

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 **J. S. Bach** Quoniam tu solus sanctus (from Mass in B minor) (*solo line for Horn in D*). *Absolutely Horn, arr. Bissill (Brass Wind)*
- 2 **Beethoven** Poco adagio, quasi andante and Rondo–Allegretto moderato: 2nd and 3rd movts from Horn Sonata in F, Op. 17 (*Boosey & Hawkes or Henle HN 498*)
- 3 **Donizetti** Concerto for Horn (*complete*), arr. Leloir (*Billaudot GB1907*)
- 4 **John Frith** The Pearl. *Principal Horn (ABRSM)*
- 5 **Gliere** Andante: 2nd movt from Horn Concerto, Op. 91 (*Hans Pizka or Sikorski–Boosey & Hawkes*)
- 6 **Hutschenruijter** Romanze, Op. 12 (*Compusic COMP305: Eb edition*)
- 7 **Mozart** Allegro or Rondo–Allegro: 1st or 3rd movt from Horn Concerto No. 2 in Eb, K. 417 (*Bärenreiter BA 5311-90: F/Eb edition*)
- 8 **Saint-Saëns** Morceau de Concert, Op. 94 (*cutting Figs 3–4 and 10–11*) (*Durand*)
- 9 **Steup** Allegro brillante: 1st movt from Sonata No. 11 in Eb (*Compusic COMP309: Eb edition*)
- 10 **R. Strauss** Allegro or Rondo–Allegro: 1st or 3rd movt from Horn Concerto No. 1 in Eb, Op. 11 (*Universal UE 34725*)

LIST B

- 1 **Alan Abbott** Alla Caccia (*Weinberger*)
- 2 **Richard Bissill** By Jupiter! *Principal Horn (ABRSM)*
- 3 **York Bowen** Moderato espressivo: 1st movt from Horn Sonata in Eb, Op. 101 (*Emerson E165*)
- 4 **Bozza** En forêt, Op. 40 (*Leduc AL 19955*)
- 5 **Büsser** Cantecor, Op. 77 (*Leduc AL 23101*)
- 6 **John Frith** Vivo: 3rd movt from Horn Sonata (*Emerson E538*)
- 7 **Hindemith** Lebhaft: 3rd movt from Horn Sonata (1939) (*Schott ED 3642*)
- 8 **Jan Koetsier** Scherzo Brillante, Op. 96 (*Editions Marc Reift EMR 267*)
- 9 **Trygve Madsen** Allegro: 1st movt from Horn Sonata, Op. 24 (*Musikk-Huset*)
- 10 **Gilbert Vinter** Hunter's Moon (*Boosey & Hawkes*)

LIST C

- 1 **Jeffrey Agrell** Romp for solo horn (*special effects optional*) (*Editions Marc Reift EMR 2040*)
- 2 **J. S. Bach** Gigue: 7th movt from Suite No. 3. *J. S. Bach 6 Suites for Horn Solo, arr. Orval (Editions Marc Reift EMR 256)*
- 3 **Derek Bourgeois** Presto: No. 8 from *Fantasy Pieces for Horn (Brass Wind)*
- 4 **B. Hummel** Finale (*flutter-tonguing optional*): 4th movt from Suite for Solo Horn in F, Op. 64 (*Zimmermann ZM21270*)
- 5 **Kopprasch** Study No. 14: from *60 Selected Studies for French Horn, Book 1 (Carl Fischer or Hofmeister FH6014)*
- 6 **Bernhard Krol** Laudatio for solo horn (*Simrock EE 2962*)
- 7 **de Pré** No. 13: from *20 Études pour le cor grave (Billaudot GB2127)*
- 8 **Lowell E. Shaw** No. 12: from *Just Desserts – Frizzly Style (The Hornists' Nest)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 95

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

A, B \flat , B majors; A, B \flat , B minors (three octaves)

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 (two octaves)

Whole-Tone Scales: starting on B and C (two octaves), as example given on p. 10

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

Dominant Sevenths: in all keys (two octaves)

Diminished Sevenths: starting on G, A \flat and A (two octaves)

SIGHT-READING: see p. 11.

TRANSPPOSITION: candidates will be asked to transpose down a tone a short piece approximately equivalent to a Grade 6 sight-reading test.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest 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).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower 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 To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.