

## BRASS GRADES: requirements and information

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded brass exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at [www.abrsm.org/regulations](http://www.abrsm.org/regulations)) which should be read before an exam booking is made.*

### Entering for an exam

**Eligibility:** There are eight grades of exam for each instrument (Bass Trombone, Grades 6–8 only) and candidates may be entered for any grade irrespective of age and without previously having taken any other grade on the same instrument. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see Regulation 1d at [www.abrsm.org/regulations](http://www.abrsm.org/regulations).

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds)). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)).

**Exam booking:** Details of exam dates, locations, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

### Elements of the exam

All ABRSM graded brass exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading (& Transposition*)	21
Aural tests	18
Total	<u>150</u>

**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 102–103 for the marking criteria used by examiners.

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\* Horn & Trumpet Grades 6–8. Maximum marks: 12 for sight-reading, 9 for transposition (one combined mark will be recorded)

## Pieces

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 105 for this purpose.

**Accompaniment:** All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist (examiners will not). If necessary, the accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 12.

**Interpreting the score:** Printed editorial suggestions such as fingering, phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

**Repeats:** All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

**Cadenzas & tuttis:** Cadenzas should not be played unless the syllabus specifies otherwise. Lengthy orchestral tutti sections should be cut.

**Performing from memory:** Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

**Page-turns:** Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 10). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to [syllabus@abrsm.ac.uk](mailto:syllabus@abrsm.ac.uk) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are

unable to help with page-turning. In a Grade 8 exam, a candidate's accompanist is permitted to bring a page-turner to assist with page-turns in the piano part (prior permission is not required).

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

## Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. They will also ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers.

When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- the articulation

All scales and arpeggios should:

- be played from memory
- be played from the lowest possible tonic/starting note, unless the syllabus indicates otherwise\*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio.

Arpeggios and dominant sevenths are required in root position only.

For transposing instruments, the naming of scales applies to the notation, not the concert pitch; for example, D major for trumpet in B $\flat$  will sound in C, not D.

Books of the scale requirements are published for all brass instruments by ABRSM.

Below is the pattern for the whole-tone scale, set for all instruments at Grade 8:




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\* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve

The following scale and arpeggio speeds are given as a general guide:

**Scales†, Dominant & Diminished 7ths** (pattern = )

<i>Grade / Speed</i>	1	2	3	4	5	6	7	8
<b>Horn</b>	♩ = 50	♩ = 56	♩ = 66	♩ = 72	♩ = 80	♩ = 96	♩ = 108	♩ = 120
<b>Trombone</b>	♩ = 44	♩ = 48	♩ = 56	♩ = 63	♩ = 72	♩ = 96	♩ = 108	♩ = 120
<b>All other brass</b>	♩ = 50	♩ = 56	♩ = 66	♩ = 72	♩ = 80	♩ = 104	♩ = 116	♩ = 132

**Arpeggios** (pattern = )

<i>Grade / Speed</i>	1	2	3	4	5	6	7	8
<b>Horn</b>	♩ = 72	♩ = 80	♩ = 92	♩ = 100	♩ = 112	♩ = 56	♩ = 66	♩ = 76
<b>Trombone</b>	♩ = 66	♩ = 72	♩ = 84	♩ = 92	♩ = 104	♩ = 46	♩ = 56	♩ = 60
<b>All other brass</b>	♩ = 72	♩ = 80	♩ = 92	♩ = 100	♩ = 112	♩ = 56	♩ = 66	♩ = 76

† including chromatic & whole-tone

## Sight-reading (and transposition)

**Sight-reading:** At all grades, candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. Examiners will ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers. For practice purposes, books of specimen sight-reading tests are published for all brass instruments by ABRSM.

**Transposition (*Horn and Trumpet only*):** At Grades 6–8, Horn and Trumpet candidates will be asked to transpose a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

## Aural tests

The requirements are the same for all instruments. Full details of the Aural tests are given on pp. 90–95.

*(continued overleaf)*

## **In the exam**

**Examiners:** Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's or accompanist's copy will suffice). Examiners may also decide to stop the performance of a piece when they have heard enough to form a judgment. They will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

**Tuning:** In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. Examiners are unable to help with tuning.

**Music stands:** All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

**Order of the exam:** The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied pieces to be performed consecutively.

## **Assessment**

The tables on pp. 102–103 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 102–103 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## **Obtaining exam music**

Exam music is available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).

