BARITONE and EUPHONIUM

This syllabus for Baritone/Euphonium is valid for 2013–2020. Details of any planned changes to the Baritone/Euphonium requirements from 2021 will be posted in advance at www.abrsm.org/baritone.

This syllabus is suitable for three-valved instruments at all grades. For those pieces containing notes that require a 4th valve (and where an ossia is not published), candidates may adapt the affected passages.

The repertoire lists indicate the clefs in which the pieces are published (¥ and/or ½). If necessary, candidates may use manuscript transpositions into treble or bass clef.

Examiners will ask candidates whether they are bass- or treble-clef readers.

**Baritones and Euphonium Grade 1**

**Three Pieces:** one chosen by the candidate from each of the three lists, A, B and C:

**List A**

2. Czerny Rise and Shine
3. Trad. Scottish The Night Visiting Song
4. Tom Davoren Romanza
5. Philip Sparke A Knight’s Tale
6. Grieg Morning (from Peer Gynt)
7. Trad. Cornish Cornish Floral Dance
8. Trad. English The Barley Break
9. Trad. Spiritual All Night, All Day

Any one chosen by the candidate from each of the three Lists, A, B and C:

**List B**

1. Keith Amos Morris Miler: No. 5 from The Eddie Stobart Collection for Trombone/Euphonium (CMA Publications: ¥/½ edition)
3. Bernstein One Hand, One Heart (from West Side Story)
4. Tom Davoren Waltz for E.
5. David A. Stowell Strollin’
6. Peter Graham Moscow or Paris: No. 1 or No. 2 from Cityscapes for B♭ Instrument (Gramercy Music: ¥/½ edition)
7. Rendall and Thomas Birdie Song
8. Trad. American When the Saints

**List C**

1. Edward Gregson Thoughtful Prelude: No. 1 from 20 Supplementary Tunes for Beginner Brass (Brass Wind: ¥ brass edition)
2. Edward Gregson Step by Step: No. 1 from 20 Supplementary Tunes for Beginner Brass (Brass Wind: ¥ brass edition)
3. Jock McKenzie Baksimba or Rumba: No. 4 or No. 5 from Dance to the Beat of the World (Con Moto: ¥ or ¥ brass editions)
4. Peter Meechan One, Two, Three!
5. Philip Sparke Puppet’s Dance
6. Mark Nightingale A Small Step or Fiesta Siesta: No. 1 or No. 2 from Easy Jazzy ‘Tudes (Warwick Music: ¥ euphonium edition or ¥/½ brass edition)
7. Philip Sparke Ticker Tape Parade or Lullaby: No. 5 or No. 6 from Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: ¥/½ edition)

(continued overleaf)
AURAL TESTS FOR THE GRADE: see pp. 90 and 91

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

- **Bass clef**: B♭ major; G minor (one octave)
- **Treble clef**: C major; A minor (one octave)

**Scales**: in the above keys (minor in natural or harmonic or melodic form at candidate’s choice)

**Arpeggios**: the common chords of the above keys for the range indicated

SIGHT-READING: (bass or treble clef at candidate’s choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.
Aural Tests GRADE 1

A  To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is not required to state the time signature.

B  To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C  To identify where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

D  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

A  To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is not required to state the time signature.

B  To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C  To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

D  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).