

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

LIST A

- 1 **F. Couperin** Le Petit Rien. No. 7 from *The Really Easy Tenor Horn Book*, arr. Pearson (Faber)
- 2 **Hook** The Lass of Richmond Hill. *Easy Winners*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 3 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}/\text{♩}$ brass edition; E♭ piano accomp. published separately)
- 4 **David A. Stowell** A Walk in the Rain } published separately
- 5 **Trad.** O Waly, Waly. No. 2 from *Going Solo – Tenor Horn*, arr. Wallace and Pearson (Faber)
- 6 **Trad. Irish** The Minstrel Boy (*observing repeat*) } *Winner Scores All*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 7 **Trad. Welsh** Men of Harlech } published separately
- 8 **Trad. Latvian** Harvest Time. *Bravo! E♭ Tenor Horn*, arr. Barratt (Boosey & Hawkes)
- 9 **Peter Warlock** Basse-Dance. *Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B* (Boosey & Hawkes)

LIST B

- 1 **Carol Barratt** Hampton Swing. *Bravo! E♭ Tenor Horn*, arr. Barratt (Boosey & Hawkes)
- 2 **Lionel Bart** Where is Love? (from *Oliver*). *Easy Winners*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}/\text{♩}$ brass edition; E♭ piano accomp. published separately)
- 4 **Philip Sparke** Tennessee Rag } published separately
- 5 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*). *Winner Scores All*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 6 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes for E♭ Instrument* (Gramercy Music: $\frac{6}{8}/\text{♩}$ edition)
- 7 **Geoffrey Kinder** Saudades de Lisboa. *Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B* (Boosey & Hawkes)
- 8 **Leslie Pearson** Moto perpetuo or Seven-Up. No. 5 or No. 9 from *The Really Easy Tenor Horn Book*, arr. Pearson (Faber)
- 9 **John Wallace** The Grinnermarch. No. 4 from *Going Solo – Tenor Horn*, arr. Wallace and Pearson (Faber)

LIST C

- 1 **Don Blakeson** Senorita Rita or Sink It: No. 10 or No. 12 from *Smooth Groove for Horn in E♭* (Brass Wind)
- 2 **Lizzie Davis** Jumping Jack Rap: from *Polished Brass* (Brass Wind: $\frac{6}{8}$ brass edition)
- 3 **Peter Meechan** Haunted House } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}/\text{♩}$ brass edition)
- 4 **David A. Stowell** High Street } published separately
- 5 **John Miller** Sabre Dance or Bulgarian Dance: No. 16 or No. 19 from *Simple Studies for Beginner Brass* (Faber: $\frac{6}{8}$ brass edition)
- 6 **Mark Nightingale** The Nuthatch or The Stinger: No. 6 or No. 9 from *Easy Jazzy Tudes* (Warwick Music: $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** Three-legged Race or Shalom!: No. 10 or No. 14 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 91

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

B♭, D majors; A, D minors (one octave)

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

Arpeggios: the common chords of the above keys for the range 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. Some accidentals, dotted and tied notes may be included. See also p. 11.

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three 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 or three 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 key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) 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 two bars long, in a major 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); the second will be tempo (becoming slower/faster, or staying the same).