Double Bass repertoire list

1 January 2011 – 31 December 2018
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, 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 2018.
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LCM Publications

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).
A complete list of titles may be found on their website – 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 *.
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, 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: \( \text{q} = 60 \)  
Minimum tempo for arpeggios: \( \text{q} = 50 \)

Component 2 - Performance 60 marks

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

LIST A

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

LIST B

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

LIST C

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

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, 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: $\dot{\text{q}} = 80$  Minimum tempo for arpeggios: $\dot{\text{q}} = 66$

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 from Amazing Solos for Double Bass  Boosey & Hawkes
Bach, J. S. Menuet, No. 8 from La Contrebasse Classique Vol. A  Combre/UMP
Carroll Prelude and Gigue from Five Simple Pieces for Double Bass  Stainer & Bell
Eccles, arr. Hartley Minuet in D from Double Bass Solo 1  OUP
Handel, arr. Elliott Gavotte (upper line) from The Essential String Method: Double Bass Book 4  Boosey & Hawkes
Trad., arr. Roe Early One Morning from Bass For Beginners  Recital Music/Spartan Press
Vivaldi Autumn from The Essential String Method, Book 4  Boosey & Hawkes

LIST B

Saint-Saëns, arr. Hartley Tortues from Double Bass Solos 1  OUP
Schubert Two German Dances, No. 1 OR No. 2 from Essential String Method Book 4  Boosey & Hawkes
Schumann The Merry Peasant from Double Bass Solo 1  OUP
Schumann, arr. Heyes The Wild Horseman from Bass for Beginners  Recital Music/Spartan Press
Strauss, arr. Hartley Waltz, No. 3 from Double Bass Solo 1  OUP
Tchaikovsky Old French Song from The Essential String Method, Double Bass Book 4  Boosey & Hawkes
Weber, arr. Nelson/Elliott Ecossaise (upper line) from Technitunes for Double Bass  Boosey & Hawkes

LIST C

Arlen & Harburg, arr. Lillywhite et al We’re off to See the Wizard from Abracadabra Double Bass Book 1  A & C Black
Emery/Slatford Dinosaur Dance from Bass is Best! Yorke Mini-Bass Book 1 *  Yorke/Spartan Press
Minvielle-Sebastia La Ballade de Sabrina OR Le Blues de Johanna from 10 Duos Jazz  Combre
Norton Mean Streets from Microjazz for Double Bass  Boosey & Hawkes
Osborne Procession of Kings from The Double Bass Sings  Piper
Swayne, arr. Slatford Lazybones from Time Pieces for Double Bass, Vol. 1  ABRSM
Walton Prelude from 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 3

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, 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: $\frac{\text{q}}{\text{min}} = 88$  Minimum tempo for arpeggios: $\frac{\text{q}}{\text{min}} = 72$

Component 2 - Performance  
60 marks

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

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

LIST B
- GRIEG Norwegian Dance from Subterranean Solos Bartholomew (BMP006)
- HAYDN Dance for a Party from The Essential String Method: Double Bass Book 4 Boosey & Hawkes
- MOZART M. Duport’s Menuet from The Essential String Method: Double Bass Book 4 Boosey & Hawkes
- RHODA Hebrew Meditation from The ABC’s of Bass Book 2 Fischer
- SCHUBERT, arr. Hartley Entr’acte from Rosamunde from Double Bass Solo 1 OUP
- VERDI, arr. Schofield Grand March from Aida from Amazing Solos for Double Bass Boosey & Hawkes

LIST C
- HAUTA-AHO 3rd movt. from Jazz Sonatine No. 1 from Pizzicato Pieces, Book 1 Recital Music/Spartan Press
- HEAD Basking Shark from A Seaside Suite Recital Music/Spartan Press
- HOAG Second Position Boogie from Rags, Boogies and Blues Presser
- OSBORNE Syncopated Swing from Junior Jazz Book 1 (arco) Recital Music/Spartan Press
- NORTON Snooker Table from Junior Jazz Book 1 (arco) Boosey & Hawkes/MDS
- ROSE Jumbo Rag from Microjazz for Double Bass ABRSM

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 4

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, 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, three 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: \( \text{q} = 96 \)   Minimum tempo for arpeggios: \( \text{q} = 80 \)

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 from Yorke Studies for Double Bass, Vol. 2 Yorke/Spartan Press
HANDEL March from Scipio from Double Bass Solo 1 OUP
MARSAIS Passepied from La Contrebasse Classique Vol. B Combre
MARCELLO First movement from Sonata in G Op. 2, No. 6 IMC
SCHLEMMULLER Minuet in G major from Festival Performance Solos: String Bass Fischer
THOMAS Gavotte from Mignon from Subterranean Solos Bartholomew (BMP006)
WOOD Pavane from Four Dances for Double Bass Edition Peters

LIST B

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

LIST C

BENJAMIN, arr Slatford Jamaican Rumba from Time Pieces for Double Bass, Vol. 2 ABRSM
COPLAND The Little Horses from Copland for Double Bass Boosey & Hawkes
EMERY & BARRATT Ragtime Reggae from Bass is Best! Book 2 Yorke/Spartan Press
NORTON Changes from Microjazz for Double Bass Boosey & Hawkes
OSBORNE Chill-Out from Junior Jazz Book 1 (pizzicato) Recital Music/Spartan Press
OSBORNE Bass-in-Ragtime from Recital Rags Recital Music/Spartan Press
PROKOFIEV, arr. Schofield Troika from Amazing Solos for Double Bass 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).
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, 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, three 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:  \( \frac{\text{q}}{\text{=}} = 104 \)  
Minimum tempo for arpeggios:  \( \frac{\text{q}}{\text{=}} = 90 \)

