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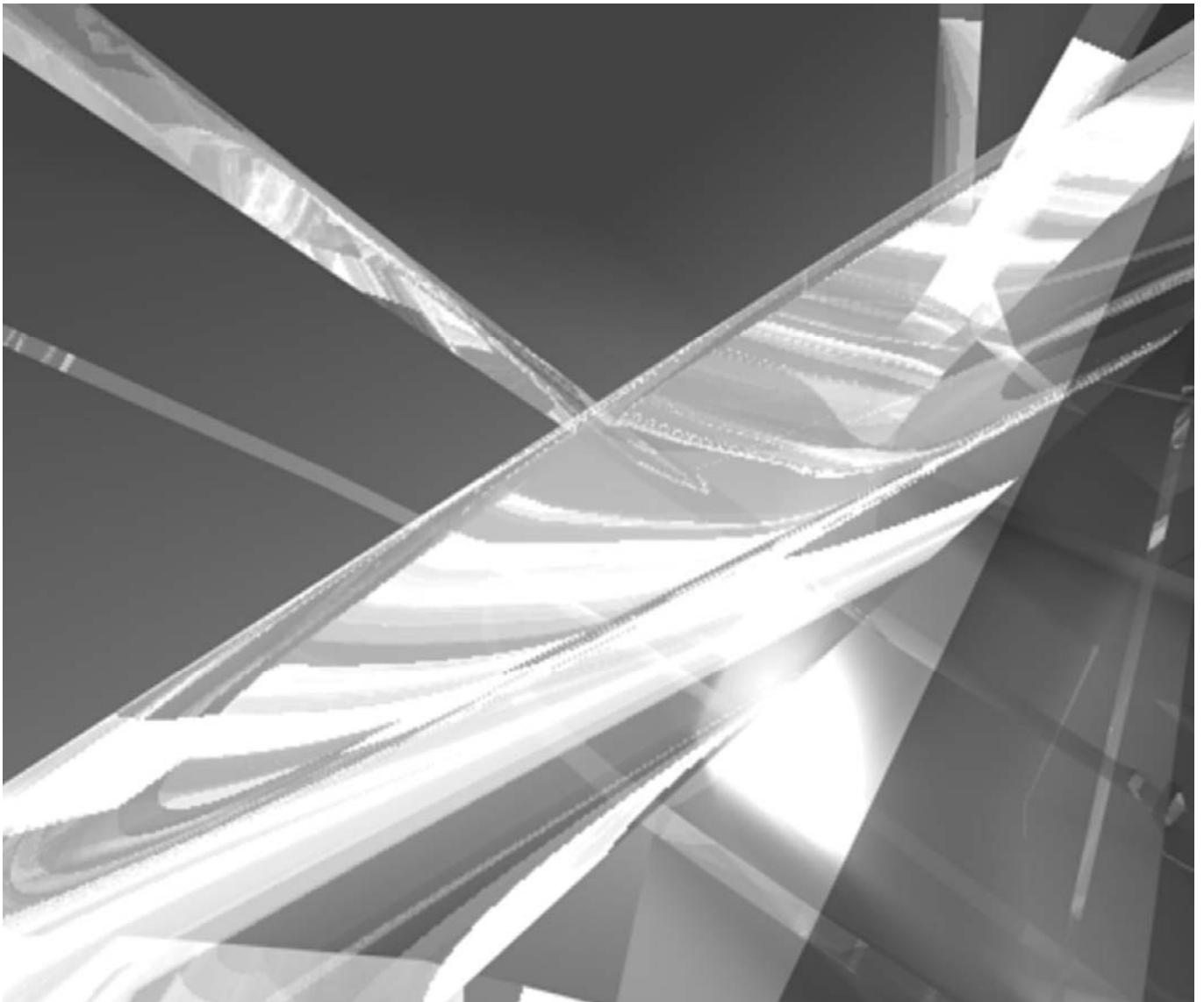
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Double Bass repertoire list

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1 January 2011 – 31 December 2014





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# DOUBLE BASS

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2011-2014

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2014.

