Brass Wind)
<b>RAMSKILL</b>	Dancing Trombone <i>from</i> All Jazzed Up	(Brass Wind)
<b>RUNSWICK</b>	The Smelter <i>from</i> The Velvet Slide	(Brass Wind)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE FIVE

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.5.1 OR No.5.2 *from* How Trombonists Do It (Brass Wind)  
OR

**RIDGEON** No.14 OR No.16 *from* How Low Brass Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and with legato tonguing, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
G major		✓	
A major	✓		
C major	✓		
G minor		✓	✓
C minor	✓		✓
Bb minor	✓		✓

Chromatic scale starting on F (2 octaves)  
Whole-tone scale starting on F (2 octaves)  
Dominant 7th in the key of F (1 octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

**BOURGEOIS** No.17 *from* Splinters of Bone (Brass Wind)  
**BOURGEOIS** No.3 OR No.8 *from* Bone of Contention (Brass Wind)  
**CLARKE** Castletown *from* Featuring Rhythm (Brass Wind)  
**EDNEY** No.22 *from* Melodic Studies for Trombone, Book 2 (Brass Wind)  
**ENDRESEN** No.34 OR No.46 *from* Supplementary Studies for Trombone (Studio Music)  
**HERING** No.24 *from* 40 Progressive Etudes for Trombone (Carl Fischer / Boosey & Hawkes)  
**NIGHTINGALE** No.16 OR No.18 OR No.22 *from* Eazy Jazzy 'Tudes (Warwick)  
**REINHARDT** No.6 OR No.7 *from* Selection of Concone Studies for Trombone (Elkan-Vogel / UMP)

### LIST B

**BACH** March *from* Bach for Trombone (arr. Mowat) (Brass Wind)  
**BACH** Menuett *from* Festive Baroque (De Haske)  
**HANDEL** Lo, See the Conquering Hero *from* Just Brass Trombone Solos (Chester / Music Sales)  
**MOZART** Pisen (Song) *from* Album of Selected Compositions for Trombone Vol.2 (Barenreiter)  
**PURCELL** Rondo *from* Slide Show for Trombone (Brass Wind)  
**TELEMANN** Sonata *from* Second Book of Trombone Solos (Faber)

### LIST C

**BALL** Arioso *from* Top Line Album for Trombone (Brass Wind)  
**BERLIOZ** Chanson du Toreador *from* Savoir Faire (arr. Mowat) (Brass Wind)  
**CLARKE** Fighting Windmills *from* Sketches from Don Quixote (Brass Wind)  
**CLEWS** Misterioso *from* Four Pieces for Trombone (Paterson's / Music Sales)

<b>FAURÉ</b>	Sicilienne <i>from</i> Going Solo	(Faber)
<b>GERSHWIN</b>	I Got Rhythm <i>from</i> A Little Light Music for Trombone	(Brass Wind)
<b>GLYN</b>	Good News <i>from</i> Star Turn	(Spartan Press)
<b>GODDARD</b>	Daydreams OR Ragamuffin <i>from</i> Party Pieces for Trombone, Grades 2-5	(Spartan Press)
<b>GOUT</b>	Blues for 'bone <i>from</i> Going Solo	(Faber)
<b>LAWRANCE</b>	Badinage <i>from</i> Badinage	(Brass Wind)
<b>MENDELSSOHN</b>	If With All Your Hearts <i>from</i> First Solos for the Trombone or Baritone Player	(G Schirmer / Music Sales)
<b>NIGHTINGALE</b>	The Rippling of the Waves <i>from</i> Lucky Dip	(Warwick)
<b>NORTON</b>	The Hero <i>from</i> Microjazz for Trombone	(Boosey & Hawkes)
<b>VIZZUTTI</b>	The Orient <i>from</i> The Enchanted Trombone	(De Haske)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE SIX

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.6.6 OR No.6.7 *from* How Trombonists Do It (Brass Wind)

OR

**RIDGEON** No.17 OR No.18 *from* How Low Brass Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and with legato tonguing, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
Ab major		✓	
Gb major		✓	
D major	✓		
Db major	✓		
G# minor		✓	✓
E minor		✓	✓
D minor	✓		✓
Db minor	✓		✓

Chromatic scale starting on G (2 octaves)

Whole-tone scale starting on G (2 octaves)

Dominant 7th in the key of C (2 octaves)

Diminished 7th starting on F (2 octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>BOURGEOIS</b>	No.24 <i>from</i> Splinters of Bone	(Brass Wind)
<b>BOURGEOIS</b>	No.4 OR No.9 OR No.13 <i>from</i> Bone of Contention	(Brass Wind)
<b>CLARKE</b>	Pandora <i>from</i> Featuring Rhythm	(Brass Wind)
<b>EDNEY</b>	No.26 <i>from</i> Melodic Studies for Trombone, Book 2	(Brass Wind)
<b>HERING</b>	No.34 OR No.35 <i>from</i> 40 Progressive Etudes for Trombone	(Carl Fischer / Boosey & Hawkes)
<b>KOPPRASCH</b>	Study No.11 <i>from</i> 60 Studies Vol.1	(International Music Company / MDS)
<b>NIGHTINGALE</b>	No.24 OR No.28 <i>from</i> Eazy Jazzy 'Tudes	(Warwick)
<b>REINHARDT</b>	No.9 OR No.10 <i>from</i> Selection of Concane Studies for Trombone	(Elkan-Vogel / UMP)

