

**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](http://www.abrsm.org/prerequisite).

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

**LIST A**

- 1 **Beethoven** Allegro moderato: 1st movt from Horn Sonata in F, Op. 17 (*Boosey & Hawkes* or *Henle HN 498*)
- 2 **Richard Bissill** The Drawing Room. *Hornscape for Horn in F, arr. Bissill (Brass Wind)*
- 3 **Glazunov** Rêverie, Op. 24 (*Belaieff BEL 343*)
- 4 **Gliere** Intermezzo, Op. 35 No. 11. *Gliere Four Pieces for Horn and Piano, Op. 35 (Hans Pizka)*
- 5 **Mozart** Allegro or Allegro: 1st or 3rd movt from Horn Concerto No. 3 in E $\flat$ , K. 447 (*Bärenreiter BA 5312-90: F/E $\flat$  edition*)
- 6 **Mozart** Rondo—Allegro vivace: 3rd movt from Horn Concerto No. 4 in E $\flat$ , K. 495 (*Bärenreiter BA 5313-90: F/E $\flat$  edition*)
- 7 **Reinecke** Notturmo, Op. 112 (*Schott COR 9*)
- 8 **F. Strauss** 3rd movt (*starting at Fig. K*): from Horn Concerto in C minor, Op. 8 (*G. Schirmer GS33556*)
- 9 **F. Strauss** Nocturno, Op. 7 (*Universal UE 1368*)

**LIST B**

- 1 **M. Arnold** Andantino grazioso: 2nd movt from Horn Concerto No. 2, Op. 58 (*Paterson PAT62001: F/E $\flat$  edition*)
- 2 **Arnold Cooke** Rondo in B $\flat$  (*Schott ED 10231*)
- 3 **Jean-Michel Damase** Pavane variée (*Lemoine*)
- 4 **John Frith** Jousting. *Principal Horn (ABRSM)*
- 5 **Armando Ghidoni** Poésie et Gaîté (*observing cadenza*) (*Leduc AL 29207*)
- 6 **Christopher Gibbs** Meditation (*Phylloscopus PP479*)
- 7 **Jan Koetsier** Romanza, Op. 59 No. 2 (*Editions Marc Reift EMR 240*)
- 8 **Prokofiev** Morning Dance (from *Romeo and Juliet*). *Hornscape for Horn in F, arr. Bissill (Brass Wind)*
- 9 **Guy Wolfenden** Sword Dance: from *Horn Dances (Brass Wind)*

**LIST C**

- 1 **J. S. Bach** Gigue: 7th movt from Suite No. 2. *J. S. Bach 6 Suites for Horn Solo, arr. Orval (Editions Marc Reift EMR 256)*
- 2 **John Frith** Olympic Spirit. *Principal Horn (ABRSM)*
- 3 **B. Hummel** Intermezzo: 2nd movt from Suite for Solo Horn in F, Op. 64 (*Zimmermann ZM21270*)
- 4 **Kopprasch** Study No. 16 or No. 33: from *60 Selected Studies for French Horn, Book 1 (Carl Fischer or Hofmeister FH6014)*
- 5 **de Pré** No. 2: from *20 Études pour le cor grave (Billaudot GB2127)*
- 6 **Gunther Schuller** Allegro moderato: No. 2 from *Studies for Unaccompanied Horn (OUP)*
- 7 **Lowell E. Shaw** No. 4 or No. 6: from *Just Desserts – Frippery Style (The Hornists' Nest)*

**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:

All keys, major and minor (two octaves; A and B $\flat$  majors and minors both lower and upper two octaves)

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

**Chromatic Scales:** starting on any note (two octaves)

**Arpeggios:** the common chords of the above keys for the range indicated

**Dominant Sevenths:** in the keys of B, C, D $\flat$  and D (two octaves)

**Diminished Sevenths:** starting on C and A $\flat$  (two octaves)

**SIGHT-READING:** see p. 11.

**TRANSPOSITION:** candidates will be asked to transpose down a tone a short piece approximately equivalent to a Grade 5 sight-reading test.

## 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.