

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

LIST A

- 1 **Craig Alan** Soliloquy for Tuba. *No. 2 from 1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) †*
- 2 **Grétry** Air (from *Richard Coeur de Lion*). *P. 44 from Learn as You Play Tuba, arr. Wastall (Boosey & Hawkes: ♯ edition; piano accomp. published separately)*
- 3 **Hook** The Lass of Richmond Hill. *Easy Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 4 **Jock McKenzie** Gentle River. *P. 28 from The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 5 **Paul Mealor** A Little Waltz or Pastoral: No. 3 or No. 4 from *Bass Impressions (Con Moto: ♯ / E♭ ♪ / B♭ ♪ edition)*
- 6 **Mozart** Aria (from *The Marriage of Figaro*). *Winners Galore, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 7 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 8 **David A. Stowell** A Walk in the Rain } *separately) †*
- 9 **Bram Wiggins** The Unhappy Hippo: No. 5 from *Preludes for Pachyderms for Tuba (G & M Brand: ♯/E♭ ♪ edition)*

LIST B

- 1 **Lionel Bart** Where is Love? (from *Oliver*). *Easy Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 2 **James Curnow** Tuba Dances. *No. 10 from 1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) †*
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 4 **Philip Sparke** Tennessee Rag } *separately) †*
- 5 **Howard Goodall** Blackadder Theme. *Winners Galore, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 6 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes (Gramercy Music: E♭ ♯/♭ edition or B♭ ♯/♭ edition) †*
- 7 **Jock McKenzie** The Chase (omitting DC). *P. 30 from The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 8 **Christopher Norton** Make Mine a Tuba. *P. 45 from Learn as You Play Tuba, arr. Wastall (Boosey & Hawkes: ♯ edition; piano accomp. published separately)*
- 9 **John Ridgeon** Prelude or March. *Gregson and Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♪ editions)*

LIST C

- 1 **Don Blakeson** Chickpea or Sink It: No. 11 or No. 12 from *Smooth Groove (Brass Wind: ♯ tuba edition or ♪ E♭ bass edition)*
- 2 **Timothy Jackson** Longingly or Gracefully: No. 8 or No. 9 from *Adverbial Etudes (Onyx Brass Publishing: E♭ ♯ / ♭ edition or B♭ ♯ / C ♯ / F ♯ edition)*
- 3 **Stuart Johnson** Lament: No. 3 from *The Tuneful Tuba (Brass Wind: ♯ or ♪ editions)*
- 4 **Peter Meechan** Haunted House } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition)*
- 5 **David A. Stowell** High Street } *separately) †*
- 6 **Mark Nightingale** Ready, Aim, Fire! or Big Mama: No. 4 or No. 5 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or ♪ brass edition)*
- 7 **Philip Sparke** Baroque Ballad: No. 46 from *Starter Studies (Anglo Music: ♯ tuba edition or E♭/B♭ bass edition) †*

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

† See 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: D \flat , F majors; C, F minors (one octave)

Bass clef F Tuba: E \flat , G majors; D, G minors (one octave)

Bass clef B \flat Tuba: A \flat , C majors; G, C minors (one octave)

Treble clef (all Tubas) and bass clef C Tuba: B \flat , 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: (bass or treble clef at candidate's choice) 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).