

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

**LIST A**

- 1 **Concone** Andante sostenuto. *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 2 **De Curtis** Return to Sorrento, arr. Roberts (*lower line in bb. 42–3*) (*Winwood Music: E♭/B♭ edition*)
- 3 **John Frith** Jiggedy Jig } *Shining Brass, Book 2 (ABRSM:  $\frac{6}{8}$ / $\frac{9}{8}$  brass edition; E♭ piano accomp. published*
- 4 **Lucy Pankhurst** Folk Song } *separately)*
- 5 **Grieg** Norwegian Dance No. 2. *Undercover Hits for Horn in E♭, arr. Gout (Brass Wind)*
- 6 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; E♭ piano accomp. published separately)*
- 7 **Handel** How beautiful are the feet. *Music for the Minster, arr. Green (Warwick Music: E♭/F edition)*
- 8 **Leslie Pearson** Pastoral Echoes. No. 9 from *Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 9 **Schubert** Marche militaire (*grace notes optional*). No. 16 from *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400: E♭/F edition)*

**LIST B**

- 1 **Eden Ahbez** Nature Boy. *Latino for Horn in E♭, arr. Ramskill (Brass Wind)*
- 2 **Colin Cowles** The Hornbeam Tree: No. 7 from *Sound Your Horn! (Spartan Press SP742: E♭/F edition)*
- 3 **Alberto Dominguez** Frenesi. *Great Winners, arr. Lawrance (Brass Wind:  $\frac{6}{8}$  brass edition; E♭ piano accomp. published separately)*
- 4 **John Frith** Bragtime } *Shining Brass, Book 2 (ABRSM:  $\frac{6}{8}$ / $\frac{9}{8}$  brass edition; E♭ piano accomp.*
- 5 **Peter Meechan** Way Down South } *published separately)*
- 6 **Mark Goddard** Hornpipe or Daydreams: No. 3 or No. 4 from *Party Pieces for Horn in E♭ (Spartan Press SP165)*
- 7 **Peter Graham** Buenos Aires: No. 7 from *Cityscapes for E♭ Instrument (Gramercy Music:  $\frac{6}{8}$ / $\frac{9}{8}$  edition)*
- 8 **Stephen Sondheim** Send in the Clowns. *A Little Light Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 9 **Philip Sparke** At the Circus. No. 14 from *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400: E♭/F edition)*

**LIST C**

- 1 **Don Blakeson** Western Skies: No. 29 from *Smooth Groove for Horn in E♭ (Brass Wind)*
- 2 **Lizzie Davis** Irish Jig: from *Polished Brass (Brass Wind:  $\frac{6}{8}$  brass edition)*
- 3 **Tom Davoren** Quiet Moment } *Shining Brass, Book 2 (ABRSM:  $\frac{6}{8}$ / $\frac{9}{8}$  brass edition)*
- 4 **Peter Meechan** Reflections }
- 5 **Sigmund Hering** No. 11 or No. 15: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 6 **Mark Nightingale** Blues for Big-Ears or The Pink Pig: No. 15 or No. 19 from *Easy Jazzy Tudes (Warwick Music:  $\frac{6}{8}$  brass edition)*
- 7 **Philip Sparke** Shepherd's Song or One-part Invention: No. 33 or No. 36 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

**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:

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:** starting on B♭ (a twelfth)

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

**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.