Horn GRADE 3

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

LIST A
1. Tom Davoren  Rondo Olympia (Shining Brass, Book 1 (ABRSM: \( \frac{5}{4} \) brass edition; F piano accomp. published separately)
2. Lucy Pankhurst  Sicilienne  (separately)
3. Handel  See, the Conqu’ring Hero Comes (from Judas Maccabaeus) (Time Pieces for Horn, Vol. 1, arr. Harris and Skirrow (ABRSM: F/Eb edition))
4. Schumann  Soldiers’ March (from Album for the Young, Op. 68) (F piano accomp. published separately)
5. Mendelssohn  O for the Wings of a Dove. 10 Easy Tunes for Horn, arr. Humphries (Fentone F 486-401)
6. Tchaikovsky  Humoresque in C. No. 9 from Going Solo – Horn, arr. Bissill and Campbell (Faber)
7. Tchaikovsky  Reverie. Winner Scores All, arr. Lawrance (Brass Wind: \( \frac{5}{4} \) brass edition; F piano accomp. published separately)
8. Trad. English  Greensleeves. No. 8 from Skilful Solos for F or Eb Horn, arr. Sparke (Anglo Music AMP 192-)
9. Vivaldi  Spring. No. 4 from 400: F/Eb edition)

LIST B
1. Bernstein  America (from West Side Story). Winner Scores All, arr. Lawrance (Brass Wind: \( \frac{5}{4} \) brass edition; F piano accomp. published separately)
2. Richard Bissill  Waltz to Take Away. No. 5 from Going Solo – Horn, arr. Bissill and Campbell (Faber)
3. Lizzie Davis  En Cor: No. 7 from Hornets Nest (Brass Wind)
4. John Frith  Broken Dreams (Shining Brass, Book 1 (ABRSM: \( \frac{5}{4} \) brass edition; F piano accomp. published separately)
5. Peter Meechan  Purple Shade (separately)
6. Peter Graham  New York (grace note optional) or Vienna: No. 5 or No. 6 from Cityscapes for Horn in F (Gramercy Music)
8. Sidney Ramin  Music to Watch Girls By (Jazzed Up Too for F Horn, arr. Ramskill (Brass Wind)
9. Rodgers and Hart  Blue Moon

LIST C
1. Concone  Study No. 1 or No. 3. Concone Studies for Horn in F, arr. Ashworth (Emerson E299a)
2. Lizzie Davis  Horn of Wonder: from Polished Brass (Brass Wind: \( \frac{5}{4} \) brass edition)
3. Timothy Jackson  How’s Tricks? (Shining Brass, Book 1 (ABRSM: \( \frac{5}{4} \) brass edition)
4. Peter Meechan  Summer Sound (separately)
5. Jock McKenzie  Halling: No. 28 from Dance to the Beat of the World (Con Moto: \( \frac{5}{4} \) brass edition)
6. Mark Nightingale  Ermie’s Blues: No. 10 from Easy Jazzy ’Tudes (Warwick Music: \( \frac{5}{4} \) brass edition)
7. Philip Sparke  Rondino or Classical Theme: No. 22 or No. 24 from Skilful Studies for Horn (Anglo Music AMP 099-401)

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

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

- C, E minors (one octave, starting an octave above lowest tonic)
- G, A majors; G minor (a twelfth, starting below stave)

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

Chromatic Scale: starting on C (one octave)

Arpeggios: the common chords of the above keys for the ranges 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. See also p. 11.
**Aural Tests GRADE 3**

A To clap the pulse of a piece played by the examiner, and to identify whether it is in **two time**, **three time** or **four 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, three time or four 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 or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note 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 up to four bars long, in a major or minor 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), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

**Aural Tests GRADE 4**

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 five 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 third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. 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; the second will be character.

(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.