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**
2. Schumann The Happy Farmer. No. 2 from Concert and Contest Collection for Tuba, arr. Voxman (Rubank: 9th edition; piano accomp. published separately)
3. B. Marcello Largo and Allegro (observing cadenza)
4. Berlioz Air gai
5. B. Marcello Andante cantabile (from Concerto) (observing cadenza)
6. Jacob Hornpipe or Bourree: No. 2 or No. 4 from Tuba Suite (Brass Wind: 9th or Eb & Editions)
7. Mozart Romanza (only): from Horn Concerto No. 4. No. 4 from Classics for Tuba, arr. Woods and Death (Studio Music: 9th/E and Editions)
8. Saint-Saëns Danse macabre. Savor Faire for Tuba/Eb Bass, arr. Mowat (Brass Wind: 9th or Eb & Editions)

**LIST B**
1. Nigel Clarke Fighting Windmills: from Sketches from Don Quixote for Tuba (Brass Wind: 9th or Eb & Editions)
2. Tony Cliff Low-down Blues or Demented Waltz: No. 1 or No. 3 from Suite Syncopation (Winwood Music: 9th/E and Editions)
3. Peter Davis Stomp: No. 2 from Two Character Pieces for Tuba (Warwick Music: 9th/E and Editions)
5. Hindemith Allegro assai: 2nd movt from Sonata for Bass Tuba (Schott ED 4636: 9th Edition)
7. Simon Proctor Circle Line Dance: from Take the Tube for Tuba/Eb Bass (Brass Wind: 9th or Eb & Editions)
8. John Sweden Waltz La Souterraine (Warwick Music: 9th/E and Editions)
9. Fats Waller Ain’t Misbehavin’. Big Chillers for Tuba/Eb Bass, arr. Ledbury (Brass Wind: 9th or Eb & Editions)

**LIST C**
2. Derek Bourgeois Happy: from Per Tuba ad Astra (Brass Wind: 9th or ½ Editions)
4. Jock McKenzie Hornpipe or Mazurka: from Rhythms of Life (Con Moto: 9th tuba edition or ½ brass edition)
5. Mark Nightingale On the Off-beat or Transposition Blues: No. 23 or No. 27 from Easy Jazzy ’Tudes (Warwick Music: 9th tuba edition or ½ brass edition)
6. Piet Swerts Tuba Rag Performance Studies for Tuba (De Haske: 9th (tuba in C) edition or ½ (bass BC/TC) edition)
7. Jan Van der Roost Saudade Aural Tests for the Grade: see pp. 90 and 93

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

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

- **Bass clef E♭ Tuba:** F major; E♭ minor (a twelfth)
- **A, C, D♭ majors; B, C, C♯ minors (two octaves)**

- **Bass clef F Tuba:** G major; F minor (a twelfth)
- **B, D, E♭ majors; C♯, D, E♭ minors (two octaves)**

- **Bass clef B♭ Tuba:** C major; B♭ minor (a twelfth)
- **E, G, A♭ majors; F♯, G, G♯ minors (two octaves)**

- **Treble clef (all Tubas) and bass clef C Tuba:** D major; C minor (a twelfth)
- **F♯, A, B♭ majors; G♯, A, B♭ minors (two octaves)**

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

**Chromatic Scales:**
- **Bass clef E♭ Tuba:** starting on A, B♭, B and C (two octaves)
- **Bass clef F Tuba:** starting on B, C, D♭ and D (two octaves)
- **Bass clef B♭ Tuba:** starting on E, F, F♯ and G (two octaves)
- **Treble clef (all Tubas) and bass clef C Tuba:** starting on F♯, G, A♭ and A (two octaves)

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

**Dominant Seventh:**
- **Bass clef E♭ Tuba:** in the key of F (two octaves)
- **Bass clef F Tuba:** in the key of G (two octaves)
- **Bass clef B♭ Tuba:** in the key of C (two octaves)

**Diminished Seventh:**
- **Bass clef E♭ Tuba:** starting on B♭ (two octaves)
- **Bass clef F Tuba:** starting on C (two octaves)
- **Bass clef B♭ Tuba:** starting on F (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.

Aural Tests GRADE 6

A  **To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper 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 a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. 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 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 the cadence at the end of a phrase as perfect or imperfect.** 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.

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 features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: 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 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.