

FRENCH HORN

PASS MARKS

Introductory Grades 65%

Grades 1 to 8 65%

with Merit 80%; with Distinction 90% Merit is shown as “Honours” in Ireland

Pre-diploma certificate 75% (85% with Honours)

Medal examinations 75%

Diplomas 75% (85% with Honours)

WHAT THE EXAMINERS ARE LOOKING FOR

Examiners are looking for a combination of skill, knowledge and understanding. Questions are asked in a manner which assesses the candidate’s depth of understanding, not merely the ability to repeat definitions. Ingenuity, variety, musicianship, and a sense of style are rewarded, as well as technical skill and musical accuracy.

ACCOMPANIMENT

Where pieces are to be played to an accompaniment, it is the responsibility of each candidate to provide a competent accompanist or accompaniment, and the necessary music. The playing of the accompaniment must be adequate to enable examiners to make their assessment without the distraction of making unnecessary allowances. An accompanist will only remain in the room for the portion of the examination for which s/he is required. A piano, electronic keyboard, guitar or other appropriate instrument may be used to accompany the Pieces.

If a CD backing track is used, the candidate must be able to operate the audio equipment competently from Grade 1 onwards. No allowance will be made for time wasted because equipment is not fully prepared

OWN COMPOSITIONS

Candidates for Grades 1 to 8 may perform their own compositions in lieu of Musicianship Tests. Further guidance is set out in Crazy Composing available from www.whitepublishing.co.uk.

REGULATIONS

All entries are accepted on the conditions laid down in General Regulations and Information, a copy of which is available free of charge. It is also on our website: www.vcmexams.com

ENTRY FORMS

All grades and medal examinations can be entered on white entry forms with no more than ten candidates on a page.

QUESTIONS

Questions are based principally on the music performed; but in addition examiners are at liberty to ask questions on notes, rests, musical terms and signs, key and time-signatures, according to the Grade. Also specifically on minor keys; perfect, major, and minor intervals (Grade 3 upwards).

SIGHT READING

Sight Reading tests are included from Preparatory level upwards. The relative standard will be that of approximately two grades below the grade being taken. Examiners will be at liberty to discuss the Sight Reading Test with candidates as part of the Questions.

PIECES

Candidates are required to prepare the whole of the pieces they have selected from the lists, but the examiner may stop the candidate at any given point or ask for certain sections to be performed, or to omit repeats where appropriate.

SCALES, ARPEGGIOS, ETC.

The examiner will request a representative sample of those specified for a particular examination. Candidates will not be expected to perform scales specified for earlier grades.

PHOTOCOPIES

All VCM and LMP publications are copyright. Photocopying of LMP publications is not permissible and candidates using unauthorised photocopies at examinations will be disqualified. It is acceptable, however, to use a photocopy for the second copy when the syllabus requires one to be handed to the examiner, provided the original is also brought to the examination. It is also acceptable to use photocopies of parts of long pieces to avoid awkward page turns, again provided the original is also brought to the examination.

EXEMPTION FROM QUESTIONS AT PRACTICAL EXAMINATIONS

Candidates who have passed certain VCM Theoretical Examinations are entitled to claim full marks for questions at Practical Examinations as follows:

Grade 1 Theory exempts up to and including Preliminary Practical Grade 1A Theory exempts up to and including Preparatory

Grade 2 Theory exempts up to and including Grade 3 Practical Grade 3 Theory exempts up to and including Grade 5 Practical Grade 4 Theory exempts up to and including Grade 7 Practical

In all such cases the theory result or certificate must be produced for the Examiner at the beginning of the practical examination.

MEMORY

Performing from memory is not compulsory at any level. However, it is encouraged and will be rewarded.

FOLIOS, ESSAYS, DISSERTATIONS

Where the syllabus requires the submission of a Folio, Essay, Dissertation, etc., this is required at the time the entry form and fee is submitted. Entries will not be accepted on the basis of “folio to follow”.