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## LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)).  
A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

Grateful thanks are due to **Ann Griggs**, the principal syllabus compiler.

N.B. In this repertoire list, unaccompanied pieces are indicated with an \*.

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# DOUBLE BASS: GRADE ONE

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## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

G and B flat major (one octave)

A and B minor (one octave) [harmonic OR melodic, at candidate's choice]

Scales to be played: (i) in quavers, with separate bows  
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 60 Minimum tempo for arpeggios: ♩ = 50

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

<b>ANON., arr. Lasky</b>	The Bluebells of Scotland <i>from</i> Yorke Solos for Double Bass Vol. 1	Yorke/Spartan Press
<b>ANON., arr. Emery / Greaves</b>	Go Tell Aunt Rhody <i>from</i> Bass is Best! Yorke Mini-Bass Book 1	Yorke/Spartan Press
<b>BACH, J. S.</b>	Conversation Piece <i>from</i> The Essential String Method, Double Bass Book 3	Boosey & Hawkes
<b>BLOW, arr. Slatford</b>	Gavott (from Musick's Hand-maid) <i>from</i> Time Pieces for Double Bass, Vol. 1	ABRSM
<b>MORLEY, arr. Slatford</b>	Now is the Month of Maying (either key) <i>from</i> Time Pieces for Double Bass, Vol. 1 *	ABRSM
<b>PURCELL</b>	Rigaudon, No. 7 <i>from</i> La Contrebasse Classique Vol. A	Combres
<b>TRAD.</b>	Drink to Me Only <i>from</i> Double Bass Solo 1	OUP

### LIST B

<b>ELLIOTT / FERGUSON</b>	Walk into C <i>from</i> Bass is Best! Yorke Mini-Bass Book 1	Yorke/Spartan Press
<b>ELLIOTT</b>	Mattachins <i>from</i> Ready Steady Go	Bartholomew Music
<b>ELLIOTT</b>	Papa Haydn Goes Walking AND Skipping <i>from</i> Ready Steady Go	Bartholomew Music
<b>MOZART</b>	Minuet <i>from</i> Team Strings	Faber
<b>SCHUMANN, arr. Slatford</b>	A Little Piece (from Op. 68) <i>from</i> Time Pieces for Double Bass, Vol. 1	ABRSM
<b>TCHAIKOVSKY, arr. Nelson</b>	Old French Song <i>from</i> The Essential String Method, Double Bass Book 4	Boosey & Hawkes
<b>TRAD., arr. Schofield</b>	Peruvian Dance Tune <i>from</i> Amazing Solos for Double Bass	Boosey & Hawkes

### LIST C

<b>ELLIOTT</b>	Sombreros <i>from</i> The Essential String Method, Book 2 *	Boosey & Hawkes
<b>MAHLER, arr. Hartley</b>	Canon on Frère Jacques (top part) <i>from</i> Double Bass Solo 1	OUP
<b>NORTON</b>	Grizzly Bear <i>from</i> Microjazz for Double Bass	Boosey & Hawkes
<b>OSBORNE</b>	Samba <i>from</i> The Really Easy Bass Book	Faber
<b>SWANN</b>	The Hippopotamus Song <i>from</i> Abracadabra Double Bass Book 1	A & C Black
<b>TRAD.</b>	When the Saints go Marching In <i>from</i> Bass for Beginners	Recital Music/Spartan Press
<b>TRAD., arr. Elliott</b>	Hatikvah <i>from</i> The Essential String Method, Double Bass Book 3	Boosey & Hawkes

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 15-19. Specimen tests are available (LL189).

