

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

**LIST A**

- 1 **Charpentier** Prelude to Te Deum } *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭  $\frac{4}{4}$  editions) †*
- 2 **Saint-Saëns** L'éléphant } *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭  $\frac{4}{4}$  editions) †*
- 3 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$  brass edition; piano accomps published separately) †*
- 4 **John Frith** Jiggedy Jig } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$  brass edition; piano accomps published separately) †*
- 5 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or  $\frac{4}{4}$  brass edition; piano accomp. published separately) †*
- 6 **Jacob** Restful Prelude: No. 1 from *Six Little Tuba Pieces (Emerson E118: ♯/E♭  $\frac{4}{4}$  edition)*
- 7 **Lully** Gavotte. No. 10 from } *First Solos for the Tuba Player, arr. Wekselblatt (G. Schirmer: ♯ edition)*
- 8 **Rameau** La Villageoise. No. 12 from } *First Solos for the Tuba Player, arr. Wekselblatt (G. Schirmer: ♯ edition)*
- 9 **Mozart** Papageno's Song (from *The Magic Flute*). *From Vivaldi to Fats Waller for Tuba, arr. Ramskill (Brass Wind: ♯ or E♭  $\frac{4}{4}$  editions)*

**LIST B**

- 1 **Elmer Bernstein** Great Escape March } *Great Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or  $\frac{4}{4}$  brass edition; piano accomp. published separately) †*
- 2 **Ron Goodwin** 633 Squadron } *Great Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or  $\frac{4}{4}$  brass edition; piano accomp. published separately) †*
- 3 **Andrew Duncan** Flying a Kite over Haworth Moor: No. 1 from *A Haworth Suite (The Music Company: ♯ / E♭  $\frac{4}{4}$  / B♭  $\frac{4}{4}$  edition)*
- 4 **Mark Goddard** Daydreams: No. 4 from *Party Pieces (Spartan Press: ♯ or E♭  $\frac{4}{4}$  or B♭  $\frac{4}{4}$  editions)*
- 5 **Edward Gregson** Folk Song. *Gregson and Ridgion Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭  $\frac{4}{4}$  editions)*
- 6 **Herman Hupfeld** As Time Goes By. *Big Chillers for Tuba/E♭ Bass, arr. Ledbury (Brass Wind: ♯ or E♭  $\frac{4}{4}$  editions)*
- 7 **Kahn and Donaldson** That's My Baby. *A Little Light Music for Tuba, arr. Iveson (Brass Wind: ♯ or E♭  $\frac{4}{4}$  editions)*
- 8 **Peter Meechan** Way Down South } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$  brass edition; piano accomps published separately) †*
- 9 **David A. Stowell** Open Plains } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$  brass edition; piano accomps published separately) †*

**LIST C**

- 1 **Derek Bourgeois** Majestic or Pompous: from *Per Tuba ad Astra (Brass Wind: ♯ or  $\frac{4}{4}$  editions)*
- 2 **Tom Davoren** Quiet Moment } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$  brass edition)*
- 3 **Timothy Jackson** Circulation } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$  brass edition)*
- 4 **Timothy Jackson** Delicately: No. 15 from *Adverbial Etudes (Onyx Brass Publishing: E♭ ♯ /  $\frac{4}{4}$  edition or B♭ ♯ / C ♯ / F ♯ edition)*
- 5 **Stuart Johnson** Ragtime Tuba: No. 6 from *The Tuneful Tuba (Brass Wind: ♯ or  $\frac{4}{4}$  editions)*
- 6 **Mark Nightingale** The Shout or The Pink Pig: No. 17 or No. 19 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or  $\frac{4}{4}$  brass edition)*
- 7 **Philip Sparke** Penny Parade or Hungarian Dance: No. 34 or No. 38 from *Skilful Studies (Anglo Music: ♯ tuba edition or E♭/B♭ bass edition) †*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 92

† 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:* A $\flat$  major; G $\sharp$  minor (one octave)

B, D $\flat$  majors; C, D minors (a twelfth)

*Bass clef F Tuba:* B $\flat$  major; B $\flat$  minor (one octave)

D $\flat$ , E $\flat$  majors; D, E minors (a twelfth)

*Bass clef B $\flat$  Tuba:* E $\flat$  major; E $\flat$  minor (one octave)

F $\sharp$ , A $\flat$  majors; G, A minors (a twelfth)

*Treble clef (all Tubas) and bass clef C Tuba:* F major; F minor (one octave)

A $\flat$ , B $\flat$  majors; A, B minors (a twelfth)

**Scales:** in the above keys (minors in harmonic *or* melodic form at candidate's choice)

**Chromatic Scale:** *Bass clef E $\flat$  Tuba:* starting on D $\flat$  (a twelfth)

*Bass clef F Tuba:* starting on E $\flat$  (a twelfth)

*Bass clef B $\flat$  Tuba:* starting on A $\flat$  (a twelfth)

*Treble clef (all Tubas) and bass clef C Tuba:* starting on B $\flat$  (a twelfth)

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

**SIGHT-READING:** (bass or treble clef at candidate's choice) a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(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 *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (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.