Hard copies of folios, etc. need to be passed through a sheet feeder machinery so they should be on loose plain unstapled, unbound A4 size paper. On no account should they be bound, stapled or placed in display books. Illustrations must not be glued to sheets but included in the text.

In all cases, submission of a DVD or video tape in lieu of a folio is acceptable, provided it is playable on UK based equipment.

All such submissions are the copyright of Victoria College and are not returnable. Candidates are strongly advised to retain their own copies of submitted work.

EXAM SHEETS

Exam sheets are published by London Music Press (LMP) the College's own in-house publisher. They contain Exercises and Pieces listed in the syllabus other than those shown under the names of other publishers. Scales for Introductory exams are also included.

CRAZY COMPOSING

Crazy Composing is a step by step guide for teachers and pupils wishing to perform an Own Composition in lieu of Musicianship Tests.

SPECIMEN MUSICIANSHIP TESTS

Specimen musicianship tests are available showing the type of tests examiners will set.

SPECIMEN SIGHT READING

Specimen musicianship tests are available showing the type of tests examiners will set,

PAST THEORY PAPERS

Sets of the last six available past Theory exam papers are available for each grade.

A -First Steps

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (LMP)

Scalework (10 marks)

To play the scale and arpeggio of C major, over a fifth.

Solo Pieces (60 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- Step Round,
- Old Liza Jane,
- Les Ballons,
- German Tune

Questions (10 marks)

B -Preliminary

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (LMP)

Scalework (10 marks)

To play the scales and arpeggios of C and D major over a fifth.

Solo Pieces (60 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- Stepping Out,
- When The Saints Go Marching In,
- Blowin' In The Wind,
- Sleigh Ride

Questions (10 marks)

These introductory examinations should be shown on entry forms in the Grade column as simply A, B, C or D as appropriate

C- Preparatory

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (LMP)

Scalework (10 marks)

To play the scales and arpeggios of Bb and F major, A minor over a fifth.

Solo Pieces (50 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- Austrian Holiday
- Victoria Ballad
- Sing Hosanna
- Aura Lee

Questions (10 marks)

Sight Reading (10 marks)

D - Advanced Preparatory

Exercises (20 Marks)

Candidates must choose and perform one of the exercises set out for the grade in Introductory Exercises for Brass (LMP)

Scalework (10 marks)

To play the scales and arpeggios of C major and A minor over one octave, Eb major and E minor over a fifth.

Solo Pieces (50 marks)

Candidates must choose and perform any three of the following Pieces from Team Brass

- My Favourite Things
- Theme from Polovtsian Dances
- Study in C
- Little Donkey

Questions (10 marks)

Sight Reading (10 marks)

Solo Pieces (60 marks)

ONE exercise set and TWO pieces from the set list for the grade and instrument.

Scalework (10 marks)

A selection will be requested from those set for the grade and instrument.

Questions (10 marks)

Sight Reading (10 marks)

Musicianship Tests (10 Marks) See page 11

or Composition (10 Marks) See page 12

Candidates for Grade 8 must pass or have passed VCM Grade IV Theory of Music - or hold a certificate of exemption - before the Grade 8 practical certificate is awarded.

Grade One

- To clap a rhythm in 2/4 time. 2 bars in length, played twice by the examiner.
- To identify any note in the arpeggio C/E/G/C', Middle C being given
- To echo* a five-note phrase played twice by the examiner.

Grade Two

- To clap a rhythm in 2/4 time. 2 bars in length, played twice by the examiner.
- To identify any note C to G, played from C
- To hum, sing or play a group of 5 or 6 notes played twice by the examiner, and to complete the phrase by adding one note

Grade Three

- To clap a rhythm in 2/4 or 3/4 time, 2 bars, played twice by the examiner and identify the time as 2/4 or 3/4
- To identify any note(s) in the chords of C, G, or F, played from the root note.
- To hum, sing or play a group of 5 or 6 notes played twice by the examiner, and then to complete the phrase by adding two or three notes.