### LIST B

<b>BACH</b>	Anglais <i>from</i> Bach for Trombone (arr. Mowat)	(Brass Wind)
<b>BACH</b>	Arioso <i>from</i> Solos for the Trombone Player	(G Schirmer / Music Sales)
<b>GALLIARD</b>	First and Second movements <i>from</i> Sonata No.1 in A minor	(Peters)
<b>PERGOLES</b>	Aria <i>from</i> Second Book of Trombone Solos	(Faber)
<b>PURCELL</b>	When I am Laid in Earth <i>from</i> The Baroque Trombone	(Faber)
<b>TELEMANN</b>	Die Tapferkeit <i>from</i> Festive Baroque	(De Haske)



## LIST C

CLARKE	Tale of the Foolish Curiosity <i>from</i> Sketches from Don Quixote	(Brass Wind)
CLEWS	Scherzando <i>from</i> Four Pieces for Trombone	(Paterson's / Music Sales)
CURNOW	Fantasy for Trombone	(Winwood)
JACOB	First movement <i>from</i> Sonata for Trombone	(Emerson)
MOWAT	Bone Idyll <i>from</i> Slide Show for Trombone	(Brass Wind)
NORTON	Just that Minute <i>from</i> Microjazz for Trombone	(Boosey & Hawkes)
PARKER	Fantango <i>from</i> Jazzed Up Too for Trombone	(Brass Wind)
PROCTOR	Slidewalk <i>from</i> On Your Metal	(Brass Wind)
RAMSKILL	Ballad <i>from</i> From Vivaldi to Fats Waller	(Brass Wind)
RAVEL	Pavane pour une Enfant Défunte <i>from</i> Savoir Faire (arr. Mowat)	(Brass Wind)
RIDOUT	Lento and Vivace <i>from</i> Concertino for Trombone	(Emerson)
RIMSKY-KORSAKOV		
	Andante cantabile (incl. cadenza) <i>from</i> Trombone Concerto	(Brass Wind)
VIZZUTTI	The Enchanted Trombone <i>from</i> The Enchanted Trombone	(De Haske)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE SEVEN

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.7.5 *from* How Trombonists Do It (Brass Wind)

OR

**RIDGEON** No.21 OR No.22 *from* How Low Brass Do It (Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and with legato tonguing, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
Bb major		✓	
A major		✓	
E major		✓	
Eb major	✓		
Bb minor		✓	✓
A minor		✓	✓
E minor		✓	✓
Eb minor	✓		✓

Chromatic scales starting on E and Ab (2 octaves)

Whole-tone scale starting on A (2 octaves)

Dominant 7ths in the keys of D and Eb (2 octaves)

Diminished 7ths starting on G and A (2 octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

