The trombone has been able to blend with voices well since its invention due to its timbre, articulations, full chromaticism, and potential for perfect intonation. Composers used the instrument to double and fortify vocal writing during the end of the fifteenth-century and continued doing so into the nineteenth-century. During the first half of the twentieth-century teachers like Emory Remington began to teach the instrument with a singing approach. This directly counteracted the aggressive and non-legato playing commonly used at the time. To facilitate this singing approach, vocalise etude books like the Melodious Etudes transcriptions of Giulio Marco Bordogni entered the trombone’s standard course of study. Because of the decades of the proven effectiveness of studying vocal music, other teachers like Arnold Jacobs and Charles Vernon continued the tradition of singing and brass playing in the second half of the twentieth-century. While the most commonly studied vocalise etude books are essential to trombonists’ development, they do not cover styles beyond bel canto aria singing. Additional transcriptions of vocal music, from a variety of genres, eras, and sources, have been published for the trombone since the 1970s. There remain, however, categories of vocal styles, eras, and arrangements for varied performing forces which are still lacking for the instrument. Further useful and diverse vocal music can be added to the trombone’s repertoire through targeting these lacking categories in new transcriptions. This document offers three transcriptions that cover underrepresented categories and vary in musical period, style, and performing forces.
Candidates offering a vocal recital are to sing all pieces in the original language. Candidates must provide their own accompanist when needed. (ii) will take a sight-reading test. Tests for organ will be on three staves. Singing any song by one of the following composers: Schubert, Schumann, Mendelssohn, Brahms, R. Strauss, Wolf, Faure, Debussy, Duparc, de Falla, Mussorgsky, and Tchaikovsky and any one aria from a work of Bellini, Rossini, Donizetti, Verdi, and Puccini.

Flute Mozart: any two movements from Concerto No.2 in D (Barenreiter). Trombone Rimsky-Korsakov: 2nd movement (Andante cantabile) from Concerto for Trombone and Band (Boosey and Hawkes) Or Hindemith: Trombone Sonata, 3rd and 4th movements (Schott). Edward Benjamin Britten, Baron Britten OM CH (22 November 1913 – 4 December 1976) was an English composer, conductor and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces. His best-known works include the opera Peter Grimes (1945), the War Requiem (1962) and the orchestral showpiece The Young Person's Guide to the Orchestra (1945). Vivaldi, Parsons, Franck, Rameau, Monteverdi, Schumann, Telemann, Saint-Saens, Jenkns, Piazzolla, Mozart, Britten, Ravel, Couperin, Carissimi. Future exciting engagements include Bach and Britten suites at the Lincoln Centre, New York and a return visit to the Edinburgh Festival. Pieter has appeared with a variety of orchestras and ensembles both with and without conductors. Among Paolo Giacometti’s chamber music recordings, a recording with works by Schubert with cellist Pieter Wispelwey has received the Choc du Monde de la Musique and Luister 10 awards, while another recording with works by Chopin, Fauré and Poulenc, also with Pieter Wispelwey, has been awarded the Diapason d’or.