

DOUBLE BASS *(Subject Code: 06)*

The set pieces in this syllabus are valid from 2010 until further notice. The scale and sight-reading requirements have been revised and take effect from 1 January 2012.

Double Bass GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C. Pieces in first position are indicated by †, those in half position by §, while the remaining pieces can be played in either position:

LIST A

- 1 **Anon. Estonian** Lament to the Moon (*in either key*) } *Time Pieces for Double Bass, Vol. 1, arr. Slatford (ABRSM)*
§ 2 **Blow** Gavott (from *Musick's Hand-maid*) }
† 3 **Anon. German** The More the Merrier. No. 67 from *Ready Steady Go, arr. Elliott (Bartholomew 502: piano accomp. published separately, 502a)*
† 4 **Shinichi Suzuki** Allegretto. No. 11 from *Suzuki Bass School, Vol. 1, Revised Edition (Alfred—Summy-Birchard 0370S: piano accomp. published separately, 0372S)*
5 **Trad.** John Grumlie, arr. Elliott. P. 25 from *The Essential String Method, Double Bass Book 3 (Boosey & Hawkes: piano accomp. published separately)*
† 6 **Trad.** Peruvian Dance Tune. *Amazing Solos for Double Bass, arr. Schofield (Boosey & Hawkes)*

LIST B

- † 1 **Catherine Elliott** Carnival Waltz. P. 4 from *The Essential String Method, Double Bass Book 3 (Boosey & Hawkes: piano accomp. published separately)*
2 **Tony Osborne** Bass Bridges of Paris or Alpen Song†: No. 14 or No. 18 from *The Really Easy Bass Book (Faber)*
3 **Michael Rose** Ballad II } *Time Pieces for Double Bass, Vol. 1, arr. Slatford (ABRSM)*
4 **Schumann** A Little Piece (from Op. 68) }
§ 5 **Taki** Moon Over the Ruined Castle. No. 8 from *Suzuki Bass School, Vol. 2, Revised Edition (Alfred—Summy-Birchard 0371S: piano accomp. published separately, 0374S)*
6 **Tchaikovsky** Old French Song, arr. Nelson. P. 27 from *The Essential String Method, Double Bass Book 4 (Boosey & Hawkes: piano accomp. published separately)*


LIST C

- † 1 **Anon.** Corn Rigs Quadrille } *Time Pieces for Double Bass, Vol. 1, solo or accomp.*
§ 2 **Steve Berry** A Little Blue (*without improvisation*) } *arr. Slatford (ABRSM) accomp.*
3 **T. Morley** Now is the month of Maying (*in either key*) } *solo or accomp.*
§ 4 **I. Carroll** Gigue: from *Five Simple Pieces (Stainer & Bell 2310) accomp.*
5 **Tony Osborne** And Y Not: No. 22 from *The Really Easy Bass Book (Faber) accomp.*
† 6 **Regner** Lied des Schlafes: No. 5 from *Kontra-Spass (Schott KBB 11) accomp.*
7 **Trad.** Hatikvah, arr. Elliott. P. 22 from *The Essential String Method, Double Bass Book 3 solo or accomp.*
(*Boosey & Hawkes: piano accomp. published separately*)

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

Group 1 (first position) *or* Group 2 (half position), at candidate's choice†

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
GROUP 1			
Scales			
C, D majors	a 6th	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G major; A natural minor	1 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
G major; A minor	1 oct.	separate bows	even notes
<i>or</i>			
GROUP 2			
Scales			
C major	a 6th	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
F, B \flat majors; A natural minor	1 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
F, B \flat majors; A minor	1 oct.	separate bows	even notes

SIGHT-READING*: 1st *or* half position, at candidate's choice†. A four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in G or D majors (no use of E and A strings) *or* F or B \flat majors (no use of G string). All notes separately bowed. Simple dynamics (*f*, *mf*, *p*), note values () and rests (♯). See also p. 7.

