

This syllabus for Tuba is valid for 2013–2020. Details of any planned changes to the Tuba requirements from 2021 will be posted in advance at www.abrsm.org/tuba.

This syllabus may be offered on an E♭, F, B♭ or C tuba. The syllabus is suitable for three-valved instruments at all grades. For those pieces containing notes that require a 4th valve (and where an *ossia* is not published), candidates may adapt the affected passages.

The pieces set on this syllabus may be played on any of the above four tubas. Candidates may adapt passages or transpose parts and/or accompaniments as necessary for their instrument (NB many of the syllabus pieces are biased towards E♭ tuba).

The repertoire lists indicate publication details, including clefs and where piano accompaniments are published separately. In addition, for pieces marked ‡, further information about the publications (including where parts/accompaniments are issued in different keys) is available at: www.abrsm.org/clarifications.

Examiners will ask candidates whether they are bass- or treble-clef readers.

Tuba GRADE 1

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

LIST A

- 1 **Tom Davoren** Romanza } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 2 **Philip Sparke** A Knight's Tale } *separately) ‡*
- 3 **Gurlitt** Andante (from *First Steps*, Op. 82). P. 29 from *Learn as You Play Tuba*, arr. Wastall (Boosey & Hawkes: ♯ edition; piano accomp. published separately)
- 4 **Jock McKenzie** Baroque Dreams. P. 17 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 5 **Offenbach** Can-can } *Winners Galore*, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition;
- 6 **Trad.** Russian Dance } *piano accomp. published separately) ‡*
- 7 **Trad.** Kum Ba Yah, arr. Johnson. No. 4 from *1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) ‡*
- 8 **Trad. Spiritual** All Night, All Day. *Easy Winners*, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡
- 9 **Bram Wiggins** Bisons and Buffaloes: No. 4 from *Preludes for Pachyderms for Tuba (G & M Brand: ♯/E♭ ♭ edition)*

LIST B

- 1 **Bernstein** One Hand, One Heart (from *West Side Story*). *Easy Winners*, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡
- 2 **Douglas Coombes** Trotting Tuba. *Keynotes Album for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♭ editions) ‡*
- 3 **Tom Davoren** Waltz for E. } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 4 **David A. Stowell** Strollin' } *separately) ‡*
- 5 **Peter Graham** Moscow or Paris: No. 1 or No. 2 from *Cityscapes (Gramercy Music: E♭ ♯/♭ edition or B♭ ♯/♭ edition) ‡*
- 6 **Timothy Johnson** Carnival. No. 6 from *1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) ‡*
- 7 **Jock McKenzie** Latin Masters. P. 19 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 8 **Rendall and Thomas** Birdie Song. *Winners Galore*, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡
- 9 **John Ridgeon** Hide and Seek. *Gregson and Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♭ editions)*

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

LIST C

- 1 **Don Blakeson** Mister Freddie: No. 3 from *Smooth Groove* (Brass Wind: F tuba edition or $\text{E}\flat$ bass edition)
- 2 **Timothy Jackson** Gently or Deliberately: No. 2 or No. 4 from *Adverbial Etudes* (Onyx Brass Publishing: $\text{E}\flat$ F / G edition or $\text{B}\flat$ F / C F / F F edition)
- 3 **Stuart Johnson** Tuba Ceremony: No. 1 from *The Tuneful Tuba* (Brass Wind: F or G editions)
- 4 **Peter Meechan** One, Two, Three! } *Shining Brass, Book 1* (ABRSM: F / G brass edition)
- 5 **Philip Sparke** Puppet's Dance }
- 6 **Mark Nightingale** A Small Step or Fiesta Siesta: No. 1 or No. 2 from *Easy Jazzy Tudes* (Warwick Music: F tuba edition or G brass edition)
- 7 **Philip Sparke** Bluebird's Ballad or Dance of the Dolls: No. 38 or No. 40 from *Starter Studies* (Anglo Music: F tuba edition or $\text{E}\flat/\text{B}\flat$ bass edition) ‡

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

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

Bass clef E \flat Tuba: E \flat major; C minor (one octave)

Bass clef F Tuba: F major; D minor (one octave)

Bass clef B \flat Tuba: B \flat major; G minor (one octave)

Treble clef (all Tubas) and bass clef C Tuba: C major; A minor (one octave)

Scales: in the above keys (minor 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 for 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).