

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; E♭ piano accomp. published*
- 2 **Lucy Pankhurst** Sicilienne } *separately)*
- 3 **Gluck** Che farò. *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 4 **Handel** See, the Conqu'ring Hero Comes (from *Judas Maccabaeus*). *Time Pieces for Horn, Vol. 1, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 5 **Leslie Pearson** Basse Dance. No. 7 from } *Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 6 **Schubert** The Trout. No. 3 from }
- 7 **Philip Sparke** Promenade. No. 7 from } *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400:*
- 8 **Vivaldi** Spring. No. 4 from } *E♭/F edition)*
- 9 **Tchaikovsky** Reverie. *Winner Scores All, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*

LIST B

- 1 **Acker Bilk** Stranger on the Shore. *Stranger on the A Train for E♭ Horn, arr. Iveson (Brass Wind)*
- 2 **Cy Coben** Piano Roll Blues. *Winner Scores All, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 3 **John Frith** Broken Dreams } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ brass edition; E♭ piano accomp. published*
- 4 **Peter Meechan** Purple Shade } *separately)*
- 5 **Mark Goddard** Swingin': No. 1 from *Party Pieces for Horn in E♭ (Spartan Press SP165)*
- 6 **Peter Graham** New York (*grace note optional*) or Vienna: No. 5 or No. 6 from *Cityscapes for E♭ Instrument (Gramercy Music: $\frac{6}{8}$ brass edition)*
- 7 **H. Mancini** Pink Panther. *All Jazzed Up for E♭ Horn, arr. Wilson-Smith (Brass Wind)*
- 8 **Leslie Pearson** Sunset Strip. No. 8 from *Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 9 **Tom Springfield** Georgy Girl. *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*

LIST C

- 1 **Don Blakeson** Metal Roses or Threepenny Piece: No. 23 or No. 25 from *Smooth Groove for Horn in E♭ (Brass Wind)*
- 2 **Lizzie Davis** Tap Dance (in G minor): P. 7 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 }
- 5 **John Miller** Rubic Rumba or The Easy Easy Winners: No. 27 or No. 31 from *Simple Studies for Beginner Brass (Faber: $\frac{6}{8}$ brass edition)*
- 6 **Mark Nightingale** Ernie's Blues or Skipping: No. 10 or No. 11 from *Easy Jazzy Tudes (Warwick Music: $\frac{6}{8}$ brass edition)*
- 7 **Philip Sparke** Classical Theme or Romance in C minor: No. 24 or No. 25 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 92

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

E♭, E majors; C, E minors (one octave)

A major (a twelfth)

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).