

**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 **Arban** The Carnival of Venice. No. 17 from } *First Solos for the Tuba Player, arr. Wekselblatt (G. Schirmer:*
- 2 **Schumann** The Happy Farmer. No. 2 from } *♯ edition)*
- 3 **Berlioz** Air gai
- 4 **B. Marcello** Largo and Allegro
- 5 **Rimsky-Korsakov** Andante cantabile (from Concerto) } *Concert and Contest Collection for Tuba, arr. Voxman*  
*(Rubank: ♯ edition; piano accomp. published separately)*  
*(observing cadenza)*
- 6 **Jacob** Hornpipe or Bourree: No. 2 or No. 4 from *Tuba Suite (Boosey & Hawkes: ♯ edition)*
- 7 **Mozart** Romanza (only): from Horn Concerto No. 4. No. 4 from *Classics for Tuba, arr. Woods and Death (Studio Music: ♯/E♭ ♯ edition)*
- 8 **Saint-Saëns** Danse macabre. *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭ ♯ editions) ‡*
- 9 **Vivaldi** Allegro (from Sonata No. 3), arr. Swanson (*Alfred BWI00473: ♯ edition*)

**LIST B**

- 1 **Nigel Clarke** Fighting Windmills: from *Sketches from Don Quixote for Tuba (Brass Wind: ♯ or E♭ ♯ editions)*
- 2 **Tony Cliff** Low-down Blues or Demented Waltz: No. 1 or No. 3 from *Suite Syncopation (Winwood Music: ♯/E♭ ♯ edition)*
- 3 **Peter Davis** Stomp: No. 2 from *Two Character Pieces for Tuba (Warwick Music: ♯/E♭ ♯ edition)*
- 4 **Walter Hartley** Aria for Tuba (*Elkan-Vogel: ♯ edition*)
- 5 **Hindemith** Allegro assai: 2nd movt from Sonata for Bass Tuba (*Schott ED 4636: ♯ edition*)
- 6 **Jim Parker** Soldier, Soldier. *The Music of Jim Parker for Tuba/E♭ Bass (Brass Wind: ♯ or E♭ ♯ editions)*
- 7 **Simon Proctor** Circle Line Dance: from *Take the Tube for Tuba/E♭ Bass (Brass Wind: ♯ or E♭ ♯ editions)*
- 8 **John Sweden** Waltz La Souterraine (*Warwick Music: ♯/E♭ ♯ edition*)
- 9 **Fats Waller** Ain't Misbehavin'. *Big Chillers for Tuba/E♭ Bass, arr. Ledbury (Brass Wind: ♯ or E♭ ♯ editions)*

**LIST C**

- 1 **Blazhevich** No. 11 or No. 14: from *70 Studies for B♭ Tuba, Vol. 1 (Robert King AL28596: ♯ edition)*
- 2 **Derek Bourgeois** Happy: from *Per Tuba ad Astra (Brass Wind: ♯ or ♯ editions)*
- 3 **Jonathan Cranston** Moderato: No. 2 from *Ten Progressive Studies for Tuba (Con Moto: ♯/♯ edition)*
- 4 **Jock McKenzie** Hornpipe or Mazurka: from *Rhythms of Life (Con Moto: ♯ tuba edition or ♯ brass edition)*
- 5 **Mark Nightingale** On the Off-beat or Transposition Blues: No. 23 or No. 27 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or ♯ brass edition)*
- 6 **Piet Swerts** Tuba Rag } *Performance Studies for Tuba (De Haske: ♯ (tuba in C) edition or ♯ (bass BC/TC)*
- 7 **Jan Van der Roost** Saudade } *edition) ‡*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 93

‡ See [www.abrsm.org/clarifications](http://www.abrsm.org/clarifications) for further publication details

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

**Bass clef  $E\flat$  Tuba:** F major;  $E\flat$  minor (a twelfth)

A, C,  $D\flat$  majors; B, C,  $C\sharp$  minors (two octaves)

**Bass clef F Tuba:** G major; F minor (a twelfth)

B, D,  $E\flat$  majors;  $C\sharp$ , D,  $E\flat$  minors (two octaves)

**Bass clef  $B\flat$  Tuba:** C major;  $B\flat$  minor (a twelfth)

E, G,  $A\flat$  majors;  $F\sharp$ , G,  $G\sharp$  minors (two octaves)

**Treble clef (all Tubas) and bass clef C Tuba:** D major; C minor (a twelfth)

$F\sharp$ , A,  $B\flat$  majors;  $G\sharp$ , A,  $B\flat$  minors (two octaves)

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

**Chromatic Scales:** *Bass clef  $E\flat$  Tuba:* starting on A,  $B\flat$ , B and C (two octaves)

*Bass clef F Tuba:* starting on B, C,  $D\flat$  and D (two octaves)

*Bass clef  $B\flat$  Tuba:* starting on E, F,  $F\sharp$  and G (two octaves)

*Treble clef (all Tubas) and bass clef C Tuba:* starting on  $F\sharp$ , G,  $A\flat$  and A (two octaves)

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

**Dominant Seventh:** *Bass clef  $E\flat$  Tuba:* in the key of F (two octaves)

*Bass clef F Tuba:* in the key of G (two octaves)

*Bass clef  $B\flat$  Tuba:* in the key of C (two octaves)

*Treble clef (all Tubas) and bass clef C Tuba:* in the key of D (two octaves)

**Diminished Seventh:** *Bass clef  $E\flat$  Tuba:* starting on  $B\flat$  (two octaves)

*Bass clef F Tuba:* starting on C (two octaves)

*Bass clef  $B\flat$  Tuba:* starting on F (two octaves)

*Treble clef (all Tubas) and bass clef C Tuba:* starting on G (two octaves)

**SIGHT-READING:** (bass or treble clef at candidate's choice) see p. 11.

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper 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 a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody 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 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 the cadence at the end of a phrase as perfect or imperfect.** 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.
- 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 features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: 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 or four 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 or four time. The candidate is *not* required to state the time signature.