

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

LIST A

- 1 **Beethoven** Scherzo and Trio (from Septet, Op. 20) } *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow*
- 2 **Saint-Saëns** Romance, Op. 36 } (ABRSM: F/E \flat edition)
- 3 **Cherubini** Sonata No. 1. *Cherubini 2 Sonatas (Concert Etudes)* (G. Schirmer GS33559)
- 4 **Debussy** En bateau. No. 11 from } *Horn Solos, Book 2, arr. Campbell (Faber)*
- 5 **Handel** Mirth admit me of thy crew. No. 12 from }
- 6 **John Frith** Canzona } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / tr brass edition; F piano accomp. published*
- 7 **David A. Stowell** Jam Bouree } *separately)*
- 8 **Ippolitov-Ivanov** Cortège (from *Caucasian Sketches*). *Undercover Hits for Horn in F, arr. Gout (Brass Wind)*
- 9 **Paradies** Sicilienne, arr. Denwood (*Emerson E474: F/E \flat edition*)

LIST B

- 1 **Bernstein** Psalm 23 (from *Chichester Psalms*). *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: F/E \flat edition)*
- 2 **Richard Bissill** Calling All Cars (*handstopping optional*). *Hornscape for Horn in F, arr. Bissill (Brass Wind)*
- 3 **Tom Davoren** Lindy Hop! } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / tr brass edition; F piano accomp.*
- 4 **Lucy Pankhurst** Gone, Not Forgotten } *published separately)*
- 5 **W. Lloyd Webber** Summer Pastures (*Stainer & Bell H377*)
- 6 **Jim Parker** Mapp and Lucia. *The Music of Jim Parker for Horn in F (Brass Wind)*
- 7 **Philip Sparke** March of the Toy Soldiers or Song of Farewell: No. 3 or No. 7 from *Super Solos for F or E \flat Horn (Anglo Music AMP 265-400: F/E \flat edition)*
- 8 **John Williams** Raiders March (from *Raiders of the Lost Ark*). *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; F piano accomp. published separately)*
- 9 **Guy Woolfenden** War Dance or Moonlight Rumba: from *Horn Dances (Brass Wind)*

LIST C

- 1 **Concone** Study No. 11 or No. 18. *Concone Studies for Horn in F, arr. Ashworth (Emerson E299a)*
- 2 **Lizzie Davis** Hornpipe: from *Polished Brass (Brass Wind: $\frac{6}{8}$ brass edition)*
- 3 **Kopprasch** Study No. 8 or No. 10: from *60 Selected Studies for French Horn, Book 1 (Carl Fischer or Hofmeister FH6014)*
- 4 **Jock McKenzie** Fling: from *Music Makes the World Go Around (Con Moto: $\frac{6}{8}$ brass edition)*
- 5 **Peter Meechan** Air } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / tr brass edition)*
- 6 **David A. Stowell** Flennon Study (*either version*) }
- 7 **John Miller** Prairie Song or March: No. 5 or No. 6 from *Progressive Brass Studies (Faber: $\frac{6}{8}$ 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:

B \flat major (a twelfth)

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

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

Chromatic Scale: starting on F (two octaves)

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

Dominant Seventh: in the key of C (two octaves)

SIGHT-READING: see p. 11.

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.