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 Albinoni Allegro finale: from Concerto, Op. 7 No. 3.  *Classic SH, arr. Green (Brass Wind)*
2 Boyce 1st movt from Symphony No. 4.  *O Solo Mio for Eb Horn, arr. Bissill (Brass Wind)*
3 Elgar Cello Concerto, movt. 1.  *F. E. and S. Solo Book, arr. Wallace (Warwick Music)*
4 Fauré Pie Jesu (from *Requiem*).  *Music for the Minster, arr. Green (Warwick Music: Eb/F edition)*
6 Handel La réjouissance and La paix (from *Music for the Royal Fireworks*).  *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: Eb/F edition)*
7 Handel Lascia ch’io pianga (from *Rinaldo*), arr. Fretwell (observing higher notes in ossia)  (*Con Moto*). *Time Pieces for Horn*, Vol. 2 (ABRSM: Eb/F edition)
8 Mozart The Queen of the Night’s Aria (from *The Magic Flute*), arr. Golland  (*Kirklee Music*).
9 Philip Sparke Little Overture or Moto Perpetuo: No. 1 or No. 6 from *Super Solos for F or Eb Horn* (Anglo Music AMP 265-400: Eb/F edition)

LIST B
1 Richard Bissill Ghost Rider.  *Hornscape for Horn in Eb, arr. Bissill (Brass Wind)*
2 Hoagy Carmichael Stardust (not observing ossia).  *A Little Light Music for Horn in Eb, arr. Iveson (Brass Wind)*
3 Colin Cowles The Hornets’ Nest (ignoring alternative ending): No. 9 from *Sound Your Horn!* (Spartan Press SP742: Eb/F edition)
4 Gareth Glyn Rumba: No. 1 from *Start Turn for Horn in Eb* (Spartan Press SP366)
5 Peter Graham A Time for Peace.  *Gramercy Solo Album Eb* (Gramercy Music: E/F edition)
6 Hindemith Ruhig bewegt: 1st movt from Sonata for Alto Horn in Eb (1943)  (*Schott ED 4635)*
7 Bryan Kelly Scherzo: 4th movt from *Concert Suite for Horn*  (*G & M Brand: Eb/F edition*).
8 H. Mancini Moon River.  *Let’s Face the Music for Horn in Eb, arr. Iveson (Brass Wind)*
9 Philip Sparke Chicago Blues: No. 5 from *Super Solos for F or Eb Horn* (Anglo Music AMP 265-400: Eb/F edition)

LIST C
1 Arban Andantino in B♭: No. 9, P. 117 from *Cornet Method* (Boosey & Hawkes)*
2 J. S. Bach, arr. Piper Study No. 20 in A minor: from *The Well-Tempered Player* (Winwood Music)
3 Alwyn Green Study No. 5: P. 29 from *Tenor Horn Eurhythmics* (Warwick Music)
4 Sigmund Hering No. 35 or No. 36: from *40 Progressive Etudes for Trumpet or Cornet* (Carl Fischer)*
5 Jock McKenzie Hornpipe or Mazurka: from *Rhythms of Life*  (*Con Moto: Eb/F edition*).
6 Mark Nightingale On the Off-beat or Transposition Blues: No. 23 or No. 27 from *Easy Jazzy Tudes* (Warwick Music: E/F edition)
7 Philip Sparke Baroque Melody: No. 4 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 93

SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:
- D major; C minor (a twelfth)
- F#, A, B♭ majors; G#, A, B♭ minors (two octaves)

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

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

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

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

Diminished Seventh: starting on G (two octaves)

SIGHT-READING: see p. 11.
Aural Tests GRADE 5

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 six 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 fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. 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, character; the second will be style and period.

(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.

Aural Tests GRADE 6

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.