# DOUBLE BASS: GRADE TWO

## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

G, F and B flat major (one octave)

A and E minor (one octave) [harmonic OR melodic, at candidate's choice]

Scales to be played: (i) in quavers, with separate bows  
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 80 Minimum tempo for arpeggios: ♩ = 66

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

BACH, J. S.	Come Neighbours All <i>from</i> Amazing Solos for Double Bass	Boosey & Hawkes
BACH, J. S.	Menuet, No. 8 <i>from</i> La Contrebasse Classique Vol. A	Combre/UMP
CARROLL	Prelude and Gigue <i>from</i> Five Simple Pieces for Double Bass	Stainer & Bell
ECCLES, arr. Hartley	Minuet in D <i>from</i> Double Bass Solo 1	OUP
HANDEL, arr. Elliott	Gavotte (upper line) <i>from</i> The Essential String Method: Double Bass Book 4	Boosey & Hawkes
TRAD., arr. Roe	Early One Morning <i>from</i> Bass For Beginners	Recital Music/Spartan Press
VIVALDI	Autumn <i>from</i> The Essential String Method, Book 4	Boosey & Hawkes

### LIST B

SAINT-SAËNS, arr. Hartley	Tortues <i>from</i> Double Bass Solos 1	OUP
SCHUBERT	Two German Dances, No. 1 OR No. 2 <i>from</i> Essential String Method Book 4	Boosey & Hawkes
SCHUMANN	The Merry Peasant <i>from</i> Double Bass Solo 1	OUP
SCHUMANN, arr. Heyes	The Wild Horseman <i>from</i> Bass for Beginners	Recital Music/Spartan Press
STRAUSS, arr. Hartley	Waltz, No. 3 <i>from</i> Double Bass Solo 1	OUP
TCHAIKOVSKY	Old French Song <i>from</i> The Essential String Method, Double Bass Book 4	Boosey & Hawkes
WEBER, arr. Nelson / Elliott	Ecossaïse (upper line) <i>from</i> Technitunes for Double Bass	Boosey & Hawkes

### LIST C

ARLEN & HARBURG, arr. Lillywhite et al	We're off to See the Wizard <i>from</i> Abracadabra Double Bass Book 1	A & C Black
EMERY / SLATFORD	Dinosaur Dance <i>from</i> Bass is Best! Yorke Mini-Bass Book 1 *	Yorke/Spartan Press
MINVIELLE-SEBASTIA	La Ballade de Sabrina OR Le Blues de Johanna <i>from</i> 10 Duos Jazz	Combre
NORTON	Mean Streets <i>from</i> Microjazz for Double Bass	Boosey & Hawkes
OSBORNE	Procession of Kings <i>from</i> The Double Bass Sings	Piper
SWAYNE, arr. Slatford	Lazybones <i>from</i> Time Pieces for Double Bass, Vol. 1	ABRSM
WALTON	Prelude <i>from</i> Bass is Best! Yorke Mini-Bass Book 2 *	Yorke/Spartan Press

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 15-19. Specimen tests are available (LL189).

# DOUBLE BASS: GRADE THREE

## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, G, F and B flat (one octave)

A, B and G minor (one octave) [harmonic OR melodic, at candidate's choice]

Scales to be played: (i) in quavers, with separate bows  
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 88 Minimum tempo for arpeggios: ♩ = 72

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

<b>AZAIS</b>	Menuet, No. 22 <i>from</i> La Contrebasse Classique, Vol. A	<i>Combre/UMP</i>
<b>BACH, J. S. arr. Hartley</b>	Jesu, Joy of Man's Desiring <i>from</i> Double Bass Solo 1	<i>OUP</i>
<b>BACH, J. S. arr. Carroll</b>	March in D <i>from</i> Notebook for Anna Magdalena Bach <i>from</i> Six Pieces for Unaccompanied Double Bass *	<i>ABRSM</i>
<b>CARROLL</b>	Courante <i>from</i> Five Simple Pieces	<i>Stainer &amp; Bell</i>
<b>HANDEL, arr. Hartley</b>	March from Judas Maccabaeus <i>from</i> Double Bass Solo 1	<i>OUP</i>
<b>HANDEL</b>	Allegro <i>from</i> Pieces Classiques Vol. 1A	<i>Billaudot/UMP</i>
<b>STEWART</b>	5th movt, Pavane OR 6th movt, Hornpipe <i>from</i> Suite Double Bass Book 1	<i>Ricordi/IMP</i>
<b>WARLOCK, arr. Hartley</b>	Basse-Danse <i>from</i> Subterranean Solos	<i>Bartholomew (BMP006)</i>