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

† The examiner will ask which Group/position

Double Bass GRADE 2

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

LIST A

- 1 **attrib. J. S. Bach** Minuette (BWV Anh. II 126).
 P. 9 from } *The Anna Magdalena Bach Notebook for Double Bass, arr.*
 P. 3 from } *Elliott (Bartholomew 009: piano accomp. published*
 } *separately, 009a)*
- 2 **Petzold** Minuet in D (BWV Anh. II 114).
 P. 3 from }
- 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 } *The Essential String Method, Double Bass Book 4 (Boosey*
 P. 26 from } *& Hawkes: piano accomp. published separately)*
- 5 **Trad. English** Greensleeves, arr. Elliott. P. 26 from }
- 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) } *Time Pieces for Double Bass, Vol. 1,*
 P. 10 from } *arr. Slatford (ABRSM)*
- 2 **Michael Rose** Ballad I
 P. 10 from }
- 3 **Rodgers & Hammerstein** Edelweiss (from *The Sound of Music*). No. 50 from *Abracadabra Double Bass, Book 1,*
 arr. Lilywhite 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. Lilywhite et al. (Black: piano accomp. published separately)* *accomp.*
- 2 **Christopher Field** Ladye Broomleigh Her Pavane. *solo*
 No. 45 from } *Yorke Studies for Double Bass,*
 No. 73 from } *Vol. 1 (Yorke YE0022) solo*
- 3 **Trad. Scottish** Ye Banks and Braes, arr. Slatford. *solo*
- 4 **Herz** Galoppe } *Time Pieces for Double Bass, Vol. 1, arr. Slatford (ABRSM) accomp.*
 P. 10 from }
- 5 **Giles Swayne** Lazybones } *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* *solo or accomp.*
 Book 4 (Boosey & Hawkes: piano accomp. published separately)

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

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

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

LIST A

- 1 **Azaïs** Menuet. No. 22 from *La Contrebasse classique, Vol. A, arr. Dehant (Combre C05440)*
- 2 **attrib. J. S. Bach** First Minuet in D minor (BWV Anh. II 121) (*observing 1st repeat*). P. 9 from *The Anna Magdalena Bach Notebook for Double Bass, arr. Elliott (Bartholomew 009: piano accomp. published separately, 009a)*
- 3 **L. Couperin** Menuet de Poitou (*omitting DC*) } *Time Pieces for Double Bass, Vol. 1,*
- 4 **Lully** Air and Chaconne (from *Le bourgeois gentilhomme*) } *arr. Stalford (ABRSM)*
- 5 **Gerhard Deutschmann** Menuett and Trio. No. 9 from *Yorke Solos for Double Bass, Vol. 1 (Yorke YE0087)*
- 6 **Mozart** Allegro (K. 3). No. 2 from *Subterranean Solos, arr. Hartley (Bartholomew 006: piano accomp. published separately, 006a)*

LIST B

- 1 **Grieg** Norwegian Dance (Op. 35). No. 5 from *Subterranean Solos, arr. Hartley (Bartholomew 006: piano accomp. published separately, 006a)*
- 2 **Gurlitt** Voyage de nuit. No. 20 from *La Contrebasse classique, Vol. A, arr. Dehant (Combre C05440)*
- 3 **Sheila Joynes** The Old Sea Dog. No. 52 from *Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt (Yorke YE0098)*
- 4 **John Merle** Mummers (Danse grotesque). *Festival Performance Solos – String Bass (Carl Fischer BF5: piano accomp. published separately, BF6)*
- 5 **Schumann** Melody (from Op. 68). *Time Pieces for Double Bass, Vol. 1, arr. Stalford (ABRSM)*
- 6 **Verdi** Grand March (from *Aida*). *Amazing Solos for Double Bass, arr. Schofield (Boosey & Hawkes)*

LIST C

- 1 **Aprile** Solfeggio No. 3 (*upper part*) (*ornaments optional*). *Time Pieces for Double Bass, Vol. 1, arr. Stalford (ABRSM)* († *with the published piano (not double bass) accomp.*) *solo or accomp.†*
- 2 **Frederick Boaden** Prelude: 1st movt from *Petite Suite (Yorke YEC47358)* *accomp.*
- 3 **Teppo Hauta-aho** Scott: 3rd movt from *Jazz Sonatine [No. 1]. No. 1 from Hauta-aho Pizzicato Pieces, Book 1 (Recital Music RM097)* *solo*
- 4 **Mozart, trans. Hindemith** O Iso ed Osiro. *Hindemith Stücke für Kontrabass solo (Schott ED 8378)* *solo*
- 5 **Tony Osborne** Bassa Nova (*pizz or arco or combination*): No. 3 from *Junior Jazz Book 1 (Recital Music RM037)* *accomp.*
- 6 **Michael Rose** Jumbo Rag: from *A Sketchbook for Double Bass (ABRSM)* *accomp.*
- 7 **David Tutt** Spanish Dance. No. 8 from *Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt (Yorke YE0098)* *accomp.*