# BARITONE and EUPHONIUM

from 2013

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](http://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 ♪). If necessary, candidates may use manuscript transpositions into treble or bass clef.

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

## Baritone and Euphonium GRADE 1

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

### LIST A

- 1 **J. S. Bach** Chorale from St Matthew Passion. *Boosey Brass Method, Repertoire Book B (Boosey & Hawkes: ♩ trombone edition or ♪ B♭ Brass Band Instruments edition)*
- 2 **Czerny** Rise and Shine
- 3 **Trad. Scottish** The Night Visiting Song } *Bravo! Euphonium, arr. Barratt (Boosey & Hawkes: ♩/♪ edition)*
- 4 **Tom Davoren** Romanza } *Shining Brass, Book 1 (ABRSM: ♩/♪ brass edition; B♭ piano accomp. published separately)*
- 5 **Philip Sparke** A Knight's Tale } *separately)*
- 6 **Grieg** Morning (from *Peer Gynt*) } *Winners Galore, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; B♭ piano accomp. published separately)*
- 7 **Trad. Cornish** Cornish Floral Dance } *separately)*
- 8 **Trad. English** The Barley Break. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♩/♪ edition)*
- 9 **Trad. Spiritual** All Night, All Day. *Easy Winners, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; B♭ piano accomp. published separately)*

### LIST B

- 1 **Keith Amos** Morris Miler: No. 5 from *The Eddie Stobart Collection for Trombone/Euphonium (CMA Publications: ♩/♪ edition)*
- 2 **Carol Barratt** Shortcake-Walk. *Bravo! Euphonium, arr. Barratt (Boosey & Hawkes: ♩/♪ edition)*
- 3 **Bernstein** One Hand, One Heart (from *West Side Story*). *Easy Winners, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; B♭ piano accomp. published separately)*
- 4 **Tom Davoren** Waltz for E. } *Shining Brass, Book 1 (ABRSM: ♩/♪ brass edition; B♭ piano accomp. published separately)*
- 5 **David A. Stowell** Strollin' } *separately)*
- 6 **Peter Graham** Moscow or Paris: No. 1 or No. 2 from *Cityscapes for B♭ Instrument (Gramercy Music: ♩/♪ edition)*
- 7 **Rendall and Thomas** Birdie Song. *Winners Galore, arr. Lawrance (Brass Wind: ♩ trombone edition or ♪ brass edition; B♭ piano accomp. published separately)*
- 8 **Trad. American** When the Saints. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♩/♪ edition)*
- 9 **Trad. Zulu** Siyahamba. *Boosey Brass Method, Repertoire Book B (Boosey & Hawkes: ♩ trombone edition or ♪ B♭ Brass Band Instruments edition)*

### 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! } *Shining Brass, Book 1 (ABRSM: ♩/♪ brass edition)*
- 5 **Philip Sparke** Puppet's Dance } *separately)*
- 6 **Mark Nightingale** A Small Step or Fiesta Siesta: No. 1 or No. 2 from *Easy Jazzy Tudes (Warwick Music: ♩ euphonium edition or ♪ 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: ♩/♪ 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.

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

**LIST A**

- 1 **Nicholas Hare** Variations on 'Goe from My Window'. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♯/♭ edition)*
- 2 **Mozart** Aria (from *The Marriage of Figaro*) } *Winners Galore, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 3 **Trad. English** Portsmouth }
- 4 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)*
- 5 **David A. Stowell** A Walk in the Rain }
- 6 **Trad. Irish** Avenging and Bright. *Boosey Brass Method, Repertoire Book B (Boosey & Hawkes: ♯ trombone edition or ♭ B♭ Brass Band Instruments edition)*
- 7 **Trad. Irish** Football Crazy. *Winner Scores All, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 8 **Trad. Latvian** Harvest Time } *Bravo! Euphonium, arr. Barratt (Boosey & Hawkes: ♯/♭ edition)*
- 9 **Trad. 16th-century** Staines Morris }