Grade Four

- To clap a rhythm in 2/4, 3/4 or 4/4 time played twice by the examiner, to state the time and then to identify the melody as major or minor.
- To identify triads as major or minor and then to name the notes in them, the root being named by the examiner.
- To hum, sing or play a group of notes- 2 bars
- played by the examiner, and then to complete the melody by adding 4 or 5 notes.

Grade Five

- To clap a rhythm in 3/4, 4/4 or 6/8 time - 2 bars - played twice by the examiner, and to state the time, and then to say if the melody is in a major or minor key.
- To identify triads as major, minor, or diminished; and then to name the notes in them, the root note being named by the examiner.
- To hum, sing or play a two bar phrase played twice by the examiner, and then to continue with an answering two bar phrase.

Grade Six

- To clap a rhythm in 4/4, 6/8, or 9/8 time - 2 or 3 bars, played twice by the examiner, to state the time and then to identify whether the phrase is in a major or minor key.
- To identify any type of triad, and then to name the notes in them, the root note having been named by the examiner.
- To hum, sing or play 3 or 4 bars played twice by the examiner, and then to continue by adding an answering phrase.
- To identify a cadence as Perfect or Plagal

Grade Seven

- To clap a rhythm in 3/4, 6/8, 9/8 or 5/4 time, for 3 or 4 bars, played twice by the examiner, to identify the time and then to identify whether the phrase is in a major or minor key.
- To hum, sing or play a group of 3 or 4 bars, played twice by the examiner, and then to complete by adding an answering phrase of 3 or 4 bars.
- To identify triads, played in any position, and then to name the notes in them, the root note being given by the examiner.
- To identify a cadence as Perfect or Interrupted.
- To name and play or sing the notes in any supertonic triad (major keys only), the Tonic chord having been played and named by the examiner.

Grade Eight

- To clap a rhythm in 2/2, 6/8, 5/4, or 7/8 time - four bars played twice by the examiner, to identify the time-signature, and to say if the melody is in a major or minor key.
- To hum, sing or play a 4-bar phrase played twice by the examiner, and then continue for 4 further bars with an answering phrase, not necessarily in sequence.
- To identify triads as major, minor, diminished or augmented, and to name the notes in them, the root note being given by the examiner.
- To identify a cadence as Perfect or Imperfect.

- To name the notes in a mediant triad in a major key, and the tonic chords having been played and named by the examiner.

* “echo” = hum, sing, whistle or if the candidate wishes, play. The choice of which is the candidate’s.

Candidates may offer an own choice composition at all grades in lieu of Musicianship tests. For more details see “Crazy Composing” by Claire Pashley, published by London Music Press.

Grade One

Perform an own composition of about 8 bars in the key of C major. It should be balanced as an opening 4-bar phrase which forms a “question” and a 4-bar phrase that forms an “answer”

Grade Two

Perform an own composition of about 16 bars in the key of C, G or F major. It should be balanced as an opening 4-bar phrase which forms a “question”, a 4-bar phrase that forms an “answer”, a repeat of the opening 4-bar phrase, and a second “answering” phrase.

Grade Three

Perform an own composition in simple binary form in the key of C, G, F, D or B flat major.

Grade Four

Perform an own composition in simple binary form in the key of D or B flat major, including a modulation to a related key.

Grade Five

Perform an own composition in simple ternary form in a key of up to and including 3 sharps or 3 flats, including a modulation to a related key.

Grade Six

Perform an own composition in variation form to the theme of Twinkle Twinkle Little Star or your own choice of theme. It should have balanced phrases and move to at least two related keys.

Grade Seven

Perform an own composition in Sonata form. It should have balanced phrases and move to at least two related keys.

Grade Eight

Perform an own composition in Rondo form. It should have balanced phrases and move to at least two related keys.

Pass Mark:75%

Candidates may if they wish perform using more than one instrument. In such cases the certificate will read Medal in Brass Playing as the examination subject.

Junior Bronze Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 3 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Junior Silver Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 4 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Bronze Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 6 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Silver Medal

Solo Pieces (60 marks)

Any three pieces from the Grade 7 list.

plus a further own choice item of appropriate standard of the candidates selection not listed elsewhere in the syllabus , to be selected in conjunction with their tutor. (20 marks)

Questions (10 marks) Sight Reading (10 marks)

Gold Medal

Entry for the Gold Medal is restricted to those who have already passed the Silver Medal in a Brass Instrument Playing examination.