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, A, C, D majors; E, G, D minors (<i>minors harmonic or melodic, at candidate's choice</i>)	1 oct.	separate bows <i>and</i> slurred (2 quavers to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
E, A, C, D majors; E, G, D minors	1 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Chromatic scale			
Starting on A	1 oct.	separate bows	even notes

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of F, B♭ majors and B minor, in half or 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 7.

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

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
Scales			
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
Arpeggios			
E, F, G, A majors; E, G, A minors	a 12th	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 and B \flat	1 oct.	separate bows	even notes
Chromatic scales			
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)

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

LIST A

- 1 **Corelli** Sarabanda (Largo): 3rd movt from Sonata in D minor [C minor], trans. Zimmermann (*IMC 1766*)
- 2 **attrib. Giovannino** Adagio and Aria staccata e allegra: 1st and 2nd movts from Sonata in A minor (*Yorke YE0008*)
- 3 **Handel** Bourree. No. 8 from *Suzuki Bass School, Vol. 3, Revised Edition* (Alfred—Summy-Birchard 0376S: piano accomp. published separately, 0377S)
- 4 **S. Paxton** Allegretto: 1st movt from Sonata in D, Op. 3 No. 2, trans. Elliott (*Bartholomew 005*)
- 5 **Rameau** Dance. No. 68 from *Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt* (*Yorke YE0098*)
- 6 **Rameau** Le Lardon and La Boiteuse. *Time Pieces for Double Bass, Vol. 2, arr. Slatford* (ABRSM)

LIST B

- 1 **Fauré** Autumn (Op. 18 No. 3)
 - 2 **Spohr** Allegro (from String Quartet, Op. 4 No. 2)
 - 3 **Massenet** Mélodie (Op. 10), arr. Zimmermann
 - 4 **Trad.** The Jolly Dutchman, arr. Isaac
 - 5 **Chester Minkler** A Gaelic Melody. No. 11 from *Suzuki Bass School, Vol. 3, Revised Edition* (Alfred—Summy-Birchard 0376S: piano accomp. published separately, 0377S)
 - 6 **Pascal Proust** Le bon barbu rond (*Combre C06174*)
- } *Time Pieces for Double Bass, Vol. 2, arr. Slatford* (ABRSM)
 } *Festival Performance Solos – String Bass* (Carl Fischer BF5: piano accomp. published separately, BF6)

LIST C

- 1 **L. Bernstein** Cool (from *West Side Story*). *Amazing Solos for Double Bass, arr. Schofield* (Boosey & Hawkes) *accomp.*
- 2 **Bottesini** Study No. 18 or No. 32: from *Method for Double Bass, Part 1* (*Yorke YE0076*) *solo*
- 3 **Tyrene Brown** Walking Song (*p. 14 only, observing 1st repeat*): from *Compositions for Bass* (*Mel Bay*) *solo*
- 4 **I. Carroll** Polish Mazurka or Cuban Rumba: from *Five National Dances* (*Stainer & Bell H290*) *accomp.*
- 5 **Miles Davis** So What, arr. Swaim. No. 10 from *Suzuki Bass School, Vol. 3, Revised Edition* (Alfred—Summy-Birchard 0376S: piano accomp. published separately, 0377S) *accomp.*
- 6 **Ray Henderson** Black Bottom. *Time Pieces for Double Bass, Vol. 2, arr. Slatford* (ABRSM) *accomp.*
- 7 **L. Shitte** Étude. No. 63 from *Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt* (*Yorke YE0098*) *solo or accomp.*

