

RSL Trombone Graded Certificates – Technical Exercises Requirements

For each grade, all exercises must be performed as indicated below, in the order shown, as set out in the relevant Grade Book.

Group A and B items should be performed to a click, commencing after a 4-click count-in. Group C should be performed without a click.

Grade 1

Group A: Scales

Tempo: ♩ = 50

Ascending and descending

Each to be performed straight, using two articulations: (i) tongued and (ii) slurred (8 scales in all)

Bb major, 1 octave

Bb major pentatonic, 1 octave

G natural minor, 1 octave

G minor pentatonic, 1 octave

Group B: Arpeggios

Tempo: ♩ = 50

Ascending and descending

To be performed straight, using two articulations: (i) tongued and (ii) slurred (2 arpeggios in all)

Bb major, 1 octave

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Arpeggios, dynamics and articulation

Study 2: Off-beat stabs, articulation and the minor pentatonic scale

Study 3: Swung rhythm, articulation and the natural minor scale

Grade 2

Group A: Scales

Tempo: ♩ = 55

Ascending and descending

Each to be performed straight, using two articulations: (i) tongued and (ii) slurred (12 scales in all)

C major, 1 octave
C natural minor, 1 octave
G natural minor, 1 octave
C major pentatonic, 1 octave
Ab major pentatonic, 1 octave
C minor pentatonic, 1 octave

Group B: Arpeggios

Tempo: ♩ = 55

Ascending and descending

Each to be performed straight, using two articulations: (i) tongued and (ii) slurred (4 arpeggios in all)

C major, 1 octave
C minor, 1 octave

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Lip slurs and slur marks

Study 2: Compound time, articulation and dynamics

Study 3: Fifth position, staccato and tenuto

Grade 3

Group A: Scales

Tempo: ♩ = 60

Ascending and descending

Each to be performed straight, using two articulations: (i) tongued and (ii) slurred (8 scales in all)

D major, 1 octave
Eb major, 1 octave
Ab mixolydian, 1 octave
D major pentatonic, 1 octave
Eb major pentatonic, 1 octave
D minor pentatonic, 1 octave
Bb natural minor *or* Bb harmonic minor *or* Bb melodic minor, 1 octave
D natural minor *or* D harmonic minor *or* D melodic minor, 1 octave

Group B: Arpeggios

Tempo: ♩ = 60

Ascending and descending

Each to be performed straight, using two articulations: (i) tongued and (ii) slurred (6 arpeggios in all)

D major, 1 octave
D minor, 1 octave
Ab dominant 7th, 1 octave

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Tonguing, blues scale transposition, and accents / marcato

Study 2: Lip slurs, 12/8 time and 3 bar phrases

Study 3: C dorian, C mixolydian and C ionian

Grade 4

Group A: Scales

Tempo: ♩ = 65

Ascending and descending

Each to be performed using two articulations: (i) tongued and (ii) slurred (12 scales in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

Db major, 1 octave

F major, 1 octave

Db major pentatonic, 1 octave

F major, 1 octave

F natural minor *or* F harmonic minor *or* F melodic minor, 1 octave

Eb natural minor *or* Eb harmonic minor *or* Eb melodic minor, 1 octave

Group B: Arpeggios

Tempo: ♩ = 70

Ascending and descending

Each to be performed using two articulations: (i) tongued and (ii) slurred (8 arpeggios in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

Db major, 1 octave

C dominant 7th, 1 octave

Eb minor 7th, 1 octave

F minor, 1 octave

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Double tonguing and E major pentatonic

Study 2: Arpeggios and breath control

Study 3: Lydian mode, breath control, dynamics and lipslur

Grade 5

Group A: Scales

Tempo: ♩ = 70

Ascending and descending

Each to be performed using two articulations: (i) tongued and (ii) slurred (20 scales in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

E major, 1 octave

A major, 1 octave

E major pentatonic, 1 octave

A major pentatonic, 1 octave

C dorian, over a twelfth

F# natural minor *or* F# harmonic minor *or* F# melodic minor, 1 octave

B natural minor *or* B harmonic minor *or* B melodic minor, 1 octave

B chromatic, 1 octave

F# minor pentatonic, over a twelfth

B minor pentatonic, over a twelfth

Group B: Arpeggios

Tempo: ♩ = 70

Ascending and descending

Each to be performed using two articulations: (i) tongued and (ii) slurred (10 arpeggios in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

A major, over a twelfth

F dominant 7th, over a twelfth

A dominant 7th, over a twelfth

Bb minor 7th, over a twelfth

F# minor, over a twelfth

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Single tonguing and D dorian mode

