

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

## LIST A

- 1 **attrib. J. S. Bach** Minuet in C (BWV Anh. II 116). P. 5 from *The Anna Magdalena Bach Notebook for Double Bass*, arr. Elliott (Bartholomew 009: piano accomp. published separately, 009a) or No. 2 from *Suzuki Bass School, Vol. 3, Revised Edition* (Alfred—Summy-Birchard 0376S: piano accomp. published separately, 0377S)
- 2 **J. S. Bach** Gavotte and Musette, arr. Slatford. No. 20 from } *Yorke Solos for Double Bass, Vol. 1*
- 3 **Mozart** A Little Melody, arr. Láska. No. 23 from } (*Yorke YE0087*)
- 4 **Froberger** Gigue (*ornaments optional*) } *Time Pieces for Double Bass, Vol. 2*, arr. Slatford
- 5 **Handel** Allegro (from Concerto grosso, Op. 6 No. 8) } (*ABRSM*)
- 6 **A. Thomas** Gavotte (from *Mignon*). No. 7 from *Subterranean Solos*, arr. Hartley (Bartholomew 006: piano accomp. published separately, 006a)

## LIST B

- 1 **Grieg** Hunting Song (Op. 4 No. 4) } *Time Pieces for Double Bass, Vol. 2*, arr. Slatford
- 2 **Mendelssohn** Venetian Gondola Song (from Op. 57) } (*ABRSM*)
- 3 **Humperdinck** Fiddler's Song (from *Königskinder*). *Amazing Solos for Double Bass*, arr. Schofield (Boosey & Hawkes)
- 4 **S. Lancen** Si j'étais ... Mousorgsky. No. 13 from *Yorke Solos for Double Bass, Vol. 1* (*Yorke YE0087*)
- 5 **J. F. Müller** Neapolitan Dance (*Neil Kjos Music KJ15920*)
- 6 **Michael Rose** Reverie: from *A Sketchbook for Double Bass* (*ABRSM*)

## LIST C

- 1 **A. Benjamin** Jamaican Rumba } *Time Pieces for Double Bass, Vol. 2*, arr. Slatford (*ABRSM*) *accomp.*
- 2 **Kabalevsky** Cavalryman (from Op. 27) } *accomp.*
- 3 **Frederick Boaden** Elegy: 2nd movt from *Petite Suite* (*Yorke YEC47358*) *accomp.*
- 4 **Bottesini** Study No. 4 or No. 9: from *Method for Double Bass, Part 1* (*Yorke YE0076*) *solo*
- 5 **Christopher Field** Hornpipe: No. 4 from *Mock Baroque*. No. 108/4 from *Yorke Studies for Double Bass, Vol. 2* (*Yorke YE0086*) *solo*
- 6 **Teppo Hauta-aho** Allegro moderato: 1st movt from *Jazz Sonatine No. 2* (*Recital Music RM333*) *solo*
- 7 **Regner** Der Clown tritt auf: No. 8 from *Kontra-Spass* (*Schott KBB 11*) *accomp.*

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

	range	bowing requirements	rhythm pattern
<b>Scales</b>			
E, F, G, A majors; E, G, A minors ( <i>minors harmonic or melodic, at candidate's choice</i> )	a 12th	separate bows <i>and</i> slurred (2 quavers to a bow)	even notes <i>or</i> long tonic, at candidate's choice
<b>Arpeggios</b>			
E, F, G, A majors; E, G, A minors	a 12th	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the keys of A and B $\flat$	1 oct.	separate bows	even notes
<b>Chromatic scales</b>			
Starting on G and B	1 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes

**SIGHT-READING\*:** a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of  $\frac{6}{8}$ , A major, E and D minors. Shifts between half, 1st and 3rd positions may be encountered (but no more than two positions per test). Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 7.

**AURAL TESTS FOR THE GRADE\*:** see pp. 58 and 60

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