

## Baritone and Euphonium GRADE 8

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

### LIST A

- 1 **J. S. Bach** Cello Suite No. 1: 5th, 6th and 7th movts, *Menuetto 1 and 2*, and *Gigue*. *Bach Cello Suites, arr. Lafosse for Trombone (Leduc AL20326/UMP)* (edition largely in tenor clef: may be rewritten in  $\text{♩}$  or  $\text{♩}$ )
- 2 **Bizet** Flower Song (from *Carmen*). *Softly, As I Leave You*, ed. Wilson ( $\text{♩}$  edition: Winwood Music 0068)
- 3 **Elgar** Romance, Op. 62, trans. Wilson ( $\text{♩}$  edition: Winwood Music 0064)
- 4 **B. Marcello** Sonata No. 1 in F: complete ( $\text{♩}$  edition arr. Ostrander: IMC 1978/MDS or  $\text{♩}$  edition arr. Mortimer: Editions Marc Reift 2043M/MusT)
- 5 **Weber** Rondo giocoso (from Bassoon Concerto in F), arr. Siebert ( $\text{♩}$  edition: Studio Music)
- 6 **Ernest Young** Euphonium Sonata: 1st and 3rd movts, *Pentalude* and *Scherzando* ( $\text{♩}$  /  $\text{♩}$  edition: Brand Publications/Smith)

### LIST B

- 1 **Arthur Butterworth** Partita for Euphonium, Op. 89: complete ( $\text{♩}$  /  $\text{♩}$  edition: Comus Edition)
- 2 **Walter Hartley** Sonata Euphonica (1979): complete ( $\text{♩}$  /  $\text{♩}$  edition: Temuto Publications/UMP)
- 3 **Joseph Horowitz** Euphonium Concerto: 1st or 3rd movt, *Moderato* or *Con moto* ( $\text{♩}$  edition: Novello NOV120387/*Music Sales*)
- 4 **Monti** Czardas, trans. Wilson ( $\text{♩}$  edition: Winwood Music 0078)
- 5 **Philip Sparke** Fantasy ( $\text{♩}$  edition: Brand Publications/Smith)
- 6 **Philip Sparke** Rhapsody for B $\flat$  Baritone ( $\text{♩}$  edition: Studio Music)

### LIST C

- 1 **Marcel Bitsch** 15 Rhythmical Studies for Trombone: No. 3 or No. 7 ( $\text{♩}$  edition: Leduc AL21673/UMP)
- 2 **Alwyn Green** Euphonium Eurhythmics: Study No. 12, P. 37 ( $\text{♩}$  or  $\text{♩}$  editions: Warwick Music)
- 3 **Mark Nightingale** The Flat Finisher and You Made It!: Nos 11 and 12 from *Tipping the Scales* ( $\text{♩}$  or  $\text{♩}$  editions: Warwick Music)
- 4 **Reinhardt** Selection of Concone Studies for Trombone: No. 14 ( $\text{♩}$  edition: Elkan-Vogel/UMP)

**AURAL TESTS FOR THE GRADE\*:** see pp. 74 and 78

**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* melodic and harmonic 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. 73

*Treble clef:* starting on B and C (two octaves), as example given on p. 73

**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. 7.

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)