

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

LIST A

- 1 **Arbeau** Pavane (from *Orchésographie*). No. 11 from *Horn Solos, Book 1*, arr. Campbell (Faber)
- 2 **Brahms** St Anthony Chorale (from *Variations on a Theme by Haydn*, Op. 56a). *Time Pieces for Horn, Vol. 1*, arr. Harris and Skirrow (ABRSM: F/E^b edition)
- 3 **Mozart** Aria (from *The Marriage of Figaro*) } *Winners Galore*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; F piano
- 4 **Trad. Welsh** Calon Lân } *accomp. published separately*)
- 5 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}$ / $\frac{9}{8}$ brass edition; F piano *accomp. published*
- 6 **David A. Stowell** A Walk in the Rain } *separately*)
- 7 **Trad. Welsh** David of the White Rock. No. 3 from *Going Solo – Horn*, arr. Bissill and Campbell (Faber)
- 8 **Trad. Welsh** Men of Harlech. *Winner Scores All*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; F piano *accomp. published separately*)
- 9 **Peter Warlock** Basse-Dance. *Boosey Brass Method, Horn in F, Repertoire Book B* (Boosey & Hawkes)

LIST B

- 1 **Lizzie Davis** Dark Rider: No. 4 from *Hornets Nest* (Brass Wind)
- 2 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}$ / $\frac{9}{8}$ brass edition; F piano *accomp. published*
- 3 **Philip Sparke** Tennessee Rag } *separately*)
- 4 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes for Horn in F* (Gramercy Music)
- 5 **Chris Norton** A Dab Hand. *Boosey Brass Method, Horn in F, Repertoire Book B* (Boosey & Hawkes)
- 6 **Trad. Spiritual** Nobody Knows. No. 1 from *Going Solo – Horn*, arr. Bissill and Campbell (Faber)
- 7 **Walton** Song at Dusk (from *Duets for Children*). *Time Pieces for Horn, Vol. 1*, arr. Harris and Skirrow (ABRSM: F/E^b edition)
- 8 **Pam Wedgwood** Easy Tiger or Keep Truckin': from *Really Easy Jazzin' About for French Horn* (Faber)
- 9 **John Williams** Somewhere in My Memory (from *Home Alone*). *Winner Scores All*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; F piano *accomp. published separately*)

LIST C

- 1 **Lizzie Davis** Tarantella: from *Polished Brass* (Brass Wind: $\frac{6}{8}$ brass edition)
- 2 **Jock McKenzie** Calypso or Czardas: No. 11 or No. 20 from *Dance to the Beat of the World* (Con Moto: $\frac{6}{8}$ brass edition)
- 3 **Peter Meechan** Haunted House } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}$ / $\frac{9}{8}$ brass edition)
- 4 **David A. Stowell** High Street } *separately*)
- 5 **John Miller** Sabre Dance or Scottish Warrior: No. 16 or No. 21 from *Simple Studies for Beginner Brass* (Faber: $\frac{6}{8}$ brass edition)
- 6 **Mark Nightingale** Ready, Aim, Fire! or The Nuthatch: No. 4 or No. 6 from *Easy Jazzy Tudes* (Warwick Music: $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** The Big Apple or Tom's Tune: No. 11 or No. 13 from *Skilful Studies for Horn* (Anglo Music AMP 099-401)

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:

B \flat , C majors; B, D minors (one octave, starting an octave above lowest tonic)

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

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

SIGHT-READING: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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 (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).