### LIST B

<b>GRIEG</b>	Norwegian Dance <i>from</i> Subterranean Solos	<i>Bartholomew (BMP006)</i>
<b>HAYDN</b>	Dance for a Party <i>from</i> The Essential String Method: Double Bass Book 4	<i>Boosey &amp; Hawkes</i>
<b>MOZART</b>	M. Duport's Menuet <i>from</i> The Essential String Method: Double Bass Book 4	<i>Boosey &amp; Hawkes</i>
<b>RHODA</b>	Hebrew Meditation <i>from</i> The ABC's of Bass Book 2	<i>Fischer</i>
<b>SCHUBERT, arr. Hartley</b>	Entr'acte <i>from</i> Rosamunde <i>from</i> Double Bass Solo 1	<i>OUP</i>
<b>SCHUMANN arr. Slatford</b>	Melody from Op. 68 <i>from</i> Time Pieces for Double Bass, Vol. 1	<i>ABRSM</i>
<b>VERDI, arr. Schofield</b>	Grand March from Aida <i>from</i> Amazing Solos for Double Bass	<i>Boosey &amp; Hawkes</i>

### LIST C

<b>HAUTA-AHO</b>	3rd movt. from Jazz Sonatine No. 1 <i>from</i> Pizzicato Pieces, Book 1	<i>Recital Music/Spartan Press</i>
<b>HEAD</b>	Basking Shark <i>from</i> A Seaside Suite	<i>Recital Music/Spartan Press</i>
<b>HOAG</b>	Second Position Boogie <i>from</i> Rags, Boogies and Blues	<i>Presser</i>
<b>OSBORNE</b>	Syncopated Swing <i>from</i> Junior Jazz Book 1 (arco)	<i>Recital Music/Spartan Press</i>
<b>NORTON</b>	Snooker Table <i>from</i> Microjazz for Double Bass	<i>Boosey &amp; Hawkes/MDS</i>
<b>ROSE</b>	Jumbo Rag <i>from</i> A Sketchbook for Double Bass	<i>ABRSM</i>
<b>TUTT, arr. Emery / Barratt</b>	Spanish Dance <i>from</i> Bass is Best! Yorke Mini-Bass Book 2	<i>Yorke/Spartan Press</i>

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 15-19. Specimen tests are available (LL189).

# DOUBLE BASS: GRADE FOUR

## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, A, A flat and D flat major (one octave)

F sharp, C sharp, D and C minor (one octave) [harmonic OR melodic at candidate's choice]

Scales to be played: (i) in quavers, with separate bows  
(ii) slurred with two crotchet beats to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played: (i) separate bows  
(ii) slurred, 3 notes to a bow

Chromatic scales starting on C and G (one octave), to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 96 Minimum tempo for arpeggios: ♩ = 80

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

FIELD	Hornpipe, No. 4 of Mock Baroque <i>from</i> Yorke Studies for Double Bass, Vol. 2 <i>Yorke/Spartan Press</i>
HANDEL	March from Scipio <i>from</i> Double Bass Solo 1 <i>OUP</i>
MARAIS	Passepied <i>from</i> La Contrebasse Classique Vol. B <i>Combre</i>
MARCELLO	First movt. <i>from</i> Sonata in G Op. 2, No. 6 <i>IMC</i>
SCHLEMULLER	Minuet in G major <i>from</i> Festival Performance Solos: String Bass <i>Fischer</i>
THOMAS	Gavotte from Mignon <i>from</i> Subterranean Solos <i>Bartholomew (BMP006)</i>
WOOD	Pavane <i>from</i> Four Dances for Double Bass <i>Edition Peters</i>