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

	range	bowing requirements	rhythm pattern
Scales			
E♭, G♯ majors	1 oct.	separate bows and slurred	even notes or long tonic,
F, B♭, C majors; F, B♭, C minors (minors harmonic or melodic, at candidate's choice)	a 12th	(2 beats to a bow)	at candidate's choice
Arpeggios			
E♭, G♯ majors	1 oct.	separate bows and slurred	even notes
F, B♭, C majors; F, B♭, C minors	a 12th	(3 notes to a bow)	"
Dominant sevenths (resolving on tonic)			
In the keys of F and A♭	1 oct.	separate bows and slurred (2 notes to a bow)	even notes
Diminished sevenths			
Starting on E and A	1 oct.	separate bows	even notes
Chromatic scales			
Starting on D and E♭	1 oct.	separate bows and slurred (3 notes to a bow)	even notes

(continued overleaf)

† Starting one octave above bottom G

Double Bass GRADE 5

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*


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

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: 

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** Allegro: 1st movt from Concerto in D (*Yorke YE0011*)
- 2 **Corelli** Preludio (Largo) and Giga (Allegro): 1st and 4th movts from Sonata in D minor [C minor], trans. Zimmermann (*IMC 1766*)
- 3 **De Fesch** Sarabande (Largo) and Minuet: 3rd and 4th movts from Sonata in G (*IMC 2489*)
- 4 **B. Marcello** Largo and Allegro: 3rd and 4th movts from Sonata in G minor, Op. 2 No. 4. *Marcello Six Sonatas* (*Schirmer GS26269*) or (*separately: IMC 1661*)
- 5 **Mozart** Rondo (Tempo di minuetto): 3rd movt from Bassoon Concerto, K. 191, trans. Sankey (*IMC 2421*)
- 6 **Vivaldi** Largo and Allegro: 1st and 2nd movts from Sonata No. 2 in F, RV 41. *Vivaldi Complete Sonatas for Violoncello* (*Bärenreiter BA 6995: low Cs and Ds may be adapted*) or (*separately, trans. Zimmermann: IMC 2303*)

LIST B

- 1 **Ratez** Cantabile: No. 2 from *Six pièces caractéristiques*, Op. 46 (*separately: Billaudot CC95*) or *Ratez Characteristic Pieces, Book 1* (*Recital Music RM189*)
- 2 **Rossini** Une larme (*Recital Music RM303*)
- 3 **Saint-Saëns** Aria 'Mon cœur s'ouvre à ta voix', arr. McTier (*McTier Music MM 207*)
- 4 **Vaughan Williams** Romanza (*observing 8^{vas}*): 2nd movt from Concerto for Bass Tuba (*tuba edition: OUP*)
- 5 **Verdi** Aria (from *Rigoletto*). No. 10 from *Solos for the Double Bass Player*, arr. Zimmermann (*Schirmer GS33083*)
- 6 **J. P. Waud** Novelette. No. 35 from *Yorke Solos for Double Bass, Vol. 1* (*Yorke YE0087*)

LIST C


- 1 **Bottesini** Study No. 71 or No. 109: from *Method for Double Bass, Part 1* (*Yorke YE0076*) *solo*
- 2 **Derek Bourgeois** Pomposo or Tempo di valse: No. 2 or No. 4 from *Fantasy Pieces for Double Bass* (*Brass Wind*) *solo*
- 3 **Paul Breuer** Allegro ma non troppo: 1st movt from Sonatine (*Breitkopf & Härtel BG 506*) *accomp.*
- 4 **Teppo Hauta-aho** Erkon Elegia (*Recital Music RM104*) *solo*
- 5 **Norman Hester** The Bull Steps Out (*Yorke YE0070*) *accomp.*
- 6 **B. Hummel** Allegro: 1st movt from Sonatina, Op. 69b (*Simrock EE2989*) *accomp.*
- 7 **Dennis Leogrande** May I? (*Spartan Press SP930*) *accomp.*

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			
F \sharp , A \flat (G \sharp), B \flat , C majors & minors (minors harmonic or melodic, as directed by the examiner)	2 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Scales in thumb position			
D major & minor [†] (<i>harmonic or melodic, as directed by the examiner</i>)	1 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
F \sharp , A \flat (G \sharp), B \flat , C 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 B, D \flat and E \flat	2 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Diminished sevenths			
Starting on F \sharp , A \flat and B \flat	2 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Chromatic scales			
Starting on F \sharp , A \flat and B \flat	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In thirds, in B \flat major	1 oct.	see p. 8	see p. 8

