

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/MDS*)
- 2 **attrib. Giovannino** Adagio and Aria staccata e allegra: 1st and 2nd movts from Sonata in A minor (*Yorke YE0008/Spartan Press*)
- 3 **Handel** Bourree. No. 8 from *Suzuki Bass School, Vol. 3, Revised Edition (Alfred—Summy-Birchard 0376S/FM Distribution: 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/Spartan Press)*
- 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) } *Time Pieces for Double Bass, Vol. 2, arr. Slatford (ABRSM) ‡*
- 3 **Massenet** Mélodie (Op. 10), arr. Zimmermann } *Festival Performance Solos – String Bass (Carl Fischer BF5/*
- 4 **Trad.** The Jolly Dutchman, arr. Isaac } *MDS: piano accomp. published separately, BF6)*
- 5 **Chester Minkler** A Gaelic Melody. No. 11 from *Suzuki Bass School, Vol. 3, Revised Edition (Alfred—Summy-Birchard 0376S/FM Distribution: piano accomp. published separately, 0377S)*
- 6 **Pascal Proust** Le bon barbu rond (*Combre C06174/UMP*)

LIST C

- 1 **L. Bernstein** Cool (from *West Side Story*). *Amazing Solos for Double Bass, arr. Schofield* *accomp.*
(*Boosey & Hawkes/MDS*)
- 2 **Bottesini** Study No. 18 or No. 32: from *Method for Double Bass, Part 1 (Yorke YE0076/Spartan Press)* *solo*
- 3 **Tyrone Brown** Walking Song (*p. 14 only, observing first 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/FM Distribution: 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/Spartan Press)* *solo or accomp.*

SCALES AND ARPEGGIOS*: from memory, in the keys specified in one of the following groups chosen by the candidate:

GROUP I: D, E♭ majors; D, E♭ minors (one octave)

E major; E minor (two octaves)

GROUP II: A♭, E♭ majors; C♯, E♭ minors (one octave)

E major; E minor (two octaves)

Scales: in the keys of the chosen group above (minors in melodic or harmonic form at candidate's choice):

- (i) separate bows, rhythm as second example in Cello Grade 1
- (ii) slurred, two beats to a bow, as example in Cello Grade 4
- (iii) pizzicato

Chromatic Scales: starting on open strings A and D (one octave) and E (two octaves):

- (i) separate bows, even notes
- (ii) pizzicato

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) ‡ Available December 2009

Double Bass GRADE 5

Arpeggios: the common chords of the keys in the chosen group above for the ranges indicated:

- (i) separate bows, even notes, as example in Cello Grade 1
- (ii) slurred, three notes to a bow, as example in Cello Grade 3
- (iii) pizzicato

Dominant Seventh: in the key of A (starting on E and resolving on the tonic) (one octave):

- (i) separate bows, even notes, as example in Cello Grade 3
- (ii) pizzicato

Diminished Seventh: starting on A (one octave):

- (i) separate bows, even notes, as example in Cello Grade 5
- (ii) pizzicato

SIGHT-READING*: a short piece in simple or compound time in any one of the keys of the scale requirements set up to and including this grade. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 56 and 59