

Double Bass GRADE 7

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** Allegro: 1st movt from Concerto in D (*Yorke YE0011/Spartan Press*)
- 2 **Corelli** Preludio (Largo) and Giga (Allegro): 1st and 4th movts from Sonata in D minor [C minor], trans. Zimmermann (*IMC 1766/MDS*)
- 3 **De Fesch** Sarabande (Largo) and Minuet: 3rd and 4th movts from Sonata in G (*IMC 2489/MDS*)
- 4 **B. Marcello** Largo and Allegro: 3rd and 4th movts from Sonata in G minor, Op. 2 No. 4. *Marcello Six Sonatas* (*Schirmer GS26269/Music Sales*) or (*separately: IMC 1661/MDS*)
- 5 **Mozart** Rondo (Tempo di minuetto): 3rd movt from Bassoon Concerto, K. 191, trans. Sankey (*IMC 2421/MDS*)
- 6 **Vivaldi** Largo and Allegro: 1st and 2nd movts from Sonata No. 2 in F, RV 41. *Vivaldi Complete Sonatas for Violoncello* (*Bärenreiter BA 6995: low Cs and Ds may be adapted*) or (*separately, trans. Zimmermann: IMC 2303/MDS*)

LIST B

- 1 **Ratez** Cantabile: No. 2 from *Six pièces caractéristiques*, Op. 46 (*separately: Billaudot CC95/UMP*) or *Ratez Characteristic Pieces, Book 1* (*Recital Music RM189/Spartan Press*)
- 2 **Rossini** Une larme (*Recital Music RM303/Spartan Press*)
- 3 **Saint-Saëns** Aria 'Mon coeur s'ouvre à ta voix', arr. McTier (*McTier Music MM 207*)
- 4 **Vaughan Williams** Romanza (*observing 8^{vas}*): 2nd movt from Concerto for Bass Tuba (*tuba edition: OUP*)
- 5 **Verdi** Aria (from *Rigoletto*). No. 10 from *Solos for the Double Bass Player*, arr. Zimmermann (*Schirmer GS33083/Music Sales*)
- 6 **J. P. Waud** Novelette. No. 35 from *Yorke Solos for Double Bass, Vol. 1* (*Yorke YE0087/Spartan Press*)

LIST C

- 1 **Bottesini** Study No. 71 or No. 109: from *Method for Double Bass, Part 1* (*Yorke YE0076/Spartan Press*) *solo*
- 2 **Derek Bourgeois** Pomposo or Tempo di valse: No. 2 or No. 4 from *Fantasy Pieces for Double Bass* (*Brass Wind*) *solo*
- 3 **Paul Breuer** Allegro ma non troppo: 1st movt from Sonatine (*Breitkopf & Härtel BG 506*) *accomp.*
- 4 **Teppo Hauta-aho** Erkon Elegia (*Recital Music RM104/Spartan Press*) *solo*
- 5 **Norman Hester** The Bull Steps Out (*Yorke YE0070/Spartan Press*) *accomp.*
- 6 **B. Hummel** Allegro: 1st movt from Sonatina, Op. 69b (*Simrock EE2989/MDS*) *accomp.*
- 7 **Dennis Legrande** May I? (*Spartan Press SP930*) *accomp.*

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

A \flat , A, B \flat majors; G \sharp , A, B \flat 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 G \sharp and A (two octaves):

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

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

- (i) separate bows, even notes, as example in Grade 6
- (ii) slurred, four notes to a bow, as example below:



- (iii) pizzicato

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

Double Bass GRADE 7

Dominant Sevenths: in the keys of B and C (starting on F \sharp and G and resolving on the tonic) (two octaves):

- (i) separate bows, even notes, as example in Cello Grade 3
- (ii) with two quavers slurred and two detached, as example below:



- (iii) pizzicato

Diminished Sevenths: starting on F and F \sharp (two octaves):

- (i) separate bows, even notes, as example in Cello Grade 5
- (ii) with two quavers slurred and two detached, as for dominant sevenths
- (iii) pizzicato

SIGHT-READING*: (bass and tenor clefs) see p. 7

AURAL TESTS FOR THE GRADE*: see pp. 56 and 60