

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** Adagio. *O Solo Mio for E♭ Horn, arr. Bissill (Brass Wind)*
- 2 **Anon.** Song of the Seashore, arr. Catherall (*observing cadenza, & upper line in ossias*). *The Gordon Higgin-bottom Collection (Kirklees Music)*
- 3 **J. N. Audoire** An Irish Melody (*ending at b. 133*). *No. 3 from Solos for E♭ Instruments (Salvationist Publishing)*
- 4 **Richard Bissill** The Drawing Room } *Hornscape for Horn in E♭, arr. Bissill (Brass Wind)*
- 5 **Ennio Morricone** Gabriel's Oboe }
- 6 **Boccherini** Rondo—Allegro: 3rd movt from Concertino for E♭ or F Horn, arr. Müller (*Obrasso Verlag: E♭/F edition*)
- 7 **Mozart** Rondo—Allegro vivace: 3rd movt from Horn Concerto No. 4 in E♭, K. 495 (*Bärenreiter BA 5313-90: E♭/F edition*)
- 8 **Ravel** Pavane pour une infante défunte, arr. Wilson (*Winwood Music: E♭/F edition*)
- 9 **Philip Sparke** Scherzo Finale: No. 10 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*

LIST B

- 1 **Rube Bloom** Give Me the Simple Life. *O Solo Mio for E♭ Horn, arr. Bissill (Brass Wind)*
- 2 **Derek Bourgeois** Allegro moderato or Variations: 1st or 2nd movt from Sonata for Tenor Horn, Op. 304 (*Brass Wind*)
- 3 **Martin Ellerby** Elegy: 2nd movt from Tenor Horn Concerto (*Studio Music*)
- 4 **Ronald Hamner** Allegro brillante: from *Arioso and Caprice* for E♭ Horn (*observing upper line in ossia*) (*G & M Brand*)
- 5 **Harbach and Kern** Smoke Gets in Your Eyes. *Let's Face the Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 6 **Hugh Nash** Demelza (*Kirklees Music*)
- 7 **Prokofiev** Morning Dance (from *Romeo and Juliet*). *Hornscape for Horn in E♭, arr. Bissill (Brass Wind)*
- 8 **Philip Sparke** Capriccio for E♭ Cornet or E♭ Horn (*G & M Brand*)
- 9 **Ray Steadman-Allen** Glory to His Name (*observing lower note in bb. 85–6*). *No. 6 from Solos for E♭ Instruments (Salvationist Publishing)*

LIST C

- 1 **Arban** Moderato: No. 6 from *14 Studies for Cornet (Boosey & Hawkes)*. *Also available in Arban Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study No. 11 in F or No. 21 in B♭: from *The Well-Tempered Player (Winwood Music)*
- 3 **Bergonzi** Cantabile. *No. 49 from 50 Classical Studies for Trumpet (Fentone F 555-401)*
- 4 **Alwyn Green** Study No. 20: P. 57 from *Tenor Horn Eurhythmics (Warwick Music)*
- 5 **Sigmund Hering** No. 39 or No. 40: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 6 **Jock McKenzie** Klezmer or Samba: from *Rhythms of Life (Con Moto: 2/4 brass edition)*
- 7 **Philip Sparke** Air or Leapfrog: No. 11 or No. 19 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 94

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

C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: starting on any note F♯–B (two octaves)

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

Dominant Sevenths: in the keys of C, D♭ and E♭ (two octaves)

Diminished Sevenths: starting on A♭ and A (two octaves)

SIGHT-READING: see p. 11.

Aural Tests GRADE 7

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower 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 the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four 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(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** 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.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- 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 of the following features the questions will be about: 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, four time or 6/8 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, four time or 6/8 time.