

**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](http://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** 2nd and 3rd movts from Sonate en Trio No. 1, BWV 525, arr. Fritsch for Euphonium (*Billaudot G 7777B: ♯/♭ edition*)
- 2 **Capuzzi** Andante and Rondo, arr. Childs and Wilby for Euphonium (*Winwood Music: ♯/♭ edition*)
- 3 **Elgar** Romance, Op. 62, trans. Wilson for Euphonium (*Winwood Music: ♯/♭ edition*)
- 4 **Handel** Adagio and Allegro (from Sonata in E), trans. Fitzgerald for Euphonium (*Presser: ♯/♭ edition*)
- 5 **Mozart** Allegro (Rondo): from Adagio and Rondo, arr. Childs and Wilby for Euphonium (*Winwood Music: ♯/♭ edition*)
- 6 **Rachmaninov** Vocalise, trans. Mead for Euphonium (*Studio Music: ♯/♭ edition*)
- 7 **Rossini** Largo al Factotum (from *The Barber of Seville*), arr. Childs. Available in the album: *Monti's Czardas* (*Winwood Music: ♯/♭ edition*)
- 8 **Rossini** Prelude, Theme and Variations, arr. Newsome for Euphonium (*starting at Fig. C*) (*Obrasso Verlag: ♯/♭ edition*)
- 9 **Schumann** Allegro vivace: from *Adagio and Allegro*, Op. 70, arr. Johnson for Euphonium (*Brass Wind: ♯/♭ edition*)
- 10 **Ernest Young** Pentalude and Scherzando: 1st and 3rd movts from Euphonium Sonata (*G & M Brand: ♯/♭ edition*)

## LIST B

- 1 **Darrol Barry** Con moto or Scherzando: 1st or 3rd movt from Concerto for Baritone (*Studio Music: ♯/♭ edition*)
- 2 **Peter Graham** Whirlwind. *Gramercy Solo Album B♭* (*Gramercy Music: ♯/♭ edition*)
- 3 **Alwyn Green** Euphoria for Euphonium (*observing cadenza*) (*Brass Wind: ♯/♭ edition*)
- 4 **Joseph Horovitz** Moderato or Con moto: 1st or 3rd movt from Euphonium Concerto (*Novello NOV120387: ♯/♭ edition*)
- 5 **Karl Jenkins** Romanza: 2nd movt from Euphonium Concerto (*Boosey & Hawkes: ♯/♭ edition*)
- 6 **Goff Richards** Pilatus (Mountain Air) for Euphonium (*observing cadenza*) (*Obrasso Verlag: ♯/♭ edition*)
- 7 **Antony Roper** 1st movt: from Sonata for Euphonium (*Studio Music: ♯/♭ edition*)
- 8 **Philip Sparke** Moderato e energico: 1st movt from Euphonium Concerto (*Studio Music: ♯/♭ edition*)
- 9 **Philip Sparke** Rhapsody for B♭ Baritone (*Studio Music: ♯/♭ edition*)
- 10 **Philip Wilby** Concert Gallop (*Winwood Music: ♯/♭ edition*)

## LIST C

- 1 **Arban** Allegro or Allegro: No. 9 or No. 10 from *14 Studies for Cornet* (*Boosey & Hawkes: ♭ edition*). Also available in *Arban Cornet Method* (*Boosey & Hawkes: ♭ edition*)
- 2 **Derek Bourgeois** Allegro energico or Allegro: No. 8 or No. 9 from *Fantasy Pieces for Euphonium* (*Brass Wind: ♯ or ♭ editions*)
- 3 **Douglas Court** The Chase
- 4 **Otto M. Schwartz** Flying Tongue } *New Concert Studies for Euphonium, Vol. 2* (*De Haske: ♯ or ♭ editions*)
- 5 **Alwyn Green** Study No. 12: P. 37 from *Euphonium Eurhythmics* (*Warwick Music: ♯ or ♭ editions*)
- 6 **Jan Hadermann** El Moncayo. *Advanced Concert Studies for Euphonium* (*De Haske: ♯ or ♭ editions*)
- 7 **Jock McKenzie** Syrto or Rock: from *Rhythms of Life* (*Con Moto: ♯ or ♭ brass editions*)
- 8 **Allen Vizzutti** Polka: from *20 Dances for Euphonium* (*De Haske: ♯ or ♭ editions*)

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 95

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

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

All other keys, major and minor (two octaves)

*Treble clef:* D $\flat$ , D, E $\flat$ , E, F majors; 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–B $\flat$  (two octaves)

*Treble clef:* starting on any note F $\sharp$ –C (two octaves)

**Whole-Tone Scales:** *Bass clef:* starting on A and B $\flat$  (two octaves), as example given on p. 10

*Treble clef:* starting on B and C (two octaves), as example given on p. 10

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

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

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

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

*Treble clef:* starting on A $\flat$ , A and B $\flat$  (two octaves)

**SIGHT-READING:** (bass or treble clef at candidate's choice) see p. 11.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest 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).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower 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 To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.