

**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 **J. S. Bach** Minuet and Badinerie. No. 1 from } *Classics for Tuba, arr. Woods and Death (Studio Music:*
- 2 **Brahms** Hungarian Dance No. 5. No. 3 from } *♯/E♭  $\frac{6}{8}$  edition)*
- 3 **J. S. Bach** Vivace from a Cello Suite, arr. Wyss } *The Thomas Wyss Tuba Collection (Kirklees Music:*
- 4 **Paganini** Variations on a Theme by Rossini, arr. Wyss } *E♭  $\frac{6}{8}$  edition)*
- 5 **Capuzzi** Andante and Rondo, arr. Catelinet (*Hinrichsen H1474: ♯ / E♭  $\frac{6}{8}$  / B♭  $\frac{6}{8}$  edition)*
- 6 **Edouard Chappot** Lento and Allegretto: 2nd and 3rd movts from Concerto for Tuba (*Editions Marc Reift EMR 2034: ♯ edition)*
- 7 **James Curnow** Fantasia for Tuba (*Curnow Music: ♯/E♭  $\frac{6}{8}$  edition)*
- 8 **Handel** Adagio and Allegro: 1st and 2nd movts from Sonata in C minor, Op. 1 No. 8, arr. Foster (*observing upper line in ossias) (Warwick Music: ♯/E♭  $\frac{6}{8}$  edition)*
- 9 **Michael Hopkinson** Allegro moderato or Allegro giocoso (*observing cadenzas*): 1st or 3rd movt from Concerto for Tuba ('Concerto Euphonique') (*Kirklees Music: E♭  $\frac{6}{8}$  edition*)
- 10 **Vaughan Williams** Finale-Rondo alla tedesca (*observing cadenza*): 3rd movt from Concerto for Bass Tuba (*OUP: ♯ edition*)

#### LIST B

- 1 **John Frith** Hailstorm for Tuba (*Warwick Music: ♯/E♭  $\frac{6}{8}$  edition*)
- 2 **Edward Gregson** Allegro giocoso (*observing cadenza on p. 9*): 3rd movt from Tuba Concerto (*Novello NOV120484: ♯ edition*)
- 3 **Hindemith** Variationen-Moderato, commodo: 3rd movt from Sonata for Bass Tuba (*Schott ED 4636: ♯ edition*)
- 4 **Joseph Horowitz** Allegro: 1st movt from Tuba Concerto (*Studio Music: ♯/E♭  $\frac{6}{8}$  edition*)
- 5 **Monti** Csardas, arr. Reift (*Editions Marc Reift: ♯ or E♭  $\frac{6}{8}$  or B♭  $\frac{6}{8}$  editions*)
- 6 **William Presser** Capriccio for Tuba (*Presser: ♯ edition*)
- 7 **Simon Proctor** Ysano: from *Tuber Music (Brass Wind: ♯ or E♭  $\frac{6}{8}$  editions)*
- 8 **Corrado Saglietti** Adagio and Allegro con spirito: 2nd and 3rd movts from Concerto for Tuba (*mute optional) (Editions BIM: ♯ edition*)
- 9 **Philip Sparke** Allegro: 2nd movt from Tuba Concerto (*Anglo Music AMP 187-401: ♯/E♭  $\frac{6}{8}$  edition*)
- 10 **Tomasi** Être ou ne pas être (Monologue d'Hamlet) (*Leduc AL23327: ♯ edition*)

#### LIST C

- 1 **M. Arnold** Fantasy for Tuba, Op. 102 (*Faber: ♯ edition*)
- 2 **Blazhevich** No. 27 or No. 32: from *70 Studies for B♭ Tuba, Vol. 1 (Robert King AL28596: ♯ edition)*
- 3 **Derek Bourgeois** Allegro moderato e pesante or Allegro moderato: No. 5 or No. 6 from *Fantasy Pieces for Tuba (Brass Wind: ♯ or  $\frac{6}{8}$  editions)*
- 4 **Derek Bourgeois** Complex: from *Per Tuba ad Astra (Brass Wind: ♯ or  $\frac{6}{8}$  editions)*
- 5 **Jonathan Cranston** Moderato: No. 10 from *Ten Progressive Studies for Tuba (Con Moto: ♯ /  $\frac{6}{8}$  edition)*
- 6 **Martin Ellerby** El Patricko Latino (La Danza } *Performance Studies for Tuba (De Haske: ♯ (tuba in C)*  
Cubana) } *edition or  $\frac{6}{8}$  (bass BC/TC) edition) †*
- 7 **Kees Schoonenbeek** You Can Count on It!
- 8 **Jock McKenzie** Krivo Horo or Rock: from *Rhythms of Life (Con Moto: ♯ tuba edition or  $\frac{6}{8}$  brass edition)*

**AURAL TESTS FOR THE GRADE:** see pp. 90 and 95

† See [www.abrsm.org/clarifications](http://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, F, F $\sharp$ , G, A $\flat$  majors; E, F, F $\sharp$ , G, G $\sharp$  minors (a twelfth)

All other keys, major and minor (two octaves)

**Bass clef F Tuba:** F $\sharp$ , G, A $\flat$ , A, B $\flat$  majors; 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, C, D $\flat$ , D, E $\flat$  majors; 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:** D $\flat$ , D, E $\flat$ , E, F majors; 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–E $\flat$  (two octaves)

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

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

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

**Whole-Tone Scales:** *Bass clef  $E\flat$  Tuba:* starting on D and E $\flat$  (two octaves)

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

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

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

} as example given  
on p. 10

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

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

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

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

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

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

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

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

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

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

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest 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).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower 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 To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.