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
3 Purcell  Sound the Trumpet, arr. Wiggins The Classical Euphonium (De Haske: $\ell$ edition; piano accomp. or $\ell$ edition)
4 Schubert  Marche militaire No. 1, arr. Grey published separately
5 Saint-Saëns  Danse macabre. Savor Faire for Trombone/Euphonium, arr. Mowat (Brass Wind: $\ell$ edition)
6 Philip Sparke  Little Overture: No. 1 from Super Solos for Baritone or Euphonium (Anglo Music AMP 267-400: $\ell$ edition)
7 Stradella  Andantino, arr. Ball (G & M Brand: $\ell$ edition)
8 Wagner  Walter’s Prize Song (from The Mastersingers). Wagner Three Operatic Arias, arr. Wright (G & M Brand: $\ell$ edition)
9 Ernest Young  Intermezzo: 2nd movt from Euphonium Sonata (G & M Brand: $\ell$ edition)

LIST B
1 Keith Amos  Dragon Dance: No. 1 from Dragon Dance (CMA Publications: $\ell$ edition)
2 Andrew Blyth  Compelled by Love. No. 11 from The Derick Kane Euphonium Album (Salvationist Publishing: $\ell$ edition)
3 Peter Graham  A Time for Peace. Gramercy Solo Album $b$ (Gramercy Music: $\ell$ edition)
4 Reginald Heath  Andante and Scherzo for Euphonium/Baritone (G & M Brand: $\ell$ edition)
5 Peter Lawrance  Andante and Badinage: Nos 5 and 6 from Badinage for Trombone/Euphonium (Brass Wind: $\ell$ edition or $\ell$ edition)
6 Christopher Mowat  Bone Idyll. Slide Show for Trombone, arr. Mowat (Brass Wind: $\ell$ edition or $\ell$ editions)
7 Mark Nightingale  From Ragtime to Riches: No. 13 from Lucky Dip for Euphonium (Warwick Music: $\ell$ edition)
8 Philip Sparke  Chicago Blues: No. 5 from Super Solos for Baritone or Euphonium (Anglo Music AMP 267-400: $\ell$ edition)
9 Fats Waller  Ain’t misbehavin’. Big Chillers for Trombone/Euphonium, arr. Ledbury (Brass Wind: $\ell$ edition or $\ell$ edition)

LIST C
1 Keith Amos  No. 9 or No. 10: from 12 Miniatures for Solo Euphonium (CMA Publications: $\ell$ edition)
2 Alwyn Green  Study No. 5: P. 30 from Euphonium Eurhythmics (Warwick Music: $\ell$ edition or $\ell$ edition)
3 Peter Graham  A Bach Invention New Concert Studies for Euphonium, Vol. 2 (De Haske: $\ell$ or $\ell$ edition)
4 André Waignein  Comme dans une tarantelle (Con Moto: $\ell$ or $\ell$ brass editions)
5 Jock McKenzie  Mazurka or Jota: from Rhythms of Life (Con Moto: $\ell$ or $\ell$ brass editions)
6 Mark Nightingale  On the Off-beat or Transposition Blues: No. 23 or No. 27 from Easy Jazzy Tudes (Warwick Music: $\ell$ or $\ell$ brass edition)
7 Allen Vizzutti  Cowboy Dance: from 20 Dances for Euphonium (De Haske: $\ell$ or $\ell$ edition)

AURAL TESTS FOR THE GRADE: see pp. 90 and 93
SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:

**Bass clef:** C major; B♭ minor (a twelfth)
E, G, A♭ majors; F♯, G, G♯ minors (two octaves)

**Treble clef:** D major; C minor (a twelfth)
F♯, A, B♭ majors; G♯, A, B♭ minors (two octaves)

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

**Chromatic Scales:**
- **Bass clef:** starting on E, F, F♯ and G (two octaves)
- **Treble clef:** starting on F♯, G, A♭ and A (two octaves)

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

**Dominant Seventh:** **Bass clef:** in the key of C (two octaves)
**Treble clef:** in the key of D (two octaves)

**Diminished Seventh:** **Bass clef:** starting on F (two octaves)
**Treble clef:** starting on G (two octaves)

**Sight-Reading:** (bass or treble clef at candidate’s choice) see p. 11.

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**Baritone and Euphonium GRADE 7**

**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: 9/6 edition)
2. **J. S. Bach** Sinfonia, arr. Hesford (The Classical Euphonium (De Haske: 9/6 edition; piano accomp. published separately))
3. **Chabrier** España, arr. De Smet
4. **Bizet** Menuet, arr. Norbury
5. **Trad.** My love is like a red, red rose, arr. Downie (No. 3 from the Derick Kane Euphonium Album)
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: 9/6 edition)
8. **Philip Sparke** Scherzo Finale: No. 10 from Super Solos for Baritone or Euphonium (Anglo Music AMP 267-400: 9/6 edition)
9. **Ernest Young** Allegro giocoso and Romanza, or Romanza and Allegro Scherzando: 1st and 2nd movts from Euphonium Suite (G & M Brand: 9/6 edition)

**List B**
1. **Paolo Baratto** Euphonissimo (Editions BIM: 9/6 edition)
3. **Peter Graham** The Holy Well (Gramercy Music: 9/6 edition)
4. **Harcball and Kern** Smoke Gets in Your Eyes (Let’s Face the Music for Trombone/Euphonium, arr. Iveson (Brass Wind: 9/6 or 9/6 editions))
5. **Joseph Horovitz** Lento: 2nd movt from Euphonium Concerto (Novello NOV120387: 9/6 edition)
7. **Rodney Newton** Allegro energico, or Chaconne and Molto vivace: 1st movt, or 2nd and 3rd movts from Sonata Brevis (Prima Vista Musik: 9/6 edition)
8. **Goff Richards** Midnight Euphonium (observing cadenza) (Studio Music: 9/6 edition)
9. **Philip Sparke** Song for Ina (Studio Music: 9/6 edition)
Aural Tests GRADE 5

A  To sing or play from memory a melody played twice by the examiner. The melody 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 melody again and allow a second attempt (although this will affect the assessment).

B  To sing six notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

C(i) 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, articulation, tempo, tonality, character; the second will be style and period.

(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 or four 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 or four time. The candidate is not required to state the time signature.

Aural Tests GRADE 6

A  To sing or play from memory the upper part of a two-part phrase played twice by the examiner. The upper 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 a melody from score, with an accompaniment played by the examiner. The candidate may choose to sing from treble or bass clef. The melody 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 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  To identify the cadence at the end of a phrase as perfect or imperfect. 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.

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 features the questions will be about. The first will be: texture or structure; the second will be one of the following: 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 or four 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 or four time. The candidate is not required to state the time signature.