### LIST B

BIZET	Habañera <i>from</i> La Contrebasse Classique, Vol. B <i>Combre</i>
CARROLL	French Bourrée <i>from</i> Five National Dances <i>Stainer &amp; Bell</i>
HOLST, arr. Hartley	Jupiter from The Planets <i>from</i> Double Bass Solo 1 * <i>OUP</i>
MENDELSSOHN, arr. Slatford	Venetian Gondola Song <i>from</i> Time Pieces for Double Bass, Vol. 2 <i>ABRSM</i>
MOZART, arr. Hartley	Menuetto from Symphony No. 40 <i>from</i> Double Bass Solo 2 <i>OUP</i>
ROSE	Country Dance <i>from</i> A Sketchbook for Double Bass <i>ABRSM</i>
SCHUMANN, arr. Schofield	Ein Jüngling Liebt ein Mädchen from Dichterliebe <i>from</i> Amazing Solos for Double Bass <i>Boosey &amp; Hawkes</i>
SCHUMANN	Children's Song <i>from</i> Yorke Studies for Double Bass, Vol. 1 <i>Yorke/Spartan Press</i>

### LIST C

BENJAMIN, arr Slatford	Jamaican Rumba <i>from</i> Time Pieces for Double Bass, Vol. 2 <i>ABRSM</i>
COPLAND	The Little Horses <i>from</i> Copland for Double Bass <i>Boosey &amp; Hawkes</i>
EMERY & BARRATT	Ragtime Reggae <i>from</i> Bass is Best! Book 2 <i>Yorke/Spartan Press</i>
NORTON	Changes <i>from</i> Microjazz for Double Bass <i>Boosey &amp; Hawkes</i>
OSBORNE	Chill-Out <i>from</i> Junior Jazz Book 1 (pizzicato) <i>Recital Music/Spartan Press</i>
OSBORNE	Bass-in-Ragtime <i>from</i> Recital Rags <i>Recital Music/Spartan Press</i>
PROKOFIEV, arr. Schofield	Troika <i>from</i> Amazing Solos for Double Bass <i>Boosey &amp; Hawkes</i>

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 15-19. Specimen tests are available (LL189).

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# DOUBLE BASS: GRADE FIVE

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## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

E major (two octaves), D and E flat major (one octave)

E minor (two octaves), D and E flat minor (one octave) [harmonic OR melodic at candidate's choice]

Scales to be played: (i) in quavers, with separate bows  
(ii) slurred with two crotchet beats to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played: (i) separate bows  
(ii) slurred, 3 notes to a bow

Chromatic scales starting on open A and D (one octave) and E (two octaves), to be played evenly, with separate bows.

Minimum tempo for scales: ♩ = 104 Minimum tempo for arpeggios: ♩ = 90

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

<b>BACH, J. S., arr. Hartley</b>	Minuet from Notebook for Anna Magdalena Bach, No. 42 <i>from</i> Double Bass Solo 1 *	OUP
<b>CORELLI</b>	Sonata in D minor: 3rd movt., Sarabanda	IMC
<b>GIOVANNINO</b>	Sonata in A minor: 4th movt., Ballo arioso e presto	Yorke/Spartan Press
<b>HANDEL</b>	Sarabande <i>from</i> La Contrebasse Classique Vol. B	Combre/UMP
<b>PURCELL</b>	Rondeau <i>from</i> Subterranean Solos	Bartholomew (BMP006)
<b>RAMEAU</b>	Dance No. 68 <i>from</i> Bass is Best! Book 2	Yorke/Spartan Press
<b>VIVALDI</b>	Larghetto and Allegro <i>from</i> Amazing Solos: Double Bass	Boosey & Hawkes

