

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

LIST C

- 1 **L. Bernstein** Cool (from *West Side Story*). *Amazing Solos for Double Bass, arr. Schofield* (Boosey & Hawkes) *accomp.*
- 2 **Bottesini** Study No. 18 or No. 32: from *Method for Double Bass, Part 1* (*Yorke YE0076*) *solo*
- 3 **Tyrone Brown** Walking Song (*p. 14 only, observing 1st 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: 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*) *solo or 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>
Scales			
E♭, G♯ majors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
F, B♭, C majors; F, B♭, C minors (minors harmonic or melodic, at candidate's choice)	a 12th	(2 beats to a bow)	at candidate's choice
Arpeggios			
E♭, G♯ majors	1 oct.	separate bows <i>and</i> slurred	even notes
F, B♭, C majors; F, B♭, C minors	a 12th	(3 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of F and A♭	1 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Diminished sevenths			
Starting on E and A	1 oct.	separate bows	even notes
Chromatic scales			
Starting on D and E♭	1 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes

(continued overleaf)

† Starting one octave above bottom G

Double Bass GRADE 5

from 2012

SIGHT-READING*: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of G minor. Highest note E (*e'*): shifts as required to cover this range. Changes between *arco* and *pizzicato*, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71

Aural Tests GRADE 5

- 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 six 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 fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. 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, character; the second will be style and period.
- (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.