

SIGHT-READING*: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of G minor. Highest note E (e'): shifts as required to cover this range. Changes between *arco* and *pizzicato*, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

Double Bass GRADE 6

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **Capuzzi** Rondo (Allegro): 3rd movt from Concerto in D (*Yorke YE0011*)
- 2 **Galliard** Adagio and Allegro: 1st and 2nd movts from Sonata in D minor, trans. Drew. *String Festival Solos, Double Bass Vol. 2 (Alfred—Bekwin EL95110: piano accomp. published separately, EL95109)*
- 3 **Giordani** Larghetto. *Two Eighteenth-Century Pieces, arr. Sterling (Stainer & Bell H468)*
- 4 **B. Marcello** Largo and Allegro: 3rd and 4th movts from Sonata in F, Op. 2 No. 1. *Marcello Six Sonatas (Schirmer GS26269)*
- 5 **S. Paxton** The Bush aboon Traquair (A Scots Air) and Vivace: 2nd and 3rd movts from Sonata in D, Op. 3 No. 2, trans. Elliott (*Bartholomew 005*)
- 6 **Vivaldi** Allegro: 4th movt from Sonata No. 1 in Bb, RV 47. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995) or (separately, trans. Zimmermann: IMC 2302)*

LIST B

- 1 **Beethoven** Sonatina. No. 6 from *Solos for the Double Bass Player, arr. Zimmermann (Schirmer GS33083)*
- 2 **Gabriel-Marie** La Cinquantaine. No. 6 from *Suzuki Bass School, Vol. 4 (Alfred—Summy-Birchard 28359: piano accomp. published separately, 28360) or (separately, arr. Elliott: Bartholomew 001)*
- 3 **Keÿper** Romance: No. 1 from *Romance and Rondo (Yorke YE0030)*
- 4 **John Merle** Caballero. *Festival Performance Solos – String Bass (Carl Fischer BF5: piano accomp. published separately, BF6)*
- 5 **Pascal Proust** Arcades (*Combres C5483*)
- 6 **John Walton** A Deep Song (*Yorke YE0005*)

LIST C

- 1 **L. Bernstein** America (from *West Side Story*) (*observing repeats*). *Amazing Solos for Double Bass, arr. Schofield (Boosey & Hawkes)* *accomp.*
- 2 **Bottesini** Study No. 40 or No. 50: from *Method for Double Bass, Part 1 (Yorke YE0076)* *solo*
- 3 **Derek Bourgeois** Allegro commodo: No. 3 from *Fantasy Pieces for Double Bass (Brass Wind)* *solo*
- 4 **Gavin Bryars** Room 42. *Time Pieces for Double Bass, Vol. 2, arr. Slatford (ABRSM)* *accomp.*
- 5 **P. M. Dubois** Le gai cascadeur (*Le Rideau Rouge RR1068*) *accomp.*
- 6 **Teppo Hauta-aho** A Little Waltz (Pieni Valssi): from *Teppo's Tunes (Recital Music RM068)* *accomp.*
- 7 **Sturm** Andante and Moderato: Nos 3 and 4 from *110 Studies for String Bass, Op. 20, Vol. 1 (IMC 2079)* *solo*

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
E, F, G, A majors & minors (<i>minors harmonic or melodic,</i> <i>as directed by the examiner</i>)	2 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Scale in thumb position			
D major†	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
E, F, G, A majors & minors	2 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of A, B \flat and C	2 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Diminished sevenths			
Starting on E, F and G	2 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Chromatic scales			
Starting on E, F and G	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Scale in broken thirds			
G major (<i>as example on p. 9</i>)	1 oct.	slurred (2 notes to a bow)	even notes

SIGHT-READING*: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 5, with the addition of $\frac{9}{8}$, $\frac{5}{4}$ and $\frac{5}{8}$, E \flat major and C minor. Highest note G (*g'*): shifts as required to cover this range. Simple chords may be included (at end of piece only). A slowing of tempo within the piece followed by an *a tempo* may be encountered, as may triplet rhythms. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

† Starting with thumb on D string: 