

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

LIST A

- 1 **Bizet** Theme from *L'Arlésienne*. No. 11 from *Going Solo – Horn*, arr. Bissill and Campbell (Faber)
- 2 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2* (ABRSM: $\frac{6}{8}$ / \mathcal{F} brass edition; F piano accomp. published separately)
- 3 **John Frith** Jiggedy Jig } *separately*)
- 4 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; F piano accomp. published separately)
- 5 **Humperdinck** Evening Prayer (from *Hänsel und Gretel*). *Time Pieces for Horn, Vol. 2*, arr. Harris and Skirrow (ABRSM: F/E \flat edition)
- 6 **Mendelssohn** Nocturne (from *A Midsummer Night's Dream*). No. 17 from } *Horn Solos, Book 1*, arr. Campbell
- 7 **Weber** Huntsmen's Chorus (from *Der Freischütz*). No. 19 from } (Faber)
- 8 **Mozart** Adagio. No. 15 from } *Skilful Solos for F or E \flat Horn*, arr. Sparke
- 9 **Schubert** Marche militaire (*grace notes optional*). No. 16 from } (*Anglo Music AMP 192-400: F/E \flat edition*)

LIST B

- 1 **Richard Bissill** Hymn of the High Plains. No. 7 from *Going Solo – Horn*, arr. Bissill and Campbell (Faber)
- 2 **Jean-Michel Damase** Berceuse, Op. 19 (*Leduc AL 20897*)
- 3 **Lizzie Davis** Taco Taco! or Zarabanda: No. 6 or No. 8 from *Hornets Nest* (Brass Wind)
- 4 **Ron Goodwin** 633 Squadron. *Great Winners*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; F piano accomp. published separately)
- 5 **Peter Graham** Buenos Aires: No. 7 from *Cityscapes for Horn in F* (Gramercy Music)
- 6 **Ronald Hamner** Arioso or Finale: 3rd or 4th movt from *Suite for Horn* (*Emerson E31: F/E \flat edition*)
- 7 **Peter Meechan** Way Down South } *Shining Brass, Book 2* (ABRSM: $\frac{6}{8}$ / \mathcal{F} brass edition; F piano accomp. published separately)
- 8 **David A. Stowell** Open Plains } *separately*)
- 9 **Robert Ramskill** In the Fast Lane. *Jazzed Up Too for F Horn*, arr. Ramskill (Brass Wind)

LIST C

- 1 **Concone** Study No. 5. *Concone Studies for Horn in F*, arr. Ashworth (*Emerson E299a*)
- 2 **Lizzie Davis** Wipe Out: from *Polished Brass* (Brass Wind: $\frac{6}{8}$ brass edition)
- 3 **Tom Davoren** Quiet Moment } *Shining Brass, Book 2* (ABRSM: $\frac{6}{8}$ / \mathcal{F} brass edition)
- 4 **Timothy Jackson** Circulation } *separately*)
- 5 **Jack McKenzie** Tarantella: from *Music Makes the World Go Around* (*Con Moto: $\frac{6}{8}$ brass edition*)
- 6 **John Miller** The Upward Slur or Articulation: No. 2 or No. 4 from *Progressive Brass Studies* (Faber: $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** Penny Parade or One-part Invention: No. 34 or No. 36 from *Skilful Studies for Horn* (*Anglo Music AMP 099-401*)

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:

- B \flat major; A, B minors (a twelfth)
- E, F majors; F minor (two octaves)

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

Chromatic Scale: starting on A (a twelfth)

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

Dominant Seventh: in the key of C (one octave)

SIGHT-READING: 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.

- 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.