Solo Recital (90 marks)

Candidates are to present a balanced programme showing a range of styles of their own choice, in consultation with their teacher. There should be a total of four pieces that do not appear

elsewhere in the syllabus and are of appropriate standard for this level of examination. The programme is to be introduced as to a live audience and examiner will expect to be treated as such. Introductions should therefore be informative but also show some variety of approach.

Discussion (10 marks)

Platinum Medal

Entry for the Platinum Medal is restricted to those who have already passed the Gold Medal in a Brass Instrument Playing examination.

Solo Recital (90 marks)

Candidates are to present a balanced programme showing a range of styles of their own choice, in consultation with their teacher. There should be a total of five pieces that do not appear elsewhere in the syllabus and are of appropriate standard for examination.

At least three composers of different nationalities should be represented.

Allowing for the development of the instrument candidates should ensure a balanced spread of historical periods in their programmes.

One piece must be by a contemporary composer of the last 40 years.

The programme is to be introduced as to a live audience and examiners will expect to be treated as such. Introductions should therefore be informative but also show some variety of approach.

Discussion (10 marks)

Fellowship (FVCM):

A hood of Oxford simple shape in royal blue lined scarlet edged with white binding, a black gown of Cambridge bachelor style with 1 inch of scarlet ribbon on the facings and rigid black square hat with tassel.

Part One Performance (80 marks)

To Play Two Solos drawn from the Associate lists. In the case of a major work only one movement is required. To Play One Solo drawn from the Grade 8 List

To Play One Own Choice piece of a suitable standard which may be an own composition.

Part Two Sight Reading (10 marks)

Candidates are required to perform and answer questions on an unseen test after a few moments perusal.

Questions (10 marks)

Pass mark 75; with Honours 85

Sight Reading (10 marks)

This is an initial Teacher's Diploma for those with some experience of teaching at the lower grades and who intend to study further for teaching qualifications

Candidates must submit with their entry ONE of the following:

- A Folio showing work and notes for a 10-week term of lessons for ONE of these categories:
 - The young beginner
 - The teenage beginner
 - The adult beginner
- A 25 minute DVD of themselves teaching any pupil at any level from Grade 1 to Grade 5. Approximately 15 minutes should show work on at least one repertoire or examination piece, and approximately 10 minutes should work on TWO other aspects of Teaching the instrument, such as Sight Reading, Aural Training, Scales/Arpeggios etc.

PERFORMING SECTION (40 Marks)

To play TWO pieces by DIFFERENT composers, from the AVCM Syllabus I list (one of which may be an own choice)

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examination lists for this instrument, as follows

ONE piece from the Grade 1-3 lists; ONE piece from Grades 4-5.

The candidate must be able to demonstrate/discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's playing of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

The candidate must be able to demonstrate/discuss the teaching of Scalework as set for up to Grade 5.

The examiner may also play extracts from the chosen pieces, with errors for the candidate to identify and correct, and questions may also be asked on the teaching of the pieces presented in the PERFORMING SECTION, on teaching matters generally, points arising from the

Folio/DVD, and such aspects of an “unseen” piece, as tempo, phrasing, expression marks, fingering etc.

SIGHT READING (10 Marks)

Candidates must pass or have passed Victoria College of Music Grade VI Theory of Music. See Theory syllabus for details. Candidates who can produce evidence of having passed “A” Level in Music or equivalent may apply for exemption from the Theory requirement.

Candidates for Licentiate must be Associates of the VCM unless it has been agreed in advance in writing that this requirement can be waived by virtue of equivalent qualifications.

Solo Pieces (60 marks)

Two solos plus one study from the lists set for the instrument.

Scalework (20 marks)

As set out in the lists set for the instrument.

Questions (10 marks)

To answer questions on the history of the instrument, the pieces selected and their composers, brass repertoire and technique.

