

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

LIST A

- 1 **S. Adams** The Holy City, arr. Sparke (*Studio Music*)
- 2 **Beethoven** Romance (Op. 40). *Slow Melody Books No. 2, arr. Wright (G & M Brand)*
- 3 **Elgar** Salut d'amour. *Classic SH, arr. Green (Brass Wind)*
- 4 **John Frith** Caber Dance } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / ♩ brass edition; E♭ piano accomp. published*
- 5 **David A. Stowell** Jam Bouree } *separately)*
- 6 **Mendelssohn** Song without Words (Op. 53 No. 2). *Music for the Minster, arr. Green (Warwick Music: E♭/F edition)*
- 7 **Leslie Pearson** Valivid. *No. 11 from Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 8 **Saint-Saëns** Romance, Op. 36. *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 9 **Saint-Saëns** The Swan (from *The Carnival of the Animals*), arr. Hanmer (*Studio Music: E♭/F edition*)

LIST B

- 1 **Colin Cowles** Horn at Dawn: No. 8 from *Sound Your Horn! (Spartan Press SP742: E♭/F edition)*
- 2 **Mark Goddard** Ragamuffin: No. 7 from *Party Pieces for Horn in E♭ (Spartan Press SP165)*
- 3 **Peter Meechan** Final Thought } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / ♩ brass edition; E♭ piano accomp.*
- 4 **Lucy Pankhurst** Gone, Not Forgotten } *published separately)*
- 5 **Leslie Pearson** Tenor-hornpipe. *No. 13 from Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 6 **Robert Ramskill** Mambo. *Latino for Horn in E♭, arr. Ramskill (Brass Wind)*
- 7 **Sherwin and Maschwitz** A Nightingale Sang in Berkeley Square. *A Little Light Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 8 **Philip Sparke** March of the Toy Soldiers: No. 3 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*
- 9 **Billy Strayhorn** Take the A Train. *Stranger on the A Train for E♭ Horn, arr. Iveson (Brass Wind)*

LIST C

- 1 **Arban** Andante con spirito in E♭: No. 9, P. 106 from *Cornet Method (Boosey & Hawkes)*
- 2 **Lizzie Davis** Heads or Tails: from *Polished Brass (Brass Wind: $\frac{6}{8}$ brass edition)*
- 3 **Sigmund Hering** No. 29 or No. 30: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 4 **Peter Meechan** Air } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / ♩ brass edition)*
- 5 **David A. Stowell** Flennon Study (either version) }
- 6 **Mark Nightingale** Hillbilly or Passion Fruit Samba: No. 16 or No. 18 from *Easy Jazzy Tudes (Warwick Music: $\frac{6}{8}$ brass edition)*
- 7 **Philip Sparke** Party Piece: No. 40 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 93

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

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

G, A♭ majors; G minor (two octaves)

Scales: in the above keys (minors in harmonic or melodic form at candidate's choice)

Chromatic Scale: starting on C (a twelfth)

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

Dominant Seventh: in the key of C (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.