

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.

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

LIST A

- 1 **Richard Bissill** My Lady Fair
 - 2 **John Frith** Allegro Appassionato
 - 3 **Timothy Jackson** The Old Lancashire Hornpipe
- } *Principal Horn (ABRSM)*
- 4 **Haydn** Adagio: 2nd movt from Horn Concerto No. 2 in D (*Boosey & Hawkes: F/D edition*)
 - 5 **J. B. Loeillet** Allegro (*observing repeat*): 2nd movt from Sonata for Horn, arr. Civil (*Broadbent & Dunn 10220*)
 - 6 **Mozart** Allegro or Rondo–Allegro: 1st or 2nd movt from Horn Concerto No. 1 in D, K. 412/514 (*Bärenreiter BA 5314-90: F/D edition*)
 - 7 **Mozart** Andante: 2nd movt from Horn Concerto No. 2 in Eb, K. 417 (*Bärenreiter BA 5311-90: F/Eb edition*)
 - 8 **R. Strauss** Andante for Horn, Op. posth. (*Boosey & Hawkes*)
 - 9 **R. Strauss** Andante: 2nd movt from Horn Concerto No. 1 in Eb, Op. 11 (*Universal UE 34725*)

LIST B

- 1 **Richard Bissill** Ghost Rider. *Hornscape for Horn in F, arr. Bissill (Brass Wind)*
 - 2 **Bozza** En Irlande (*Leduc AL 20930*)
 - 3 **Dunhill** Presto non troppo: No. 6 from *Cornucopia*, Op. 95 (*Boosey & Hawkes*)
 - 4 **John Frith** Time Passing
 - 5 **Timothy Jackson** Loch Lomond
- } *Principal Horn (ABRSM)*
- 6 **Hindemith** Ruhig bewegt: 2nd movt from Horn Sonata (1939) (*Schott ED 3642*)
 - 7 **Richard Kershaw** Night Ride (*Broadbent & Dunn 13101*)
 - 8 **Jim Parker** The House of Elliott. *The Music of Jim Parker for Horn in F (Brass Wind)*
 - 9 **Guy Woolfenden** Spanish Dance: from *Horn Dances (Brass Wind)*

LIST C

- 1 **J. S. Bach** Bourrée I and II: 5th and 6th movts from Suite No. 3. *J. S. Bach 6 Suites for Horn Solo, arr. Orval (Editions Marc Reift EMR 256)*
 - 2 **Richard Bissill** On Your Uppers
 - 3 **John Frith** Tarantella
- } *Principal Horn (ABRSM)*
- 4 **Concone** Study No. 17 or No. 25. *Concone Studies for Horn in F, arr. Ashworth (Emerson E299a)*
 - 5 **Kopprasch** Study No. 13 or No. 21: from *60 Selected Studies for French Horn, Book 1 (Carl Fischer or Hofmeister FH6014)*
 - 6 **Gunther Schuller** Allegro vivace: No. 4 from *Studies for Unaccompanied Horn (OUP)*
 - 7 **Lowell E. Shaw** No. 1: from *Just Desserts – Friffrery Style (The Hornists' Nest)*

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:

C, Db, F#, Ab majors; C#, Eb, G, A minors (two octaves)

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

Chromatic Scales: starting on E, F, F# and G (two octaves)

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

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

Diminished Seventh: starting on G (two octaves)

SIGHT-READING: see p. 11.

TRANSPOSITION: candidates will be asked to transpose down a tone a short piece approximately equivalent to a Grade 4 sight-reading test.

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper 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).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. 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 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 the cadence at the end of a phrase as perfect or imperfect.** 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 in root position. Before the first playing, the examiner will play the key-chord.
- D(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: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (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.