

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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/Spartan Press)
- 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/FM Distribution: 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* (Schirmer GS26269/Music Sales)
- 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/MDS)

LIST B

- 1 **Beethoven** Sonatina. No. 6 from *Solos for the Double Bass Player*, arr. Zimmermann (Schirmer GS33083/Music Sales)
- 2 **Gabriel-Marie** La Cinquantaine. No. 6 from *Suzuki Bass School, Vol. 4* (Alfred—Summy-Birchard 28359/FM Distribution: piano accomp. published separately, 28360) or (separately, arr. Elliott: Bartholomew 001)
- 3 **Kejper** Romance: No. 1 from *Romance and Rondo* (Yorke YE0030/Spartan Press)
- 4 **John Merle** Caballero. *Festival Performance Solos – String Bass* (Carl Fischer BF5/MDS: piano accomp. published separately, BF6)
- 5 **Pascal Proust** Arcades (*Combre C5483/UMP*)
- 6 **John Walton** A Deep Song (Yorke YE0005/Spartan Press)

LIST C

- 1 **L. Bernstein** America (from *West Side Story*) (*observing repeats*). *Amazing Solos for Double Bass*, arr. Schofield (Boosey & Hawkes/MDS) *accomp.*
- 2 **Bottesini** Study No. 40 or No. 50: from *Method for Double Bass, Part 1* (Yorke YE0076/Spartan Press) *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. Stalford (ABRSM) ‡ *accomp.*
- 5 **P. M. Dubois** Le gai cascadeur (*Le Rideau Rouge RR1068/UMP*) *accomp.*
- 6 **Teppo Hauta-aho** A Little Waltz (Pieni Valssi): from *Teppo's Tunes (Recital Music RM068/Spartan Press)* *accomp.*
- 7 **Sturm** Andante and Moderato: Nos 3 and 4 from *110 Studies for String Bass, Op. 20, Vol. 1* (IMC 2079/MDS) *solo*

SCALES AND ARPEGGIOS*: from memory, in the following keys:

F, F#, G majors; F, F#, G minors (two octaves)

Scales: in the above keys (minors in *both* melodic and harmonic forms):

- (i) separate bows, even notes, as example in Violin Grade 6
- (ii) slurred, two beats to a bow, as example in Cello Grade 4
- (iii) pizzicato

Chromatic Scales: starting on F, F# and G (two octaves):

- (i) separate bows, even notes
- (ii) slurred, four notes to a bow
- (iii) pizzicato

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

Double Bass GRADE 6

Arpeggios: the common chords of the above keys for the range indicated:

- (i) separate bows, even notes, as example below
- (ii) slurred, two notes to a bow, as example below:



- (iii) pizzicato

Dominant Sevenths: in the keys of A and B \flat (starting on E and F and resolving on the tonic) (two octaves):

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

Diminished Seventh: starting on E (two octaves):

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

SIGHT-READING*: see p. 7

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