### LIST B

<b>FAURÉ, arr. Slatford</b>	Autumn <i>from</i> Time Pieces for Double Bass Vol. 2	OUP
<b>HAYDN, arr. Hartley</b>	Andante from Trumpet Concerto <i>from</i> Double Bass Solo 1	OUP
<b>MASSENET, arr. Zimmermann</b>	Melodie (Op.10) <i>from</i> Festival Performance Solos: String Bass	Carl Fischer
<b>MENDELSSOHN, arr. Salles</b>	Romance sans Paroles, No 10 <i>from</i> Pièces Classiques Vol. 1	Billaudot/UMP
<b>MOSZKOWSKI</b>	Spanish Dance Op. 12 No. 2 <i>from</i> Subterranean Solos	Bartholomew (BMP006)
<b>RIMSKY-KORSAKOV</b>	Mazurka <i>from</i> La Contrebasse Classique Vol. B.	Combre/UMP
<b>SAINT-SAËNS, arr. Hartley</b>	L'Eléphant (from Le Carnival des Animaux) <i>from</i> Double Bass Solo 2	OUP

### LIST C

<b>BERNSTEIN</b>	Cool (from West Side Story) <i>from</i> Amazing Solos Double Bass	Boosey & Hawkes
<b>CARROLL</b>	Cuban Rumba <i>from</i> Five National Dances	Stainer & Bell
<b>DODGSON</b>	Lighting the Match <i>from</i> Bass in Space	Recital Music/Spartan Press
<b>LANCEN</b>	Berceuse for a Baby Hippopotamus	Yorke/Spartan Press
<b>OSBORNE</b>	Jazz Waltz <i>from</i> Junior Jazz Book 1 (pizzicato)	Recital Music/Spartan Press
<b>OSBORNE</b>	Ragtime Waltz <i>from</i> Recital Rags	Recital Music/Spartan Press
<b>WOOD</b>	Teddy Bears <i>from</i> Wallpaper Tales for Double Bass & Piano	Edition Peters

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 15-19. Specimen tests are available (LL189).

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# DOUBLE BASS: GRADE SIX

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## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

G, F sharp, F and B flat major (two octaves)

G, F sharp, F and B flat minor (two octaves) [harmonic AND melodic]

Scales to be played:

- (i) in quavers, with separate bows  
(ii) slurred with two crotchet beats to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played:

- (i) separate bows (ii) slurred, 2 notes to a bow

Chromatic scales starting on F, F sharp and G (one octave)

To be played:

- (i) separate bows (ii) slurred, 4 notes to a bow

Dominant 7th arpeggios in the keys of A and B flat (two octaves resolving on the tonic)

To be played:

- (i) separate bows (ii) slurred, 2 notes to a bow

Diminished 7th arpeggios starting on E and F sharp (two octaves)

To be played:

- (i) separate bows (ii) slurred, 2 notes to a bow

Minimum tempo for scales: ♩ = 144

Minimum tempo for arpeggios: ♩ = 100

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

<b>BACH, J. S.</b>	Prelude in C, No. 4 <i>from</i> Four Preludes	<i>Recital Music/Spartan Press</i>
<b>BOCCHERINI</b>	Menuet <i>from</i> Pieces Classiques Vol. 2B	<i>Billaudot</i>
<b>DRAGONETTI</b>	3rd movt., Allegro-Sarabanda <i>from</i> Solo in D minor	<i>Doblinger</i>
<b>GIOVANNINO</b>	Sonata in F major: 2nd movt., Adagio AND 3rd movt., Aria	<i>Yorke/Spartan Press</i>
<b>HANDEL, arr. Zimmerman</b>	Largo from Serse <i>from</i> Festival Performance: String Bass Book	<i>Carl Fischer</i>
<b>MARCELLO</b>	Sonata No. 6 in G: 3rd movt., Grave AND 4th movt., Allegro	<i>IMC</i>
<b>PERGOLESI, arr. Zimmerman</b>	Siciliana <i>from</i> Tre Gioni	<i>Carl Fischer</i>
<b>VIVALDI</b>	Sonata No. 1 in B flat: 3rd movt., Largo AND 4th movt., Allegro	<i>IMC</i>

