HORN

This syllabus for Horn is valid for 2013–2020. Details of any planned changes to the Horn requirements from 2021 will be posted in advance at www.abrsm.org/horn.

In Grades 1–3, this syllabus may be offered on a mini-horn in B♭ or F.

The accompanied pieces are published in F editions unless otherwise indicated. For those pieces not published in F, candidates may use manuscript transpositions of their parts if necessary.

Some List C pieces are published with transposition suggestions but in the exam they should be played in the written keys only.

Horn GRADE 1

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

LIST A
1 Beethoven  Theme from Ninth Symphony. Winners Galore, arr. Lawrance (Brass Wind: transposition; F piano accomp. published separately)
2 Arthur Campbell Chorale. No. 3 from Horn Solos, Book 1, arr. Campbell (Faber)
3 Tom Davoren Romanza Shining Brass, Book 1 (ABRSM: transposition; F piano accomp. published separately)
4 Philip Sparke A Knight’s Tale separately
6 Henry VIII Pastime with Good Company 10 Easy Tunes for Horn, arr. Humphries (Fentone F 486-401)
7 Susato La Mourisque
8 Trad. English Song of the Western Men Boosey Brass Method, Horn in F, Repertoire Book B (Boosey & Hawkes)
9 Trad. Japanese Koinobori

LIST B
2 Lizzie Davis Mordred’s Castle: No. 2 from Hornets Nest (Brass Wind)
3 Tom Davoren Waltz for E. Shining Brass, Book 1 (ABRSM: transposition; F piano accomp. published separately)
4 David A. Stowell Strollin’ separately
5 Peter Graham Moscu or Paris: No. 1 or No. 2 from Cityscapes for Horn in F (Gramercy Music)
6 Christopher Gunning Echoes or Sad Café. No. 4 or No. 7 from The Really Easy Horn Book (Faber)
7 Ian Lowes Nightfall. Boosey Brass Method, Horn in F, Repertoire Book B (Boosey & Hawkes)
8 Rendall and Thomas Birdie Song. Winners Galore, arr. Lawrance (Brass Wind: transposition; F piano accomp. published separately)
9 Pam Wedgwood Hot Chilli or Cheeky Cherry: from Really Easy Jazzin’ About for French Horn (Faber)

LIST C
1 Lizzie Davis Tiny Minuet: from Polished Brass (Brass Wind: transposition)
2 Jock McKenzie Pop or Sizhu: No. 1 or No. 2 from Dance to the Beat of the World (Con Moto: transposition)
3 Peter Meechan One, Two, Three! Shining Brass, Book 1 (ABRSM: transposition)
4 Philip Sparke Puppet’s Dance separately
5 John Miller Hungarian Hoe-down or Supernsonic Samurai: No. 3 or No. 14 from Simple Studies for Beginner Brass (Faber: transposition)
6 Mark Nightingale A Small Step or Fiesta Siesta: No. 1 or No. 2 from Easy Jazzy ‘Tudes (Warwick Music: transposition)
7 Philip Sparke Modal Melody or Marching Home: No. 3 or No. 7 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:

C major; A minor (one octave, starting an octave above lowest tonic)

Scales: in the above keys (minor 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 for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

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Aural Tests GRADE 1

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–mediant. 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 pitch 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 dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

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).