

**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. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<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. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 70

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

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C (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 *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (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.