**LIST B**

- 1 **Carol Barratt and Karl Jenkins** Brava Bossa Nova! *Bravo! Euphonium, arr. Barratt (Boosey & Hawkes: ♯/♭ edn)*
- 2 **Bartók** Slovakian Folk Tune. *The Magic Trombone, arr. Hare (Boosey & Hawkes: ♯/♭ edition)*
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)*
- 4 **Philip Sparke** Tennessee Rag }
- 5 **Howard Goodall** Blackadder Theme. *Winners Galore, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 6 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes for B♭ Instrument (Gramercy Music: ♯/♭ edition)*
- 7 **Geoffrey Kinder** Saudades de Lisboa. *Boosey Brass Method, Repertoire Book B (Boosey & Hawkes: ♯ trombone edition or ♭ B♭ Brass Band Instruments edition)*
- 8 **Andrew Lloyd Webber** Love Changes Everything (from *Aspects of Love*). *Winner Scores All, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 9 **arr. Ramskill** Cockles and Mussels. *All Jazzed Up for Trombone or Euphonium, arr. Ramskill (Brass Wind: ♯ or ♭ editions)*

**LIST C**

- 1 **Edward Gregson** Song or Rhythmic Prelude: No. 5 or No. 8 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♯ brass edition)*
- 2 **Edward Gregson** Pop Song or Justin's March: No. 13 or No. 14 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: ♭ brass edition)*
- 3 **Jock McKenzie** Klezmer or Calypso: No. 9 or No. 11 from *Dance to the Beat of the World (Con Moto: ♯ or ♭ brass editions)*
- 4 **Peter Meechan** Haunted House } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition)*
- 5 **David A. Stowell** High Street }
- 6 **Mark Nightingale** Big Mama or The Sleuth: No. 5 or No. 7 from *Easy Jazzy 'Tudes (Warwick Music: ♯ euphonium edition or ♭ brass edition)*
- 7 **Philip Sparke** Allegheny Aria or Soldier's Song: No. 15 or No. 19 from *Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: ♯/♭ edition)*

**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:* Ab, C majors; G, C minors (one octave)

*Treble clef:* Bb, D majors; A, D minors (one octave)

**Scales:** in the above keys (minors 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 up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.



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

## LIST A

- 1 **Brahms** Love Song (from Op. 52) } *The Magic Trombone, arr. Hare (Boosey & Hawkes: 3/4 edition)*
- 2 **Elgar** Pomp and Circumstance (Theme from March No. 4) } *Hawkes: 3/4 edition)*
- 3 **Tom Davoren** Rondo Olympia } *Shining Brass, Book 1 (ABRSM: 3/4 brass edition; B♭ piano accomp. published separately)*
- 4 **Lucy Pankhurst** Sicilienne } *separately)*
- 5 **trans. Fitzgerald** Finale: 5th movt from *English Suite for Euphonium (Presser: 3/4 edition)*
- 6 **Gluck** Che farò. *Great Winners, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 7 **Philip Sparke** Promenade. No. 7 from *Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: 3/4 edition)*
- 8 **Tchaikovsky** Reverie. *Winner Scores All, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 9 **Trad.** The Ash Grove (ending at b. 61). No. 1 from *The Young Soloist for B♭ Instruments, Vol. 4, arr. Newsome (Studio Music: 3/4 edition)*

## LIST B

- 1 **Bernstein** America (from *West Side Story*) } *Winner Scores All, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 2 **Andrew Lloyd Webber** Close Every Door to Me } *or 3/4 brass edition; B♭ piano accomp. published separately)*
- 3 **Foster** Jeannie with the light brown hair. No. 6 from *The Young Soloist for B♭ Instruments, Vol. 4, arr. Newsome (Studio Music: 3/4 edition)*
- 4 **John Frith** Broken Dreams } *Shining Brass, Book 1 (ABRSM: 3/4 brass edition; B♭ piano accomp. published separately)*
- 5 **Peter Meechan** Purple Shade } *separately)*
- 6 **Peter Graham** New York (grace note optional) or Vienna: No. 5 or No. 6 from *Cityscapes for B♭ Instrument (Gramercy Music: 3/4 edition)*
- 7 **Jacob** No. 3: from *Four Little Pieces for Trumpet/Cornet (Emerson E13: 3/4 edition)*
- 8 **Alan Menken** A Whole New World (from *Aladdin*). *Great Winners, arr. Lawrance (Brass Wind: 3/4 trombone edition or 3/4 brass edition; B♭ piano accomp. published separately)*
- 9 **Robert Ramskill** Chicago Sunset. *All Jazzed Up for Trombone or Euphonium, arr. Ramskill (Brass Wind: 3/4 edns)*

