

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

**LIST A**

- 1 **Byron Adams** Intrada *or* Intermezzo: 1st *or* 2nd movt from *Suite on Old Nautical Airs* for Tuba (*Editions BIM: ♯ edition*)
- 2 **John Frith** Canzona } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 3 **David A. Stowell** Jam Bouree } *separately* ‡
- 4 **Gounod** Marche funèbre d'une marionnette. *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭ ♯ editions)* ‡
- 5 **Grieg** In the Hall of the Mountain King (from *Peer Gynt*). No. 6 from *First Solos for the Tuba Player, arr. Wechselblatt (G. Schirmer: ♯ edition)*
- 6 **Jacob** Scottish: No. 6 from *Six Little Tuba Pieces (Emerson E118: ♯/E♭ ♯ edition)*
- 7 **Saint-Saëns** Le cygne (The Swan), arr. Wyss. *The Thomas Wyss Tuba Collection (Kirklees Music: E♭ ♯ edition)*
- 8 **Vaughan Williams** Nos 2 and 6: from *Six Studies in English Folksong (Stainer & Bell H174: ♯ edition; piano accomp. published separately, H47)*
- 9 **Vivaldi** Largo from 'Winter'. *From Vivaldi to Fats Waller for Tuba, arr. Ramskill (Brass Wind: ♯ or E♭ ♯ editions)*

**LIST B**

- 1 **Tom Davoren** Lindy Hop! } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 2 **Peter Meechan** Final Thought } *separately* ‡
- 3 **Andrew Duncan** A Lazy Summer's Day at Brontë Falls: No. 3 from *A Haworth Suite (The Music Company: ♯ / E♭ ♯ / B♭ ♯ edition)*
- 4 **Gordon and Warren** Chattanooga Choo Choo. *A Little Light Music for Tuba, arr. Iveson (Brass Wind: ♯ or E♭ ♯ editions)*
- 5 **Edward Gregson** Habanera and Ragtime. *Gregson and Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♯ editions)*
- 6 **Don Haddad** Allegro con brio: 3rd movt from *Suite for Tuba (Shawnee Press: ♯ edition)*
- 7 **Cole Porter** Night and Day. *Big Chillers for Tuba/E♭ Bass, arr. Ledbury (Brass Wind: ♯ or E♭ ♯ editions)*
- 8 **Simon Proctor** Bakerloo Boogie: from *Take the Tube for Tuba/E♭ Bass (Brass Wind: ♯ or E♭ ♯ editions)*
- 9 **Alec Wilder** Effie Goes Folk Dancing: 5th movt from *Suite No. 1 ('Effie Suite')* for Tuba (*Margun Music: ♯ edition*)

**LIST C**

- 1 **Blazhevich** No. 10: from *70 Studies for B♭ Tuba, Vol. 1 (Robert King AL28596: ♯ edition)*
- 2 **Derek Bourgeois** Joyful: from *Per Tuba ad Astra (Brass Wind: ♯ or ♯ editions)*
- 3 **Timothy Jackson** Creepily: No. 18 from *Adverbial Etudes (Onyx Brass Publishing: E♭ ♯ / ♯ edition or B♭ ♯ / C♯ / F♯ edition)*
- 4 **Stuart Johnson** Wagner Tubas: No. 8 from *The Tuneful Tuba (Brass Wind: ♯ or ♯ editions)*
- 5 **Peter Meechan** Air } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition)*
- 6 **David A. Stowell** Flennon Study (*either version*) }
- 7 **Mark Nightingale** Passion Fruit Samba *or* The Turkey: No. 18 *or* No. 22 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or ♯ brass edition)*

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

‡ See [www.abrsm.org](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:* D $\flat$ , E majors; C $\sharp$ , E minors (a twelfth)

B $\flat$ , B majors; B $\flat$  minor (two octaves)

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

C, D $\flat$  majors; C minor (two octaves)

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

F, F $\sharp$  majors; F minor (two octaves)

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

G, A $\flat$  majors; G minor (two octaves)

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

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

*Bass clef F Tuba:* starting on F (a twelfth)

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

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

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

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

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

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

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

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

## Aural Tests GRADE 5

- 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 six 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 fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. 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, character; the second will be style and period.
- (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.