Sight Reading (10 marks)

Solo Pieces (60 marks)

Two solos plus one study from the lists set for the instrument.

Own Choice (20 marks)

A piece of the candidate own choice of an appropriate standard and not listed elsewhere in the syllabus. In the case of a major work only one movement to be performed.

Questions (10 marks)

To answer questions on the history of the instrument, the pieces selected and their composers, brass repertoire and technique.

Sight Reading (10 marks)

PERFORMANCE SECTION (40 Marks)

To play TWO pieces by DIFFERENT composers, from the LVCM Syllabus I list (one of which may be an own choice)

TEACHING SECTION (50 Marks)

The candidate is to present TWO contrasted pieces by DIFFERENT composers from the VCM Grade Examination lists for this instrument, as follows ONE piece from the Grade 6-7 lists; ONE piece from Grade 8.

The candidate must be able to demonstrate/discuss the teaching of these pieces to examination readiness, to explain the difficulties likely to be encountered by the pupil, and to suggest ways of overcoming these problems.

The examiner may request extracts or complete performances of the chosen pieces, and the candidate's playing of them WILL BE TAKEN INTO ACCOUNT when arriving at the mark for this section.

The candidate must be able to demonstrate/discuss the teaching of Scalework as set for up to Grade 8.

SIGHT READING (10 Marks)

Grade 1

Two pieces from

- German Dance, When Laura Smiles from Time Pieces for Horn book 1 (ABRSM)
- Edelweiss, Scottish Ballad from Team Brass (IMP)
- Titanic Theme. All Night All Day from Easy Winners (Brass Wind)
- Cheeky Cherry, Cat Walk, Hot Chilli from Really Easy Jazzin' About for horn (Faber)
- Stepwise, Sad Café from The Really Easy Horn Book (Faber)

One exercise from

- Brass Instrument Playing Scales and Exercises (LMP)
- Step by Step, Hungarian Dance from 20 Supplementary Tunes (Brass Wind)
- Quaver Study p.34 from Team Brass (IMP)
- No.33-Theme and Variation 1, no.32 from Horner Primary Studies for French Horn (Elkan-Vogel/UMP)
- Lullaby or Ready, Steady Go! from Top Brass (Stainer & Bell)

Scale and arpeggios of

C major-one octave

D major-one octave A minor-one octave F major-a fifth

Grade 2

Two pieces from

- St Anthony Chorale, The Frog Galliard, Song at Dusk from Time Pieces for Horn book 1 (ABRSM)
- Caribbean Dance from Team Brass (IMP)

- Pavane, Where Is Love, Eastenders from Easy Winners (Brass Wind)
- Buttercup, Keep Truckin' from Really Easy Jazzin' About for horn (Faber)
- Nobody Knows, Promenade From Going Solo- Horn (Faber)

One exercise from

- Gavotte or Chloe's Tune from 20 Supplementary Tunes (Brass Wind)
- Tijuana Brass or Rickshaws from Team Brass (IMP)
- No.35 or 37 Jig from Horner Primary Studies for French Horn (Elkan-Vogel/UMP)
- Blowing Blue from Top Brass (Stainer & Bell)

Scales and arpeggios of Bb major-one octave

G major-one octave B minor-one octave D minor-one octave

Grade 3

Two pieces from

- Hunt the Horn, Der Freischutz, Lullaby or Earl of Salisbury's Pavane from Time Pieces for Horn book 1 (Associated Board)
- Spring ,James Bond Theme from Easy Winners (Brass Wind)
- Sad Song, Humoresque or La Calinda from Going Solo (Faber)
- The Centipede's Masterpiece or Star Wars from Team Brass (IMP)

One exercise from

- Bulgarian Dance, Folk Song from 20 Supplementary Tunes(Brass Wind)
- Old Spanish Town from Team Brass (IMP)
- No.45 from Horner Primary Studies for French Horn (Elkan-Vogel/UMP)
- Keep Moving from Top Brass (Stainer & Bell)