## LIST C

- 1 **Edward Gregson** Moto Perpetuo: No. 11 from *20 Supplementary Tunes for Beginner Brass (Brass Wind: 3/4 brass edn)*
- 2 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1 (ABRSM: 3/4 brass edition)*
- 3 **Peter Meechan** Summer Sound } *separately)*
- 4 **Jock McKenzie** Bossa Nova: No. 33 from *Dance to the Beat of the World (Con Moto: 3/4 or 3/4 brass editions)*
- 5 **Mark Nightingale** Skipping or Cinnamon Tea: No. 11 or No. 12 from *Easy Jazzy Tudes (Warwick Music: 3/4 euphonium edition or 3/4 brass edition)*
- 6 **Philip Sparke** My Country or Tyrolean Tune: No. 26 or No. 27 from *Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: 3/4 edition)*
- 7 **Richard Warren** No. 3: from *12 Progressive Short Studies for Brass Instruments (Con Moto: 3/4 brass edition)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 92

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

*Bass clef:* D♭, D majors; B♭, D minors (one octave)

G major (a twelfth)

*Treble clef:* E♭, E majors; C, E minors (one octave)

A major (a twelfth)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate's choice)

**Chromatic Scale:** *Bass clef:* starting on B♭ (one octave)

*Treble clef:* starting on C (one octave)

**Arpeggios:** the common chords of the above keys for the ranges 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 up to and including this grade. See also p. 11.

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

**LIST A**

- 1 **Charpentier** Prelude to Te Deum (*observing lower line in ossia*) } *Savoir Faire for Trombone/Euphonium, arr.*
- 2 **Saint-Saëns** L'éléphant } *Mowat (Brass Wind: ♯/♭ editions)*
- 3 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)*
- 4 **Lucy Pankhurst** Folk Song } *separately*
- 5 **Delius** Serenade. No. 8 from } *Going Solo – Trombone/Euphonium, arr. Gout (Faber: ♯/♭ edition)*
- 6 **Mussorgsky** The Old Castle. No. 14 from } *separately*
- 7 **trans. Fitzgerald** Aria: 2nd movt from *English Suite for Euphonium (Presser: ♯/♭ edition)*
- 8 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 9 **Mozart** Adagio. No. 15 from *Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: ♯/♭ edition)*

**LIST B**

- 1 **Keith Amos** Crunch Corner or The Bottoms: No. 15 or No. 20 from *The Eddie Stobart Collection for Trombone/Euphonium (CMA Publications: ♯/♭ edition)*
- 2 **Alberto Dominguez** Frenesi } *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♭ brass edition; B♭ piano accomp. published separately)*
- 3 **Ron Goodwin** 633 Squadron } *separately*
- 4 **John Frith** Bragtime } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition; B♭ piano accomp. published separately)*
- 5 **David A. Stowell** Open Plains } *separately*
- 6 **Jacob** No. 1 or No. 2 or No. 4: from *Four Little Pieces for Trumpet/Cornet (Emerson E13: ♭ edition)*
- 7 **Kander & Ebb** Cabaret. *Stranger on the A Train for Trombone/Euphonium, arr. Iveson (Brass Wind: ♯ or ♭ edns)*
- 8 **Peter Lawrance** Aubade or Dance: No. 2 or No. 3 from *Badinage for Trombone/Euphonium (Brass Wind: ♯ or ♭ editions)*
- 9 **Philip Sparke** Thinking of You. No. 17 from *Skilful Solos for Baritone or Euphonium, arr. Sparke (Anglo Music AMP 194-400: ♯/♭ edition)*

**LIST C**

- 1 **Keith Amos** No. 2 or No. 6: from *12 Miniatures for Solo Euphonium (CMA Publications: ♯/♭ edition)*
- 2 **Timothy Jackson** Circulation } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition)*
- 3 **Peter Meechan** Reflections } *separately*
- 4 **Jock McKenzie** Rumba or Rock: from *Music Makes the World Go Around (Con Moto: ♯ or ♭ brass editions)*
- 5 **Mark Nightingale** Blues for Big-Ears or The Shout: No. 15 or No. 17 from *Easy Jazzy Tudes (Warwick Music: ♯ euphonium edition or ♭ brass edition)*
- 6 **Philip Sparke** Shepherd's Song or Ursa Major: No. 33 or No. 37 from *Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401: ♯/♭ edition)*
- 7 **Richard Warren** No. 7: from *12 Progressive Short Studies for Brass Instruments (Con Moto: ♯/♭ brass edition)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 92

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

*Bass clef:* E♭ major; E♭ minor (one octave)

F♯, A♭ majors; G, A minors (a twelfth)

