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

LIST A

1 **attrib. J. S. Bach** Musette (BWV Anh. II 126).
2 **Petzold** Minuet in D (BWV Anh. II 114). *P. 9 from* / *P. 3 from* } *The Anna Magdalena Bach Notebook for Double Bass, arr. Elliott* (*Bartholomew 009: piano accomp. published separately, 009a*)
3 **Boccherini** Minuetto (from String Quartet, Op. 24 No. 4). *Time Pieces for Double Bass, Vol. 1, arr. Slatford* (*ABRSM*)
4 **Handel** Gavotte, arr. Elliott (*upper line*). *P. 10 from*
5 **Trad. English** Greensleeves, arr. Elliott. *P. 26 from* } *The Essential String Method, Double Bass Book 4* (*Boosey & Hawkes: piano accomp. published separately*)
6 **Mozart** Passe-pied (*observing repeats*). *No. 9 from La Contrebasse classique, Vol. A, arr. Dehant* (*Combre C05440*)

LIST B

1 **Beethoven** Andante cantabile (from String Quartet, Op. 18 No. 5)
2 **Michael Rose** Ballad I } *Time Pieces for Double Bass, Vol. 1, arr. Slatford* (*ABRSM*)
3 **Rodgers & Hammerstein** Edelweiss (from *The Sound of Music*). *No. 50 from Abracadabra Double Bass, Book 1, arr. Lillywhite et al.* (*Black: piano accomp. published separately*)
4 **Schubert** Two German Dances, arr. Nelson (*omitting DC*). *P. 23 from The Essential String Method, Double Bass Book 4* (*Boosey & Hawkes: piano accomp. published separately*)
5 **Schumann** The Merry Peasant (The Happy Farmer). *P. 18 (arr. Elliott) from The Essential String Method, Double Bass Book 4* (*Boosey & Hawkes: piano accomp. published separately*) or *No. 7 from Suzuki Bass School, Vol. 2, Revised Edition* (*Alfred—Summy-Birchard 0371S: piano accomp. published separately, 0374S*)
6 **Weber** Ecossaise (*upper line, observing repeats*). *P. 7 from Technitunes for Double Bass, arr. Nelson and Elliott* (*Boosey & Hawkes: piano accomp. published separately*)

LIST C

1 **Arlen & Harburg** We're off to see the Wizard (from *The Wizard of Oz*). *No. 70 from Abracadabra Double Bass, Book 1, arr. Lillywhite et al.* (*Black: piano accomp. published separately*) — *accomp.*
2 **Christopher Field** Ladye Broomleigh Her Pavane. — *solo*
3 **Trad. Scottish** Ye Banks and Braes, arr. Slatford. *No. 45 from* / *No. 73 from* } *Yorke Studies for Double Bass, Vol. 1* (*Yorke YE0022*) — *solo*
4 **Herz** Galoppe — *accomp.*
5 **Giles Swayne** Lazybones } *Time Pieces for Double Bass, Vol. 1, arr. Slatford* (*ABRSM*) — *accomp.*
6 **Regner** Maitanz: No. 2 from *Kontra-Spass* (*Schott KBB 11*) — *accomp.*
7 **Trad.** March of the Kings, arr. Elliott. *P. 25 from The Essential String Method, Double Bass Book 4* (*Boosey & Hawkes: piano accomp. published separately*) — *solo* or *accomp.*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	range	*bowing requirements*	*rhythm pattern*
Scales			
F, G, B♭, D majors; A, B minors (*minors natural* or *harmonic, at candidate's choice*)	1 oct.	separate bows *and* slurred (2 quavers to a bow)	even notes *or* long tonic, at candidate's choice
Arpeggios			
F, G, B♭ majors; A, B minors	1 oct.	separate bows	even notes

SIGHT-READING*: an eight-bar piece, time signatures as Grade 1, in C, G, D majors or A natural minor, in 1st position. Notes separately bowed or with simple two-note slurs. Addition of ***mp***, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)