

This syllabus for Double Bass is valid from 2012. The next edition will be published in July 2019. Advance notice of any planned changes to the Double Bass requirements from 2020 will be available at www.abrsm.org/doublebass from January 2019.

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 **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 (Boosey & Hawkes: piano accomp. published separately) solo or accomp.*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15 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 G major; A natural minor	a 6th 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			
G major; A minor	1 oct.	separate bows	even notes
<i>or</i>			
GROUP 2			
Scales			
C major F, B \flat majors; A natural minor	a 6th 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, 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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 69

† The examiner will ask which Group/position

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

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).