*Treble clef:* F major; F minor (one octave)

A♭, B♭ majors; A, B minors (a twelfth)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate's choice)

**Chromatic Scale:** *Bass clef:* starting on A♭ (a twelfth)

*Treble clef:* starting on B♭ (a twelfth)

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

**SIGHT-READING:** (bass or treble clef at candidate's choice) a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

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

## LIST A

- 1 **Bizet** Chanson bohème. *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♮ brass edition; B♭ piano accomp. published separately)*
- 2 **Fauré** Après un rêve } *Savoir Faire for Trombone/Euphonium, arr. Mowat (Brass Wind:*
- 3 **Gounod** Marche funèbre d'une marionnette } ♯ or ♮ editions)
- 4 **John Frith** Caber Dance } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition; B♭ piano accomp. published*
- 5 **David A. Stowell** Jam Bouree } *separately)*
- 6 **Mendelssohn** On Wings of Song, arr. De Smet. *The Classical Euphonium (De Haske: ♯/♮ edition; piano accomp. published separately)*
- 7 **Offenbach** Barcarolle (from *The Tales of Hoffmann*), arr. Mead (*Studio Music: ♯/♮ edition*)
- 8 **Paradies** Sicilienne, arr. Snell (*observing lower line in b. 26*) (*Rakeway Music: ♯ or ♮ editions*)
- 9 **Ernest Young** Cantilena and An English Tune: Nos 2 and 5 from *Five Pieces for Brass (G & M Brand: ♯/♮ edn)*

## LIST B

- 1 **Bernie, Pinckard & Casey** Sweet Georgia Brown. *Stranger on the A Train for Trombone/Euphonium, arr. Iveson (Brass Wind: ♯ or ♮ editions)*
- 2 **June Emerson** Summer Morning or On the Prom: No. 1 or No. 3 from *Summer Suite (Emerson E359: ♯/♮ edition)*
- 3 **Gershwin** Let's Call the Whole Thing Off. *Slide Show for Trombone, arr. Mowat (Brass Wind: ♯ or ♮ editions)*
- 4 **Peter Meechan** Final Thought } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition; B♭ piano accomp.*
- 5 **Lucy Pankhurst** Gone, Not Forgotten } *published separately)*
- 6 **Mark Nightingale** The Viennese Dwarf: No. 8 from *Lucky Dip for Euphonium (Warwick Music: ♯/♮ edition)*
- 7 **George Shearing** Lullaby of Birdland. *Big Chillers for Trombone/Euphonium, arr. Ledbury (Brass Wind: ♯ or ♮ editions)*
- 8 **Philip Sparke** Song of Farewell: No. 7 from *Super Solos for Baritone or Euphonium (Anglo Music AMP 267-400: ♯/♮ edition)*
- 9 **John Williams** Raiders March (from *Raiders of the Lost Ark*). *Great Winners, arr. Lawrance (Brass Wind: ♯ trombone edition or ♮ brass edition; B♭ piano accomp. published separately)*

## LIST C

- 1 **Keith Amos** No. 3: from *12 Miniatures for Solo Euphonium (CMA Publications: ♯/♮ edition)*
- 2 **John Frith** Lament } *Shining Brass, Book 2 (ABRSM: ♯/♮ brass edition)*
- 3 **David A. Stowell** Flennon Study (*either version*) }
- 4 **Soichi Konagaya** Daydream. *New Concert Studies for Euphonium, Vol. 2 (De Haske: ♯ or ♮ editions)*
- 5 **Jock McKenzie** Fling: from *Music Makes the World Go Around (Con Moto: ♯ or ♮ brass editions)*
- 6 **Mark Nightingale** Hillbilly or The Turkey: No. 16 or No. 22 from *Easy Jazzy Tudes (Warwick Music: ♯ euphonium edition or ♮ brass edition)*
- 7 **Richard Warren** No. 12: from *12 Progressive Short Studies for Brass Instruments (Con Moto: ♯/♮ brass 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:** Ab, B majors; G#, B minors (a twelfth)

F, F# majors; F minor (two octaves)

**Treble clef:** Bb, Db majors; Bb, C# minors (a twelfth)

G, Ab majors; G minor (two octaves)

**Scales:** in the above keys (minors in harmonic or melodic form at candidate's choice)

**Chromatic Scale:** *Bass clef:* starting on Bb (a twelfth)

*Treble clef:* starting on C (a twelfth)

