

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: $\frac{6}{8}$ / ♩ 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/E♭* edition)
- 4 **Schumann** Soldiers' March (from *Album for the Young*, Op. 68) } *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: $\frac{6}{8}$ brass edition; F piano accomp. published separately)*
- 8 **Trad. English** Greensleeves. No. 8 from } *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400: F/E♭ edition)*
- 9 **Vivaldi** Spring. No. 4 from }

LIST B

- 1 **Bernstein** America (from *West Side Story*). *Winner Scores All, arr. Lawrance (Brass Wind: $\frac{6}{8}$ 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: $\frac{6}{8}$ / ♩ 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)
- 7 **Paul Harris** Hunt the Horn. *Time Pieces for Horn, Vol. 1, arr. Harris and Skirrow* (ABRSM: *F/E♭* edition)
- 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: $\frac{6}{8}$ brass edition)
- 3 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}$ / ♩ brass edition)
- 4 **Peter Meechan** Summer Sound } *separately*
- 5 **Jock McKenzie** Halling: No. 28 from *Dance to the Beat of the World* (*Con Moto: $\frac{6}{8}$ brass edition*)
- 6 **Mark Nightingale** Ermie's Blues: No. 10 from *Easy Jazzy Tunes* (Warwick Music: $\frac{6}{8}$ 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).