

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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–Belwin 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 (G. 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 (G. Schirmer GS33083)*
- 2 **Gabriel-Marie** La Cinquante. *No. 6 from Suzuki Bass School, Vol. 4 (Alfred–Summy-Birchard 28359: piano accomp. published separately, 28360) or (separately, arr. Elliott: Bartholomew 001)*
- 3 **Keyßer** 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 (*Combre C05483*)
- 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. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
E, F, G, A 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
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. 13</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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71

† Starting with thumb on D string: 

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D (i) 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: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.