Study 2: Lip slurs (including skipping partials) and breath control

Study 3: Big band shout chorus, fast chromaticism, falls and turns (mordent)

Grade 6

Group A: Scales

Tempo: ♩ = 80

Ascending and descending

Each item should be performed *twice*, using contrasting articulation and rhythms (32 scales in all)
A mixture of three articulations should be used, roughly equally across all items: (i) tongued, (ii) legato tongued and (iii) slurred
A mixture of straight and swung rhythms should be used, roughly equally across all items

F# major, 2 octaves
B major, over a twelfth
C mixolydian, over a twelfth
C dorian mode, over a twelfth
C lydian, over a twelfth
F# major pentatonic, over a twelfth
B major pentatonic, over a twelfth
E natural minor, over a twelfth
E harmonic minor, over a twelfth
E melodic minor, over a twelfth
A natural minor, over a twelfth
A harmonic minor, over a twelfth
A melodic minor, over a twelfth
E minor pentatonic, 1 octave
A minor pentatonic, 1 octave
C blues, 1 octave

Group B: Arpeggios

Tempo: ♩ = 80

Ascending and descending

Each to be performed using three articulations: (i) tongued, (ii) legato tongued and (iii) slurred (15 arpeggios in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

F# major, over a twelfth
B major, over a twelfth
Db dominant 7th, 1 octave
A minor 7th, 1 octave
C minor, over a twelfth

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Contrasting dynamics, articulation and legato tonguing

Study 2: Chromatic pattern, articulation and tonguing

Study 3: G altered scale, odd phrase-lengths and quadruplets

Grade 7

Group A: Scales

Tempo: ♩ = 95

Ascending and descending

Each item should be performed *twice*, using contrasting articulation and rhythms (32 scales in all)

A mixture of three articulations should be used, roughly equally across all items: (i) tongued, (ii) legato tongued and (iii) slurred

A mixture of straight and swung rhythms should be used, roughly equally across all items

C lydian, over a twelfth

C mixolydian, over a twelfth

C dorian, over a twelfth

C phrygian, over a twelfth

C locrian, over a twelfth

G lydian, over a twelfth

G mixolydian, over a twelfth

G dorian, over a twelfth

G phrygian, over a twelfth

G locrian, 1 octave

G# melodic minor, 1 octave

C# melodic minor, 1 octave

G altered, 1 octave

C altered, 1 octave

C# harmonic minor, 1 octave

D whole tone, 1 octave

Group B: Arpeggios

Tempo: ♩ = 95

Ascending and descending

Each to be performed using three articulations: (i) tongued, (ii) legato tongued and (iii) slurred (15 arpeggios in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

G# minor major 7th, 1 octave

C# minor major 7th, 1 octave

G dominant 7th, 1 octave

C dominant 7th, 1 octave

C# minor, over a twelfth

Group C: Technical Studies

All three to be played, as notated in the Grade Book:

Study 1: Plunger technique, growl, falls and rips

Study 2: Intervals and tonguing

Study 3: Half/whole diminished scale and symmetrical patterns

Grade 8

Group A: Scales

Tempo: ♩ = 105

Ascending and descending

Each item should be performed *twice*, using contrasting articulation and rhythms (38 scales in all)

A mixture of three articulations should be used, roughly equally across all items: (i) tongued, (ii) legato tongued and (iii) slurred

A mixture of straight and swung rhythms should be used, roughly equally across all items

Bb lydian, 2 octaves

Bb mixolydian, 2 octaves

Bb dorian, 2 octaves

Bb phrygian, 2 octaves

F lydian, 2 octaves

F mixolydian, 2 octaves

F dorian, 2 octaves

F phrygian, 2 octaves

Bb harmonic minor, 1 octave

Bb phrygian dominant, 1 octave

Bb melodic minor, 1 octave

E altered, 1 octave

A altered, 1 octave

E whole tone, 1 octave

A whole tone, 1 octave

Bb lydian dominant, 1 octave

Eb lydian dominant, 1 octave

A diminished (half/whole), 2 octaves

B diminished (half/whole), 2 octaves

Group B: Arpeggios

Tempo: ♩ = 105

Ascending and descending

Each to be performed using three articulations: (i) tongued, (ii) legato tongued and (iii) slurred (15 arpeggios in all)

A mixture of straight and swung rhythms should be used, roughly equally across all items

F minor major 7th, 1 octave

Bb minor major 7th, 1 octave

E dominant 7th, 1 octave
A dominant 7th, 1 octave
A diminished 7th, 1 octave

Group C: Technical Studies

Any two of the following to be played, as notated in the Grade Book:

Study 1: Cross-rhythms and intonation

Study 2: Modal study

Study 3: Tonguing and upper register