

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.

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

LIST A

- 1 **Byron Adams** Hornpipe: 4th movt from *Suite on Old Nautical Airs* for Tuba (*Editions BIM: ♯ edition*)
- 2 **Anon.** Hornpipe. *No. 14 from First Solos for the Tuba Player*, arr. *Wekselblatt (G. Schirmer: ♯ edition)*
- 3 **Handel** Andante and Allegro, arr. *Wyss. The Thomas Wyss Tuba Collection (Kirklees Music: E♭ $\frac{6}{8}$ edition)*
- 4 **Massenet** Meditation (from *Thaïs*), arr. *Meador (Warwick Music: ♯/E♭ $\frac{6}{8}$ edition)*
- 5 **Mozart** Rondo (*only*): from Horn Concerto No. 4. *No. 4 from Classics for Tuba*, arr. *Woods and Death (Studio Music: ♯/E♭ $\frac{6}{8}$ edition)*
- 6 **Senallé** Introduction and Allegro spiritoso, arr. *Catelinet (Hinrichsen H853: ♯ / E♭ $\frac{6}{8}$ / B♭ $\frac{6}{8}$ edition)*
- 7 **Tcherepnin** Andante, Op. 64 (*Belaieff BEL 223: ♯ edition*)
- 8 **Trad., arr. Steadman-Allen** Dashing Away with the Smoothing Iron (*Winwood Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 9 **Vaughan Williams** Romanza: 2nd movt from Concerto for Bass Tuba (*OUP: ♯ edition*)

LIST B

- 1 **Andrew Duncan** A Cat and Mouse Chase Down Haworth Main Street!: No. 4 from *A Haworth Suite (The Music Company: ♯ / E♭ $\frac{6}{8}$ / B♭ $\frac{6}{8}$ edition)*
- 2 **Arthur Frackenpohl** Variations for Tuba ('The Cobbler's Bench') (*observing cadenza*) (*Shawnee Press: ♯ edition*)
- 3 **John Frith** Tuba Treat (*Camden Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 4 **Hindemith** Allegro pesante: 1st movt from Sonata for Bass Tuba (*Schott ED 4636: ♯ edition*)
- 5 **Joseph Horowitz** Andante: 2nd movt from Tuba Concerto (*Studio Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 6 **Leroy Ostransky** Serenade and Scherzo. *Concert and Contest Collection for Tuba*, arr. *Voxman (Rubank: ♯ edition; piano accomp. published separately)*
- 7 **Simon Proctor** Ulloco or Oca: from *Tuber Music (Brass Wind: ♯ or E♭ $\frac{6}{8}$ editions)*
- 8 **Philip Sparke** A Song for Susie (*Anglo Music AMP 211-401: ♯/E♭ $\frac{6}{8}$ edition*)
- 9 **Alec Wilder** Effie Chases a Monkey and Effie Falls in Love: 1st and 2nd movts from Suite No. 1 ('Effie Suite') for Tuba (*Margun Music: ♯ edition*)

LIST C

- 1 **Blazhevich** No. 15 or No. 20: from *70 Studies for B♭ Tuba*, Vol. 1 (*Robert King AL28596: ♯ edition*)
- 2 **Derek Bourgeois** Allegro moderato or Commodo: No. 1 or No. 4 from *Fantasy Pieces for Tuba (Brass Wind: ♯ or $\frac{6}{8}$ editions)*
- 3 **Derek Bourgeois** Convivial: from *Per Tuba ad Astra (Brass Wind: ♯ or $\frac{6}{8}$ editions)*
- 4 **Jonathan Cranston** Andante or Allegro: No. 8 or No. 9 from *Ten Progressive Studies for Tuba (Con Moto: ♯/ $\frac{6}{8}$ edition)*
- 5 **Jock McKenzie** Dixieland or Samba: from *Rhythms of Life (Con Moto: ♯ tuba edition or $\frac{6}{8}$ brass edition)*
- 6 **Bertrand Moren** Bagatelle } *Performance Studies for Tuba (De Haske: ♯ (tuba in C) edition or $\frac{6}{8}$ (bass BC/TC)*
- 7 **Jan Van der Roost** Allegria } *edition* †

AURAL TESTS FOR THE GRADE: see pp. 90 and 94

† See www.abrsm.org/clarifications for further publication details

SCALES AND ARPEGGIOS: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bass clef $E\flat$ Tuba: $E\flat$, E, F, $F\sharp$, G, $A\flat$ majors; $E\flat$, E, F, $F\sharp$, G, $G\sharp$ minors (a twelfth)

All other keys, major and minor (two octaves)

Bass clef F Tuba: F, $F\sharp$, G, $A\flat$, A, $B\flat$ majors; F, $F\sharp$, G, $G\sharp$, A, $B\flat$ minors (a twelfth)

All other keys, major and minor (two octaves)

Bass clef $B\flat$ Tuba: $B\flat$, B, C, $D\flat$, D, $E\flat$ majors; $B\flat$, B, C, $C\sharp$, D, $E\flat$ minors (a twelfth)

All other keys, major and minor (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: C, $D\flat$, D, $E\flat$, E, F majors; C, $C\sharp$, D, $E\flat$, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: *Bass clef $E\flat$ Tuba:* starting on any note A–D (two octaves)

Bass clef F Tuba: starting on any note B–E (two octaves)

Bass clef $B\flat$ Tuba: starting on any note E–A (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on any note $F\sharp$ –B (two octaves)

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

Dominant Seventh: *Bass clef $E\flat$ Tuba:* in the keys of $E\flat$, E and $F\sharp$ (two octaves)

Bass clef F Tuba: in the keys of F, $F\sharp$ and $A\flat$ (two octaves)

Bass clef $B\flat$ Tuba: in the keys of $B\flat$, B and $D\flat$ (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: in the keys of C, $D\flat$ and $E\flat$ (two octaves)

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

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

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

Treble clef (all Tubas) and bass clef C Tuba: starting on $A\flat$ and A (two octaves)

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

- 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.