

**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 **Bellini** Concerto for Horn in E♭, arr. Newsome (*complete*) (*Studio Music*)
- 2 **Haydn** Gypsy Rondo } *It's a Classic, arr. Green (Brass Wind)*
- 3 **Monti** Czardas }
- 4 **Peter Kneale** Variations on a Welsh Theme for E♭ Horn (*G & M Brand*)
- 5 **Erik Leidzen** The Old Rustic Bridge (*observing cadenza*). No. 1 from *Solos for E♭ Instruments (Salvationist Publishing)*
- 6 **Mendelssohn** Andante: 2nd movt from Violin Concerto, arr. Hopkinson (*Kirklees Music: movt published individually*)
- 7 **Mozart** Allegro or Allegro: 1st or 3rd movt from Horn Quintet in E♭, K. 407, trans. Bissill for Horn and Piano (*Brass Wind*)
- 8 **arr. Reader** Handel's Hornpipe for E♭ Horn (*observing cadenza*) (*Studio Music*)
- 9 **F. Strauss** Introduction, Theme and Variations (*omitting bb. 1–33 and 106–152*) (*Obrasso Verlag: E♭/F edition*)
- 10 **R. Strauss** Rondo–Allegro molto: 3rd movt from Horn Concerto No. 2 in E♭ (*Boosey & Hawkes*)

#### LIST B

- 1 **Eric Ball** September Fantasy (*Wright & Round*)
- 2 **Derek Bourgeois** Allegro giocoso (*observing upper line in ossia*): 3rd movt from Sonata for Tenor Horn, Op. 304 (*Brass Wind*)
- 3 **Robert Collinson** Fantasy for Tenor Horn (*horn tacet in bb. 88–94*) (*Kirklees Music*)
- 4 **Alan Fernie** Caprice for E♭ Horn (*observing cadenza*) (*Obrasso Verlag*)
- 5 **Hindemith** Lebhaft: 2nd movt from Sonata for Alto Horn in E♭ (1943) (*Schott ED 4635*)
- 6 **Newsome** The Carousel (*Studio Music*)
- 7 **Satie** Jack in the Box. *Classic SH, arr. Green (Brass Wind)*
- 8 **Otto M. Schwarz** Cape Horn (*cutting bb. 80–100*) (*Mitropa Music: E♭/F edition*)
- 9 **Bram Wiggins** Rhapsody for Tenor Horn (*Kirklees Music*)
- 10 **Philip Wilby** Concert Gallop (*Winwood Music: E♭/B♭ edition*)

#### LIST C

- 1 **Arban** Allegro moderato or Allegro: No. 1 or No. 9 from *14 Studies for Cornet (Boosey & Hawkes)*. Also available in *Arban Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study No. 5 in D or No. 15 in G: from *The Well-Tempered Player (Winwood Music)*
- 3 **Bergonzi** Allegro. No. 50 from } *50 Classical Studies for Trumpet (Fentone F 555-401)*
- 4 **Kreutzer** Allegro. No. 44 from }
- 5 **Derek Bourgeois** Allegro vivace: No. 6 from *Fantasy Pieces for Trumpet (Brass Wind)*
- 6 **Alwyn Green** Study No. 12: P. 36 from *Tenor Horn Eurhythmics (Warwick Music)*
- 7 **Jock McKenzie** Krivo Horo or Rock: from *Rhythms of Life (Con Moto: 6/8 brass edition)*
- 8 **Philip Sparke** Swiss Mountain Air or Threes, Fives and Sevens: No. 21 or No. 26 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 95

**SCALES AND ARPEGGIOS:** from memory, to be played slurred, legato-tongued and staccato in the following keys:

D♭, D, E♭, E, F majors; C♯, D, E♭, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

**Scales:** in the above keys (minors in *both* harmonic *and* melodic forms)

**Chromatic Scales:** starting on any note F♯–C (two octaves)

**Whole-Tone Scales:** starting on B and C (two octaves), as example given on p. 10

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

**Dominant Sevenths:** in the keys of B, C, D♭, D, E♭, E and F (two octaves)

**Diminished Sevenths:** starting on A♭, A and B♭ (two octaves)

**SIGHT-READING:** see p. 11.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest 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).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four 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 whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.