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

LIST A
1. F. Couperin  Le Petit Rien. No. 7 from The Really Easy Tenor Horn Book, arr. Pearson (Faber)
2. Hook  The Lass of Richmond Hill. Easy Winners, arr. Lawrance (Brass Wind: E♭ brass edition; E♭ piano accomp. published separately)
5. Trad. Irish  The Minstrel Boy (observing repeat) Winner Scores All, arr. Lawrance (Brass Wind: E♭ brass edition; E♭ piano accomp. published separately)
6. Trad. Welsh  Men of Harlech  published separately)
8. Peter Warlock  Basse-Dance. Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B (Boosey & Hawkes)

LIST B
1. Carol Barratt  Hampton Swing. Bravo! E♭ Tenor Horn, arr. Barratt (Boosey & Hawkes)
2. Lionel Bart  Where is Love? (from Oliver). Easy Winners, arr. Lawrance (Brass Wind: E♭ brass edition; E♭ piano accomp. published separately)
4. Philip Sparke  Tennessee Rag  published separately) 6. Peter Graham  Seville or Kyoto: No. 3 or No. 4 from Cityscapes for E♭ Instrument (Gramercy Music: E♭/F♭ edition)
5. Terry Gilkyson  The Bare Necessities (from The Jungle Book). Winner Scores All, arr. Lawrance (Brass Wind: E♭ brass edition; E♭ piano accomp. published separately)
8. Leslie Pearson  Moto perpetuo or Seven-Up. No. 5 or No. 9 from The Really Easy Tenor Horn Book, arr. Pearson (Faber)
9. John Wallace  The Grinnermarch. No. 4 from Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)

LIST C
1. Don Blakeson  Senorita Rita or Sink It: No. 10 or No. 12 from Smooth Groove for Horn in E♭ (Brass Wind)
2. Lizzie Davis  Jumping Jack Rap: from Polished Brass (Brass Wind: E♭ brass edition)
4. David A. Stowell  High Street  published separately)
5. John Miller  Sabre Dance or Bulgarian Dance: No. 16 or No. 19 from Simple Studies for Beginner Brass (Faber: E♭ brass edition)
6. Mark Nightingale  The Nuthatch or The Stinger: No. 6 or No. 9 from Easy Jazzy 'Tudes (Warwick Music: E♭ brass edition)
7. Philip Sparke  Three-legged Race or Shalom!: No. 10 or No. 14 from Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)

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♭, D majors; A, D minors (one octave)
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.
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 where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. 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 state whether the change was near the beginning or near the end. 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).