

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** Allegretto: 1st movt from Sonate en Trio No. 1, BWV 525, arr. Fritsch for Euphonium (*Billaudot G 7777B: ♯/♭ edition*)
- 2 **J. S. Bach** Sinfonia, arr. Hesford } *The Classical Euphonium (De Haske: ♯/♭ edition; piano accomp. published*
- 3 **Chabrier** España, arr. De Smet } *separately)*
- 4 **Bizet** Menuet, arr. Norbury. No. 13 from } *The Derick Kane Euphonium Album*
- 5 **Trad.** My love is like a red, red rose, arr. Downie. No. 3 from } *(Salvationist Publishing: ♯/♭ edition)*
- 6 **Elgar** Salut d'amour, arr. Childs. Available in the album: Monti's Czardas (*Winwood Music: ♯/♭ edition*)
- 7 **B. Marcello** Adagio and Allegro: 1st and 2nd movts from Sonata No. 3 in A minor, arr. Mortimer (*observing semiquavers in ossias in Allegro*) (*Editions Marc Reift EMR 2032M: ♯/♭ edition*)
- 8 **Philip Sparke** Scherzo Finale: No. 10 from *Super Solos for Baritone or Euphonium (Anglo Music AMP 267-400: ♯/♭ edition)*
- 9 **Ernest Young** Allegro giocoso and Romanza, or Romanza and Allegro Scherzando: 1st and 2nd movts, or 2nd and 3rd movts from Euphonium Suite (*G & M Brand: ♯/♭ edition*)

LIST B

- 1 **Paolo Baratto** Euphonissimo (*Editions BIM: ♭ edition*)
- 2 **James Curnow** Rhapsody for Euphonium (*Winwood Music: ♯/♭ edition*)
- 3 **Peter Graham** The Holy Well (*Gramercy Music: ♯/♭ edition*)
- 4 **Harbach and Kern** Smoke Gets in Your Eyes. *Let's Face the Music for Trombone/Euphonium, arr. Iveson (Brass Wind: ♯ or ♭ editions)*
- 5 **Joseph Horowitz** Lento: 2nd movt from Euphonium Concerto (*Novello NOV120387: ♯/♭ edition*)
- 6 **Rodney Newton** The Riders of Rohan. *Childs' Choice (Winwood Music: ♯/♭ edition)*
- 7 **Rodney Newton** Allegro energico, or Chaconne and Molto vivace: 1st movt, or 2nd and 3rd movts from Sonata Brevis (*Prima Vista Musikk: ♯/♭ edition*)
- 8 **Goff Richards** Midnight Euphonium (*observing cadenza*) (*Studio Music: ♯/♭ edition*)
- 9 **Philip Sparke** Song for Ina (*Studio Music: ♯/♭ edition*)

LIST C

- 1 **Arban** Moderato: No. 6 from *14 Studies for Cornet* (Boosey & Hawkes: $\frac{4}{4}$ edition). Also available in *Arban Cornet Method* (Boosey & Hawkes: $\frac{4}{4}$ edition)
- 2 **Derek Bourgeois** Presto: No. 3 from *Fantasy Pieces for Euphonium* (Brass Wind: \mathfrak{F} or $\frac{4}{4}$ editions)
- 3 **Alwyn Green** Study No. 20: P. 58 from *Euphonium Eurhythmics* (Warwick Music: \mathfrak{F} or $\frac{4}{4}$ editions)
- 4 **Soichi Konagaya** Lamentoso. *New Concert Studies for Euphonium, Vol. 2* (De Haske: \mathfrak{F} or $\frac{4}{4}$ editions)
- 5 **Jock McKenzie** Salsa or Dixieland: from *Rhythms of Life (Con Moto)*: \mathfrak{F} or $\frac{4}{4}$ brass editions)
- 6 **Allen Vizzutti** Funk (ignoring lower notes in bb. 17, 30 & 31): from *20 Dances for Euphonium* (De Haske: \mathfrak{F} or $\frac{4}{4}$ editions)
- 7 **Philip Wilby** Tarantella: Piazza San Marco (No. 3 from *Partita Veneziana*). *Advanced Concert Studies for Euphonium* (De Haske: \mathfrak{F} or $\frac{4}{4}$ editions)

AURAL TESTS FOR THE GRADE: see pp. 90 and 94

SCALES AND ARPEGGIOS: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bass clef: B \flat , B, C, D \flat , D, E \flat majors; B \flat , B, C, C \sharp , D, E \flat minors (a twelfth)

All other keys, major and minor (two octaves)

Treble clef: C, D \flat , D, E \flat , E, F majors; C, C \sharp , D, E \flat , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: *Bass clef:* starting on any note E–A (two octaves)

Treble clef: starting on any note F \sharp –B (two octaves)

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

Dominant Sevenths: *Bass clef:* in the keys of B \flat , B and D \flat (two octaves)

Treble clef: in the keys of C, D \flat and E \flat (two octaves)

Diminished Sevenths: *Bass clef:* starting on F \sharp and G (two octaves)

Treble clef: starting on A \flat and A (two octaves)

SIGHT-READING: (bass or treble clef at candidate's choice) 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.