Scales and arpeggios of Eb major-one octave E,C minor-one octave

A major-a twelfth

Chromatic one C-one octave

Grade 4

Two pieces from

- Blue Moon or Film 87 from Jazzed Up Too F edition (Brass Wind)
- Pink Panther from All Jazzed Up F editon (Brass Wind)

- Hymns of the High Plains, Nessun Dorma, Waltz to Take Away or theme from L'Arlesienne from Going Solo Horn (Faber)
- Andante Sostenuto or Evening Prayer from Time Pieces for Horn vol.2 (ABRSM)
- Somewhere or 633 Squadron from Great Winners for treble clef brass (Brass Wind)
- Autumn Leaves from Big Chillers for F horn (Brass Wind)

One exercise from

- Wistful Waltz from Calland Top Brass (Stainer and Bell)
- No.20 from 20 Supplementary Tunes(Brass Wind)
- No. 88 or 90 from Horner Primary Studies for French Horn (Elkan-Vogel)
- Bothie Ballad or the Upward Slur from Miller Progressive Studies for Trumpet (Faber)

Scales and arpeggios of F,G major-two octaves A, Bb C major-a twelfth F, G minor-one octave
Chromatic scale on A-one octave

Grade 5

Two pieces from

- In the Fast Lane or Hot Pursuit from Jazzed Up Too for French Horn (BrassWind)
- Groundforce. Midsomer Murders or Mapp and Lucia from The Music of Jim Parker for Horn in F (Brass Wind)
- Raiders March or Solveig's Song from Great Winners (Brass Wind)
- March of the Gimps or Fourthright Fanfare from Going Solo for Trumpet (Faber)
- I attempt from Loves Sickness to Fly or Andante from the Reformation Symphony from Solos for the Horn Player (Schirmer)
- Romance in F or Arioso for Albert from Time Pieces for Horn vol.2 (ABRSM)
- Chatanooga Cho Choo or As Time Goes By from Big Chillers for F horn (Brass Wind)
- 2nd movement from Mozart Horn Concerto no.3 in Eb (Barenreiter)
- Maria or Send In The Clowns from A Little Light Music for F Horn (Brass Wind)

One exercise from

- The Distant Horizon from Top Brass (Stainer and Bell)
- Prairie Song or March from Progressive Studies for Trumpet(Faber)
- No.8 from Kopprasch 60 Selected Studies for French Horn Book One (Fischer)
- Bouree 1 from Bach Suite no.3 Six Suites for Cello trans. Hoss (Southern)
- Etude 7 or 8 from Franz Etudes and Concert Etudes (Kalmus)

Scales and arpeggios of

A, Db, Eb major-two octaves G minor-two octaves

C, C#, D minor-a twelfth Db major-a twelfth

Chromatic scale on G-two octaves Dominant seventh in C major-one octave Minor scales to be prepared in melodic form

Sightreading-appropriate to the grade including transposition for horn in Eb.

Grade 6

Two pieces from

- The House of Elliot from The Music of Jim Parker for Horn in F (Brass Wind)
- Scherzo from Serenade in D or I See A Huntsman from Solos for the Horn Player (Schirmer)
- I Dreamed A Dream or I Got Rhythm from A Little Light Music for F Horn (Brass Wind)
- Second Movement from Danzi Horn Concerto in Eb(Heinricchshofen)
- Solveigs Song, Elegy or Consolation from 15 solos for French Horn (Wind Music)
- 1st movement from Symphony no.1 from O Solo Mio F ed. (Brass Wind)
- 2nd movement from Hindemith Horn Sonata (1939) (Schott)
- Scherzo and Trio from Brahms Serenade No.1 in D from Time Pieces for Horn Vol.2 (ABRSM)

One exercise from

- No.13 ,10 ,17 or 25 from Kopprasch 60 Selected Studies for French Horn Book One (Fischer)
- Bouree 2 from Bach Suite no.3 Six Suites for Cello trans. Hoss (Southern)
- Gigue from Bach Suite no.1 Six Suites for Cello trans. Hoss (Southern)
- Etude 15 or 20 from Franz Etudes and Concert Etudes (Kalmus)
- Just Desserts-Frippery Style No.1 Lowell E. Shaw (The Hornists Nest/Emerson)
- No. 1 from Schuller Studies for Unaccompanied Horn (OUP)

Scales and arpeggios tongued and slurred of Ab, F#, D major-two octaves

C#, F#, D, A, Bb minor-two octaves Chromatic scale on D-two octaves

Dominant sevenths in D, Eb major-two octaves Diminished Seventh on D-two octaves

Minor scales to be prepared in both melodic and harmonic forms.