**BOURGEOIS** No.14 *from* Bone of Contention (Brass Wind)

**BOURGEOIS** No.1 OR No.4 *from* Fantasy Pieces for Trombone (Brass Wind)

**HERING** No.30 OR No.37 *from* 40 Progressive Etudes for Trombone (Carl Fischer / Boosey & Hawkes)

**KOPPRASCH** No.14 OR No.16 *from* 60 Studies for Trombone Vol.1 (International Music Company / MDS)

**REINHARDT** No.14 *from* Selection of Concione Studies for Trombone (Elkan-Vogel / UMP)

### LIST B

**BACH** Gigue *from* Cello Suite No.1 (arr. Lafosse) (Leduc / UMP)

**BACH** Prelude in Ab *from* Bach for Trombone (arr. Mowat) (Brass Wind)

**GLUCK** Che Faro *from* The Baroque Trombone (Faber)

**HAYDN** Adagio *from* Solos for the Trombone Player (G Schirmer / Music Sales)

**LOEILLET** Largo and Allegro *from* Sonata in A flat (arr. Sturzenegger) (EMR307/Schauer)

**MARCELLO** Andante and Allegro *from* Sonata in G (International Music Company / MDS)

**VIVALDI** Third and Fourth movements *from* Sonata No.3 in A minor (EMR325)

### LIST C

**BERLIOZ** Recitative and Prayer (Brass Wind)

**DEBUSSY** Le Cake-Walk *from* Savoir Faire (arr. Mowat) (Brass Wind)

**FRAZER** Hellas for Trombone (Studio Music)

<b>GENZMER</b>	Allegro <i>from</i> Sonata for Trombone	(Peters)
<b>GORB</b>	10:45 <i>from</i> A Life in the Day of a Trombone	(Brass Wind)
<b>GREGSON</b>	Canzona and Scherzino <i>from</i> Divertimento for Trombone	(Studio Music)
<b>HINDEMITH</b>	Allegro moderato maestoso <i>from</i> Sonata for Trombone	(Schott)
<b>HOROVITZ</b>	Adam Blues	(Novello / Music Sales)
<b>KNEALE</b>	Blue John	(Ravencar / Emerson)
<b>LUSHER</b>	Concert Variations	(Brand / R Smith)
<b>NEWSOME</b>	Tenor Trombone Rag	(Studio Music)
<b>PARKER</b>	Dances with Bears <i>from</i> Jazzed Up Too for Trombone	(Brass Wind)
<b>PROCTOR</b>	Azure OR Nocturne <i>from</i> On Your Metal	(Brass Wind)
<b>RACHMANINOV</b>	Vocalise <i>from</i> Solos for the Trombone Player	(G Schirmer / Music Sales)
<b>RIMSKY-KORSAKOV</b>	Allegro Vivace <i>from</i> Concerto for Trombone	(Brass Wind)
<b>SEROCKI</b>	First movement <i>from</i> Sonatina	(Moeck EM)
<b>SHOSTAKOVICH</b>	No.1 <i>from</i> Four Preludes	(Musicus / MusT)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

# TROMBONE: GRADE EIGHT

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**CREES & GANE** No.9.7 *from* How Trombonists Do It  
OR

(Brass Wind)

**RIDGEON** No.28 OR No.29 *from* How Low Brass Do It

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and with legato tonguing, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
The major scales from B - Eb	✓		
The major scales from E - Bb		✓	
The minor scales from B - Eb	✓		✓
The minor scales from E - Bb		✓	✓

Chromatic scales starting on any note E to Bb (2 octaves)

Whole-tone scales starting on Bb, F# and E (2 octaves)

Dominant 7ths in the keys of B, Db and A (2 octaves)

Dominant 7ths in the keys of Gb, G and Ab (a twelfth)

Diminished 7ths starting on any note from E to Bb (2 octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

### LIST A

<b>BLAZHEVICH</b>	No.66 OR No.67 <i>from</i> Studies in Clefs	(IMC 1623 / MDS)
<b>BOURGEOIS</b>	No.2 OR No.3 <i>from</i> Fantasy Pieces for Trombone	(Brass Wind)
<b>BOURGEOIS</b>	No.15 <i>from</i> Bone of Contention	(Brass Wind)
<b>KOPPRASCH</b>	No.36 OR No.44 OR No.46 <i>from</i> 60 Studies for Trombone, Vol.2	(IMC / MDS)
<b>NIGHTINGALE</b>	No.5 OR No.10 <i>from</i> 20 Jazz Etudes	(Warwick)

### LIST B

<b>BACH</b>	Prelude AND Bourées 1 and 2 <i>from</i> Cello Suite No.3 (arr. Lafosse)	(Leduc / UMP)
<b>GALLIARD</b>	Sonata No.5 in D minor (complete)	(Peters H-753e)
<b>HAYDN</b>	Larghetto for Trombone	(Winwood)
<b>MARCELLO</b>	Sonata in F (complete)	(IMC 1978 / MDS)
<b>PERGOLES</b>	Sinfonia	(Marc Reift / MusT)
<b>WEBER</b>	Romance for Trombone	(Brass Wind)

### LIST C

<b>CASTERED</b>	First OR Third movement <i>from</i> Sonatina for Trombone	(Leduc / UMP)
<b>CLIFF</b>	Any two movements <i>from</i> Four Sketches for Trombone	(Studio Music)
<b>COOK</b>	Bolivar	(Boosey & Hawkes)
<b>DAVID</b>	First and Second movements <i>from</i> Trombone Concertino in E flat, Op.4	(Brass Wind)
<b>EAST</b>	First AND Second movements <i>from</i> Sonatina for Trombone	(Ricordi LD801)

<b>GUILMANT</b>	Morceau Symphonique Op.88	(Schott)
<b>HOLST</b>	Concertante for Trombone	(Warwick)
<b>JACOB</b>	Trombone Concertino (complete)	(Emerson E105a)
<b>MAHLER</b>	Solo <i>from</i> Third Symphony (arr. Mowat)	(Brass Wind)
<b>ROTA</b>	First movement <i>from</i> Concerto	(Ricordi)
<b>SAINT-SAËNS</b>	Cavatine, Op.144	(Brass Wind)
<b>SCHUMANN</b>	Romance No.1 <i>from</i> Three Romances, Op.94	(IMC / MDS)
<b>SEROCKI</b>	Second and Third movements <i>from</i> Sonatina	(Moeck EM)
<b>WIGGINS</b>	Caprice for Trombone	(Kirklees)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

---

# Viva Voce

---

## Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## Requirements:

### GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

### GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

### GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

## **GRADE 5**

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## **GRADE 6**

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## **GRADE 7**

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## **GRADE 8**

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

---

# Aural Tests

---

## Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## Requirements:

### GRADE 1

#### Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).



## GRADE 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).*

## GRADE 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## GRADE 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again.

Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

identify the cadence by its conventional name. (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).