### LIST B

<b>BEETHOVEN</b>	Excerpt from Symphony No 5 in C minor, No. 93 <i>from</i> Yorke Studies for Double Bass Vol. 2	<i>Yorke/Spartan Press</i>
<b>BERLIOZ, arr. Hartley</b>	Lento, ma maestoso (from King Lear) <i>from</i> Double Bass Solo 2	<i>OUP</i>
<b>CARROLL</b>	Fantasia in E minor <i>from</i> Three Pieces for Double Bass	<i>Forsyth</i>
<b>DIABELLI</b>	Sonatine <i>from</i> Le Contrebasse Classique Vol. B	<i>Combre</i>
<b>DRAGONETTI</b>	Three Waltzes (complete)	<i>Yorke/Spartan Press</i>
<b>MOZART</b>	Excerpt from Overture to the Marriage of Figaro, No. 116 <i>from</i> Yorke Studies for Double Bass Vol. 2	<i>Yorke/Spartan Press</i>
<b>WALTON</b>	A Deep Song	<i>Yorke/Spartan Press</i>

### LIST C

<b>BERNSTEIN</b>	America <i>from</i> Amazing Solos for Double Bass (with repeats)	<i>Boosey&amp;Hawkes</i>
<b>CARROLL</b>	Bolero <i>from</i> Pieces for Double Bass	<i>Forsyth</i>
<b>COPLAND</b>	Zion's Walls <i>from</i> Copland for Double Bass	<i>Boosey &amp; Hawkes</i>
<b>ELLIOTT</b>	Odd Man Out	<i>Yorke/Spartan Press</i>
<b>MERLE</b>	Caballero	<i>Carl Fischer</i>
<b>PROUST</b>	Arcades	<i>Combre</i>
<b>RUSSELL</b>	Buffo Set: 1st movt, Allegro ritmico AND 2nd movt, Andante	<i>Recital/Spartan Press</i>

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 15-19. Specimen tests are available (LL189).

# DOUBLE BASS: GRADE SEVEN

## Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

A, B, B flat and A flat major (two octaves)

A, G sharp and B flat minor (two octaves) [harmonic AND melodic]

Scales to be played: (i) in quavers, with separate bows  
(ii) slurred with two crotchet beats to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played: (i) separate bows  
(ii) slurred, 3 notes to a bow

Chromatic scales starting on G sharp, B flat and B (two octaves)

To be played: (i) separate bows  
(ii) slurred, 4 notes to a bow

Dominant 7th arpeggios in the keys of B and D (two octaves resolving on the tonic)

To be played: (i) separate bows  
(ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on F sharp and A (two octaves)

To be played: (i) separate bows  
(ii) slurred, 4 notes to a bow

Minimum tempo for scales: ♩ = 152 Minimum tempo for arpeggios: ♩ = 104

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C

### LIST A

<b>BACH</b>	Gavotte in G minor <i>from</i> Festival Performance Solos	Carl Fischer
<b>DE FESCH</b>	Sonata in G: 3rd movt., Sarabande AND 4th movt., Minuet	IMC
<b>GALLIARD</b>	Sonata in F: 2nd movt., Allegro AND 3rd movt., Andante Teneramente	IMC
<b>MARCELLO</b>	Sonata No. 2 in E minor: 1st movt., Adagio AND 2nd movt., Allegro	IMC
<b>SCARLATTI</b>	Sonata No. 1: 1st movt., Largo AND 2nd movt., Allegretto	G. Schirmer/Music Sales
<b>TELEMANN, arr. Sankey</b>	Sonata in A minor: 1st movt., Largo AND 2nd movt., Allegro	IMC
<b>VIVALDI</b>	Sonata No. 6 in B flat: 3rd movt. AND 4th movt.	IMC1473