Sightreading-appropriate to the grade including transposition for horn in E.

Grade 7

Two pieces from

- Scherzo Op.20, Reveries or Pavane pour une infante defunte from Solos for the Horn Player (Schirmer)
- Give Me the Simple Life from O Sole Mio (F ed.) (Brass Wind)
- Burlesca and Serenata from Clews Partita for Horn and Piano (Paterson's)
- 1st or 3rd Movement from Larsson Concertino Op.45 no.5 (Gehrmans)

- Notcurno Op.7 F.Strauss (Universal)
- 2nd movement from R. Strauss Concerto no.1 in Eb Op.11(Universal)
- 2nd movement from Mozart Horn Concerto no.2 (Barenreiter)
- Rondo Gavotte or Serenade from 15 solos for French Horn (Wind Music)
- 1st movement from Hindemith Horn Sonata (1939) (Schott)

One exercise from

- No.15, 28 ,30 or 33 from Kopprasch 60 Selected Studies for French Horn Book One (Fischer)
- Bouree 1 from Bach Suite no.4 Six Suites for Cello trans. Hoss (Southern)
- Sarabande from Bach Suite no.5 Six Suites for Cello trans. Hoss (Southern)
- Etude 18 or 19 from Franz Etudes and Concert Etudes (Kalmus)
- Just Desserts-Frippery Style No.6 Lowell E. Shaw (The Hornists Nest/Emerson)
- No. 2 or 4 from Schuller Studies for Unaccompanied Horn (OUP)

Scales and arpeggios tongued and slurred of All major and minor keys-two octaves Chromatic scale on A and G-two octaves Dominant sevenths in B, C, Db and D major-two octaves Diminished Seventh on C and Ab-two octaves Minor scales to be prepared in both melodic and harmonic forms.

Sightreading-appropriate to the grade including transposition as for horn in C and D.

Grade 8

Two pieces from

- Villanelle or Rondo from Horn Quintet from Solos for the Horn Player (Schirmer)
- Here's That Rainy Day from O Solo Mio (F ed.) (Brass Wind)
- Morceau de concert Op.94 Saint-Saens (Durand)
- 2nd Movement from F.Strauss Concerto for Horn Op.8 (Schirmer)
- 1st or 3rd movement from R. Strauss Concerto No.1 in Eb Op.11(Universal)
- 1st or 3rd movement from Mozart Horn Concerto no.2 (Barenreiter)
- Sonata no.1 from Cherubini Two Sonata's (Schirmer)
- 3rd movement from Hindemith Horn Sonata (1939) (Schott)
- Hunter's Moon Vinter (Boosey and Hawkes)

One exercise from

- No.31 from Kopprasch 60 Selected Studies for French Horn Book One (Fischer)
- Allemande or Courante from Bach Suite no.4 Six Suites for Cello trans. Hoss (Southern)
- Etude 26 or Concert Etude no.2 from Franz Etudes and Concert Etudes (Kalmus)
- Fantasy for Horn Arnold (Faber)
- No. 5 or 6 from Schuller Studies for Unaccompanied Horn (OUP)

Scales and arpeggios tongued and slurred of All major and minor keys-two octaves except A, Bb, and B majors and minors-3 octaves Chromatic scale on any note-two octaves Dominant sevenths in all keys-two octaves Diminished Seventh on any note-two octaves
Minor scales to be prepared in both melodic and harmonic forms.

Sightreading-appropriate to the grade including transposition for horn in A, Ab or Bb basso.