Baritone and Euphonium GRADE 6

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 **B. Marcello** Largo *and* Allegro: 1st *and* 2nd movts from Sonata No. 1 in F (*IMC 1978, arr. Ostrander:* 𝄢 *edition* or *Editions Marc Reift EMR 2043M, arr. Mortimer:* 𝄞 *edition* or *Studio Music, arr. Mead:* 𝄢/𝄞 *edition*)
2 **Mendelssohn** Hear My Prayer. *Available in the album: Hear My Prayer, arr. Childs* (*Prima Vista Musikk:* 𝄢/𝄞 *edition*)
3 **Purcell** Sound the Trumpet, arr. Wiggins ⎫ *The Classical Euphonium* (*De Haske:* 𝄢/𝄞 *edition; piano accomp.*
4 **Schubert** Marche militaire No. 1, arr. Grey ⎭ *published separately*)
5 **Saint-Saëns** Danse macabre. *Savoir Faire for Trombone/Euphonium, arr. Mowat* (*Brass Wind:* 𝄢 *or* 𝄞 *editions*)
6 **Philip Sparke** Little Overture: No. 1 from *Super Solos for Baritone or Euphonium* (*Anglo Music AMP 267-400:* 𝄢/𝄞 *edition*)
7 **Stradella** Andantino, arr. Ball (*G & M Brand:* 𝄢/𝄞 *edition*)
8 **Wagner** Walter's Prize Song (from *The Mastersingers*). *Wagner Three Operatic Arias, arr. Wright* (*G & M Brand:* 𝄞 *edition*)
9 **Ernest Young** Intermezzo: 2nd movt from Euphonium Sonata (*G & M Brand:* 𝄢/𝄞 *edition*)

LIST B

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

LIST C

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

AURAL TESTS FOR THE GRADE: see pp. 90 and 93

(continued overleaf)

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.

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.