### LIST B

<b>HEGNER</b>	Romance (Bass clef version)	Recital Music/Spartan Press
<b>JACOB</b>	A Little Concerto, 2nd movt, Largo	Yorke/Spartan Press
<b>MOZART, arr. Sankey</b>	Finale (Rondo - Tempo di Minuetto) <i>from</i> Bassoon Concerto in B flat K191	IMC
<b>RACHMANINOV</b>	Vocalise <i>from</i> Solos for the Double Bass Player	G. Schirmer/Music Sales
<b>ROSSINI</b>	Une Larme	Recital Music/Spartan Press
<b>SAINT-SAËNS</b>	Mon Coeur S'ouvre a ta Voix	McTier Music MM207
<b>VERDI</b>	Solo from Rigoletto, No. 29 <i>from</i> Double Bass Solo 2	OUP

### LIST C

<b>HAUTA-AHO</b>	Erkon Elegia *	Recital Music/Spartan Press
<b>HEAD</b>	Tango Nuevo	Recital Music/Spartan Press
<b>HESTER</b>	The Bull Steps Out	Yorke/Spartan Press
<b>LEOGRANDE</b>	May I?	Spartan Press
<b>OSBORNE</b>	Space-Mission <i>from</i> Bass in Space	Recital Music/Spartan Press
<b>WALTER</b>	The Elephant's Gavotte	Yorke/Spartan Press
<b>WAUD</b>	Novelette, No. 35 <i>from</i> Yorke Solos for Double Bass Vol. 1	Yorke/Spartan Press
<b>WAUD</b>	Study No. 28 <i>from</i> Thirty Progressive Studies	Recital Music/Spartan Press

## Component 3 - Viva Voce

7 marks

See pages 13-14.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## **Component 5 - Aural Tests**

8 marks

See pages 15-19. Specimen tests are available (LL189).



## LIST C

<b>BRITTEN, arr. Hartley</b>	Variation H from The Young Person's Guide to the Orchestra, Op. 34, No 29 <i>from</i> Double Bass Solo 2	<i>OUP</i>
<b>HAUTA-AHO</b>	Pizzicato Waltz <i>from</i> Pizzicato Pieces Book 1	<i>Recital Music/Spartan Press</i>
<b>JACOB</b>	A Little Concerto: Introduction and Scherzo	<i>Yorke/Spartan Press</i>
<b>JOUBERT</b>	Grand Hotel	<i>Editions Pierre Lafitan</i>
<b>SCREVE</b>	Sweet Bass Ballad	<i>Combre/UMP</i>
<b>STRAVINSKY, arr. Hartley</b>	Vivo (from Pulcinella Suite), No. 46 <i>from</i> Double Bass Solo 2	<i>OUP</i>
<b>VERDI, arr. Hartley</b>	Poco piu mosso (from Otello, Act 4), No. 44 <i>from</i> Double Bass Solo 2	<i>OUP</i>

### **Component 3 - Viva Voce**

7 marks

See pages 13-14.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 15-19. Specimen tests are available (LL189).

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# Viva Voce

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## Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## Requirements:

### **GRADES 1 AND 2**

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

### **GRADE 3**

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

### **GRADE 4**

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

## **GRADE 5**

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## **GRADE 6**

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## **GRADE 7**

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## **GRADE 8**

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

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# Aural Tests

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## Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
9. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## Requirements:

### GRADE 1

#### Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

## GRADE 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).*

## GRADE 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## GRADE 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate) (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature
  - to identify whether the passage is in a major or minor key
  - to describe the overall dynamics
  - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
  - to suggest an appropriate tempo marking
  - to describe changes in tempo
  - to name the key
  - to describe phrasing patterns
  - to describe dynamics
  - to describe articulation
  - to identify modulations
  - to identify ornaments
  - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:  
identify the cadence by its conventional name. (1 mark).  
The test will be repeated, using a different example (1 mark).

## GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).