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

**Dominant Seventh:** *Bass clef:* in the key of Bb (two octaves)

*Treble clef:* in the key of C (two octaves)

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

## 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](http://www.abrsm.org/prerequisite).

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

### LIST A

- B. Marcelllo** 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)
- Mendelssohn** Hear My Prayer. Available in the album: *Hear My Prayer*, arr. Childs (Prima Vista Musikk: ♯/♯ edition)
- Purcell** Sound the Trumpet, arr. Wiggins } *The Classical Euphonium* (De Haske: ♯/♯ edition; piano accomp.
- Schubert** Marche militaire No. 1, arr. Grey } *published separately*)
- Saint-Saëns** Danse macabre. *Savoir Faire for Trombone/Euphonium*, arr. Mowat (Brass Wind: ♯ or ♯ editions)
- Philip Sparke** Little Overture: No. 1 from *Super Solos for Baritone or Euphonium* (Anglo Music AMP 267-400: ♯/♯ edition)
- Stradella** Andantino, arr. Ball (G & M Brand: ♯/♯ edition)
- Wagner** Walter's Prize Song (from *The Mastersingers*). *Wagner Three Operatic Arias*, arr. Wright (G & M Brand: ♯ edition)
- Ernest Young** Intermezzo: 2nd movt from Euphonium Sonata (G & M Brand: ♯/♯ edition)

### LIST B

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

### LIST C

- Keith Amos** No. 9 or No. 10: from *12 Miniatures for Solo Euphonium* (CMA Publications: ♯/♯ edition)
- Alwyn Green** Study No. 5: P. 30 from *Euphonium Eurhythmics* (Warwick Music: ♯ or ♯ editions)
- Peter Graham** A Bach Invention } *New Concert Studies for Euphonium, Vol. 2* (De Haske:
- André Waiglein** Comme dans une tarantelle } ♯ or ♯ editions)
- Jock McKenzie** Mazurka or Jota: from *Rhythms of Life* (Con Moto: ♯ or ♯ brass editions)
- 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)
- 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 $\flat$  minor (a twelfth)

E, G, A $\flat$  majors; F $\sharp$ , G, G $\sharp$  minors (two octaves)

**Treble clef:** D major; C minor (a twelfth)

F $\sharp$ , A, B $\flat$  majors; G $\sharp$ , A, B $\flat$  minors (two octaves)

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

**Chromatic Scales:** *Bass clef:* starting on E, F, F $\sharp$  and G (two octaves)

*Treble clef:* starting on F $\sharp$ , G, A $\flat$  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.

## 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](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** 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 Musik: ♯/♭ 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:  $\frac{6}{8}$  edition). Also available in *Arban Cornet Method* (Boosey & Hawkes:  $\frac{6}{8}$  edition)
- 2 **Derek Bourgeois** Presto: No. 3 from *Fantasy Pieces for Euphonium* (Brass Wind:  $\text{F}$  or  $\frac{6}{8}$  editions)
- 3 **Alwyn Green** Study No. 20: P. 58 from *Euphonium Eurhythmics* (Warwick Music:  $\text{F}$  or  $\frac{6}{8}$  editions)
- 4 **Soichi Konagaya** Lamentoso. *New Concert Studies for Euphonium, Vol. 2* (De Haske:  $\text{F}$  or  $\frac{6}{8}$  editions)
- 5 **Jock McKenzie** Salsa or Dixieland: from *Rhythms of Life (Con Moto)*:  $\text{F}$  or  $\frac{6}{8}$  brass editions)
- 6 **Allen Vizzutti** Funk (ignoring lower notes in bb. 17, 30 & 31): from *20 Dances for Euphonium* (De Haske:  $\text{F}$  or  $\frac{6}{8}$  editions)
- 7 **Philip Wilby** Tarantella: Piazza San Marco (No. 3 from *Partita Veneziana*). *Advanced Concert Studies for Euphonium* (De Haske:  $\text{F}$  or  $\frac{6}{8}$  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.

**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.



## **AURAL TESTS:** included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

### **In the exam**

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

### **Assessment**

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 103.

### **Specimen tests**

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from [www.abrsm.org/shop](http://www.abrsm.org/shop).

### **Deaf or hearing-impaired candidates**

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## 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).

### Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four 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, three time or four 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 or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note 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 up to four bars long, in a major or minor 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), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

### Aural Tests GRADE 4

- 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 five 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 third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. 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; the second will be character.
- (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 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.

- 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.

- 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.