SIGHT-READING*: a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of $\frac{7}{8}$ and $\frac{7}{4}$, E major and F \sharp minor. Highest note A (*a'*): shifts as required to cover this range. Further use of chords. Some passages in tenor clef may be included. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 62

[†] Starting with thumb on D string: 

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 **Cimador** Allegro: 1st movt from Concerto in G (*Yorke YE0003*)
- 2 **H. Eccles** Adagio and Corrente (Allegro con spirito): 3rd and 2nd movts from Sonata in G minor, trans. Zimmermann (*IMC 1712*)
- 3 **Pergolesi** Comodo and Presto: 1st and 4th movts from Sinfonia in F (*separately, trans. Elliott: Bartholomew 010* or *Three Sonatas for Double Bass and Piano (trans. Drew: University of Miami)*)
- 4 **Pichl** Allegro moderato: 1st movt from Concerto in C (*Bartholomew 007*)
- 5 **Tartini** Adagio cantabile, trans. Drew (*St Francis Music Publications*)
- 6 **Telemann** Lento and Allegro, or Lento and Allegro: 1st and 2nd, or 3rd and 4th movts from Sonata in D, TWV 41:D6, trans. Sankey (*IMC 2304*)
- 7 **Vivaldi** Largo and Allegro, or Largo and Allegro: 1st and 2nd, or 3rd and 4th movts from Sonata No. 6 in B \flat , RV 46. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)* or (*separately, trans. Zimmermann: IMC 1473*)

LIST B

- 1 **Bellini, arr. Bottesini** Final de *La sonnambule*. No. 3 from *Bottesini Arias for Double Bass and Piano (Yorke YE0023)*
- 2 **Bottesini** Réverie in D (*McTier Music MM 203*)
- 3 **Dittersdorf** Adagio: 2nd movt from Concerto No. 2. *Dittersdorf Concertos for Double Bass (Yorke YE0059)*
- 4 **Fauré** Après un rêve, trans. Zimmermann (*IMC 1740*)
- 5 **Gouffé** Concertino, Op. 10 (*Billaudot RI9143*)
- 6 **Nielsen** Romanze: No. 1 from *Fantasy Pieces*, Op. 2, trans. Drew (*St Francis Music Publications*)
- 7 **Tuláček** Valse miniature. No. 2 from *Tuláček Three Pieces for Double Bass and Piano (Recital Music RM021)*

LIST C

- 1 **Christopher Benstead** Finale (Presto): No. 4 from *Four Episodes (Yorke YE0085)* *accomp.*
- 2 **Bottesini** Study No. 110 or No. 114: from *Method for Double Bass, Part 1 (Yorke YE0076)* *solo*
- 3 **Derek Bourgeois** Allegro pesante or Allegro commodo: No. 5 or No. 8 from *Fantasy Pieces for Double Bass (Brass Wind)* *solo*
- 4 **Dragonetti** No. 7 or No. 8: from *12 Waltzes (Henle 847)* *solo*
- 5 **Piazzolla** Kicho (*starting at Allegro*) (*Tonos*) *accomp.*
- 6 **A. Reynolds** Hornpipe (*Bartholomew 004*) *accomp.*
- 7 **A. Ridout** Grave: 1st movt from Concerto for Double Bass (*Yorke YE0044*) *accomp.*
- 8 **Eric Scrève** Sweet Bass Ballad (*Combre C06547*) *accomp.*

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			
B, D \flat (C \sharp), D, E \flat majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
E, G majors & minors (<i>minors harmonic or melodic, as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
B, D majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes
E, G majors & minors	3 oct.	(3 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of A, C, E and G	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on E, G, B and D	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on E, G, B and D	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In thirds, in D major	1 oct.	see p. 8	see p. 8
Scale in running thirds			
G major (<i>as example on p. 9</i>)	1 oct.	slurred (3 notes to a bow)	even notes

SIGHT-READING*: a piece of around sixteen to twenty-four bars in length, time and key signatures as Grade 7, with the addition of $\frac{12}{8}$, A \flat major and F minor. Highest note C (*c''*): shifts as required to cover this range. Passages in tenor clef or treble clef may be included. Acceleration of tempo and simple ornaments may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 63