

**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 **Albinoni** Allegro finale: from Concerto, Op. 7 No. 3. *Classic SH, arr. Green (Brass Wind)*
- 2 **Boyce** 1st movt from Symphony No. 4. *O Solo Mio for E♭ Horn, arr. Bissill (Brass Wind)*
- 3 **Elgar** Chanson de matin, Op. 15 No. 2. *E♭ Solo Book, arr. Wallace (Warwick Music)*
- 4 **Fauré** Pie Jesu (from *Requiem*). *Music for the Minster, arr. Green (Warwick Music: E♭/F edition)*
- 5 **arr. Peter Graham** Swedish Hymn. *Gramercy Solo Album E♭ (Gramercy Music: 6/8 edition)*
- 6 **Handel** La réjouissance and La paix (from *Music for the Royal Fireworks*). *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 7 **Handel** Lascia ch'io pianga (from *Rinaldo*), arr. Fretwell (*observing higher notes in ossia*) (*Con Moto*)
- 8 **Mozart** The Queen of the Night's Aria (from *The Magic Flute*), arr. Golland (*Kirklees Music*)
- 9 **Philip Sparke** Little Overture or Moto Perpetuo: No. 1 or No. 6 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*

#### LIST B

- 1 **Richard Bissill** Ghost Rider. *Hornscape for Horn in E♭, arr. Bissill (Brass Wind)*
- 2 **Hoagy Carmichael** Stardust (*not observing ossia*). *A Little Light Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 3 **Colin Cowles** The Hornets' Nest (*ignoring alternative ending*): No. 9 from *Sound Your Horn! (Spartan Press SP742: E♭/F edition)*
- 4 **Gareth Glyn** Rumba: No. 1 from *Star Turn for Horn in E♭ (Spartan Press SP366)*
- 5 **Peter Graham** A Time for Peace. *Gramercy Solo Album E♭ (Gramercy Music: 6/8 edition)*
- 6 **Hindemith** Ruhig bewegt: 1st movt from Sonata for Alto Horn in E♭ (1943) (*Schott ED 4635*)
- 7 **Bryan Kelly** Scherzo: 4th movt from *Concert Suite for Horn (G & M Brand: E♭/F edition)*
- 8 **H. Mancini** Moon River. *Let's Face the Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 9 **Philip Sparke** Chicago Blues: No. 5 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*

#### LIST C

- 1 **Arban** Andantino in B♭: No. 9, P. 117 from *Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study No. 20 in A minor: from *The Well-Tempered Player (Winwood Music)*
- 3 **Allyn Green** Study No. 5: P. 29 from *Tenor Horn Eurhythmics (Warwick Music)*
- 4 **Sigmund Hering** No. 35 or No. 36: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 5 **Jock McKenzie** Hornpipe or Mazurka: from *Rhythms of Life (Con Moto: 6/8 brass edition)*
- 6 **Mark Nightingale** On the Off-beat or Transposition Blues: No. 23 or No. 27 from *Easy Jazzy Tudes (Warwick Music: 6/8 brass edition)*
- 7 **Philip Sparke** Baroque Melody: No. 4 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*

**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:

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:** starting on F♯, G, A♭ and A (two octaves)

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

**Dominant Seventh:** in the key of D (two octaves)

**Diminished Seventh:** starting on G (two octaves)

**SIGHT-READING:** 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.