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 Eb bass edition or Bb 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: tuba edition; piano accomp. published separately)
3 Hook The Lass of Richmond Hill. Easy Winners, arr. Lawrance (Brass Wind: tuba edition or F bass 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 Eb bass edition; piano accomp. published separately) ‡
5 Paul Mealor A Little Waltz or Pastoral: No. 3 or No. 4 from Bass Impressions (Con Moto: tuba edition or Bb bass edition; piano accomp. published separately) ‡
6 Mozart Aria (from The Marriage of Figaro). Winners Galore, arr. Lawrance (Brass Wind: tuba edition or F bass edition; piano accomp. published separately) ‡
7 Philip Sparke My Lady’s Pavan Shining Brass, Book 1 (ABRSM: tuba edition or F bass edition; piano accomp. published separately)
8 David A. Stowell A Walk in the Rain Shining Brass, Book 1 (ABRSM: tuba edition or F bass edition; piano accomp. published separately) ‡
9 Bram Wiggins The Unhappy Hippo: No. 5 from Preludes for Pachyderms for Tuba (G & M Brand: tuba edition)

LIST B
1 Lionel Bart Where is Love? (from Oliver). Easy Winners, arr. Lawrance (Brass Wind: tuba edition or F bass edition; piano accomp. published separately) ‡
2 James Curnow Tuba Dances. No. 10 from 1st Recital Series (Curnow Music: tuba edition or Eb bass edition or Bb bass edition; piano accomp. published separately) ‡
3 Tom Davoren Hangin’ with Monti Shining Brass, Book 1 (ABRSM: tuba edition or F bass edition; piano accomp. published separately) ‡
4 Philip Sparke Tennessee Rag Shining Brass, Book 1 (ABRSM: tuba edition or F bass edition; piano accomp. published separately) ‡
5 Howard Goodall Blackadder Theme. Winners Galore, arr. Lawrance (Brass Wind: tuba edition or F bass edition; piano accomp. published separately) ‡
6 Peter Graham Seville or Kyoto: No. 3 or No. 4 from Cityscapes (Gramercy Music: tuba edition or Bb bass edition or Eb bass 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 F bass edition; piano accomp. published separately) ‡
8 Christopher Norton Make Mine a Tuba. P. 45 from Learn as You Play Tuba, arr. Wastall (Boosey & Hawkes: tuba edition; piano accomp. published separately)
9 John Ridgeon Prelude or March. Gregson and Ridgeon Nine Miniatures for Eb Bass/Tuba (Brass Wind: tuba edition or F bass edition)

LIST C
1 Don Blakeson Chickpea or Sink It: No. 11 or No. 12 from Smooth Groove (Brass Wind: tuba edition or Eb bass edition)
2 Timothy Jackson Longingly or Gracefully: No. 8 or No. 9 from Adverbial Etudes (Onyx Brass Publishing: tuba edition or Bb bass edition; C/F/F tuba edition)
3 Stuart Johnson Lament: No. 3 from The Tuneful Tuba (Brass Wind: tuba edition or F bass edition)
4 Peter Meechan Haunted House Shining Brass, Book 1 (ABRSM: tuba edition or F bass edition)
5 David A. Stowell High Street Shining Brass, Book 1 (ABRSM: tuba edition or F bass edition)
6 Mark Nightingale Ready, Aim, Fire! or Big Mama: No. 4 or No. 5 from Easy Jazzy Tudies (Warwick Music: tuba edition or F bass edition) ‡
7 Philip Sparke Baroque Ballad: No. 46 from Starter Studies (Anglo Music: tuba edition or Eb/Bb 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 Eb Tuba:** Db, F majors; C, F minors (one octave)
- **Bass clef F Tuba:** Eb, G majors; D, G minors (one octave)
- **Bass clef Bb Tuba:** Ab, C majors; G, C minors (one octave)

**Treble clef (all Tubas) and bass clef C Tuba:** Bb, 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.
Aural Tests GRADE 1

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–mediant. 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 where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. 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 state whether the change was near the beginning or near the end. 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: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

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).