

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

LIST A

- 1 **Tom Davoren** Rondo Olympia } *Shining Brass, Book 1* (ABRSM: $\text{F}/\frac{6}{8}$ brass edition; piano accomps published
- 2 **Lucy Pankhurst** Sicilienne } separately) †
- 3 **Fauré** Pavane. *Easy Winners*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 4 **Jacob** In Folk-song Style: No. 5 from *Six Little Tuba Pieces* (Emerson E118: $\text{F}/E\flat$ $\frac{6}{8}$ edition)
- 5 **Jock McKenzie** Alpine Vista. P. 38 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1)* (Con Moto: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 6 **Paul Mealor** At the Carnival or A Prayer to Sunrise: No. 1 or No. 2 from *Bass Impressions* (Con Moto: $\text{F}/E\flat$ $\frac{6}{8}$ / $B\flat$ $\frac{6}{8}$ edition)
- 7 **Morley** It Was a Lover and His Lass. *Winner Scores All*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 8 **Schumann** The Merry Peasant (from *Album for the Young*). P. 62 from *Learn as You Play Tuba*, arr. Wastall (Boosey & Hawkes: F edition; piano accomp. published separately)
- 9 **Bram Wiggins** Jumbo's Jaunt or Whales: No. 7 or No. 8 from *Preludes for Pachyderms* (G & M Brand: $\text{F}/E\flat$ $\frac{6}{8}$ edition)

LIST B

- 1 **Craig Alan** Polonaise for Polar Bears. No. 5 from *1st Recital Series* (Curnow Music: F tuba edition or $E\flat$ bass edition or $B\flat$ bass edition; piano accomp. published separately) †
- 2 **Bogár** Quick Dance. P. 62 from *Learn as You Play Tuba*, arr. Wastall (Boosey & Hawkes: F edition; piano accomp. published separately)
- 3 **Andrew Duncan** The Old Steam Railway: No. 2 from *A Haworth Suite* (The Music Company: $\text{F}/E\flat$ $\frac{6}{8}$ / $B\flat$ $\frac{6}{8}$ edition)
- 4 **John Frith** Broken Dreams } *Shining Brass, Book 1* (ABRSM: $\text{F}/\frac{6}{8}$ brass edition; piano accomps published
- 5 **Peter Meechan** Purple Shade } separately) †
- 6 **Andrew Lloyd Webber** The Music of the Night or Close Every Door to Me. *Winner Scores All*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 7 **Jock McKenzie** Friday Rag or Absolutely Tango'ed. P. 37 or P. 49 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1)* (Con Moto: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 8 **Monty Norman** James Bond Theme. *Easy Winners*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 9 **Weill** Mack the Knife. *Big Chillers for Tuba/E \flat Bass*, arr. Ledbury (Brass Wind: F or $E\flat$ $\frac{6}{8}$ editions)

LIST C

- 1 **Don Blakeson** American Smoothie or Red Chilli Sauce: No. 8 or No. 18 from *Smooth Groove* (Brass Wind: F tuba edition or $\frac{6}{8}$ $E\flat$ bass edition)
- 2 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1* (ABRSM: $\text{F}/\frac{6}{8}$ brass edition)
- 3 **Peter Meechan** Summer Sound } separately) †
- 4 **Timothy Jackson** Agitatedly or Cheekily: No. 12 or No. 13 from *Adverbial Etudes* (Onyx Brass Publishing: $E\flat$ $\text{F}/\frac{6}{8}$ / $B\flat$ $\text{F}/C\text{F}/F\text{F}$ edition)
- 5 **Stuart Johnson** Jim's Tune: No. 5 from *The Tuneful Tuba* (Brass Wind: F or $\frac{6}{8}$ editions)
- 6 **Mark Nightingale** Ermie's Blues or Skipping: No. 10 or No. 11 from *Easy Jazzy Tudes* (Warwick Music: F tuba edition or $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** Tyrolean Tune or In the Black Mountains: No. 27 or No. 28 from *Skilful Studies* (Anglo Music: F tuba edition or $E\flat/B\flat$ bass edition) †

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

† 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 E \flat Tuba: F \sharp , G majors; E \flat , G minors (one octave)

C major (a twelfth)

Bass clef F Tuba: A \flat , A majors; F, A minors (one octave)

D major (a twelfth)

Bass clef B \flat Tuba: D \flat , D majors; B \flat , D minors (one octave)

G major (a twelfth)

Treble clef (all Tubas) and bass clef C Tuba: E \flat , E majors; C, E minors (one octave)

A major (a twelfth)

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 (one octave)

Bass clef F Tuba: starting on F (one octave)

Bass clef B \flat Tuba: starting on B \flat (one octave)

Treble clef (all Tubas) and bass clef C Tuba: starting on C (one octave)

Arpeggios: the common chords of the above keys for the ranges 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. See also p. 11.

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four 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, three time or four 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 or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note 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 up to four bars long, in a major or minor 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), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).