Component 2 - Performance  60 marks

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

LIST A

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

LIST B

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

LIST C

BERNSTEIN   Cool (from West Side Story) from Amazing Solos Double Bass Boosey & Hawkes
CARROLL   Cuban Rumba from Five National Dances Stainer & Bell
DODGSON   Lighting the Match from Bass in Space Recital Music/Spartan Press
LANCEN   Berceuse for a Baby Hippopotamus Yorke/Spartan Press
OSBORNE   Jazz Waltz from Junior Jazz Book 1 (pizzicato) Recital Music/Spartan Press
OSBORNE   Ragtime Waltz from Recital Rags Recital Music/Spartan Press
WOOD   Teddy Bears from 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).
**DOUBLE BASS: GRADE 6**

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, two notes to a bow

Chromatic scales starting on F, F sharp and G (one octave)
To be played:
- (i) separate bows
- (ii) slurred, four 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, two notes to a bow

Diminished 7th arpeggios starting on E and F sharp (two octaves)
To be played:
- (i) separate bows
- (ii) slurred, two notes to a bow

Minimum tempo for scales: \( \text{\textbullet} = 144 \)  
Minimum tempo for arpeggios: \( \text{\textbullet} = 100 \)

Component 2 - Performance  
60 marks

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

**LIST A**

- **BACH, J. S.**  
  Prelude in C, No. 4 from Four Preludes  
  Recital Music/Spartan Press

- **BOCCHERINI**  
  Menuet from Pieces Classiques Vol. 2B  
  Billaudot

- **DRAGONETTI**  
  third movement, Allegro-Sarabanda from Solo in D minor  
  Doblinger

- **GIOVANNINO**  
  Sonata in F major: 2nd movt., Adagio AND 3rd movt., Aria  
  Yorke/Spartan Press

- **HANDEL, arr. Zimmerman**  
  Largo from Serse from Festival Performance: String Bass Book  
  Carl Fischer

- **MARCELLO**  
  Sonata No. 6 in G: third movement, Grave AND fourth movement, Allegro  
  IMC

- **PERGOLESI, arr. Zimmerman**  
  Siciliana from Tre Gioni  
  Carl Fischer

- **VIVALDI**  
  Sonata No. 1 in B flat: third movement, Largo AND fourth movement, Allegro  
  IMC

**LIST B**

- **BEETHOVEN**  
  Excerpt from Symphony No. 5 in C minor, No. 93  
  from Yorke Studies for Double Bass Vol. 2  
  Yorke/Spartan Press

- **BERLIOZ, arr. Hartley**  
  Lento, ma maestoso (from King Lear) from Double Bass Solo 2  
  OUP

- **CARROLL**  
  Fantasia in E minor from Three Pieces for Double Bass  
  Forsyth

- **DIABELLI**  
  Sonatine from Le Contrebasse Classique Vol. B  
  Combre

- **DRAGONETTI**  
  Three Waltzes (complete)  
  Yorke/Spartan Press

- **MOZART**  
  Excerpt from Overture to the Marriage of Figaro, No. 116  
  from Yorke Studies for Double Bass Vol. 2  
  Yorke/Spartan Press

- **WALTON**  
  A Deep Song  
  Yorke/Spartan Press

**LIST C**

- **BERNSTEIN**  
  America from Amazing Solos for Double Bass (with repeats)  
  Boosey&Hawkes

- **CARROLL**  
  Bolero from Pieces for Double Bass  
  Forsyth

- **COPLAND**  
  Zion’s Walls from Copland for Double Bass  
  Boosey & Hawkes

- **ELLIOTT**  
  Odd Man Out  
  Yorke/Spartan Press

- **MERLE**  
  Caballero  
  Carl Fischer

- **PROUST**  
  Arcades  
  Combre

- **RUSSELL**  
  Buffo Set: 1st movt, Allegro ritmico AND 2nd movt, Andante  
  Recital/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).
**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: \( \frac{\text{♩}}{\text{4}} = 152 \)  
Minimum tempo for arpeggios: \( \frac{\text{♩}}{\text{4}} = 104 \)

**Component 2 - Performance**  
60 marks

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

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

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

**LIST C**
- **HAUTA-AHO**  
  Erkon Elegia *  
  **Recital Music/Spartan Press**
- **HEAD**  
  Tango Nuevo  
  **Recital Music/Spartan Press**
- **HESTER**  
  The Bull Steps Out  
  **Yorke/Spartan Press**
- **LEGRANDE**  
  May I?  
  **Spartan Press**
- **OSBORNE**  
  Space-Mission *from* Bass in Space  
  **Recital Music/Spartan Press**
- **WALTER**  
  The Elephant’s Gavotte  
  **Yorke/Spartan Press**
- **WAUD**  
  Novelette, No. 35 *from* Yorke Solos for Double Bass Vol. 1  
  **Yorke/Spartan Press**
- **WAUD**  
  Study No. 28 *from* 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).
Component 1 - Technical Work (from memory)  

Scales and common chord arpeggios of the following keys:
C, G, E, E flat and D flat major (two octaves)
C, G, E flat and C sharp minor (two octaves) [harmonic AND melodic]

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

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

Chromatic scales starting on D flat and E flat (one octave), C, E and G (two octaves)
To be played:
(i) separate bows
(ii) slurred, 6 notes to a bow

Dominant 7th arpeggios resolving on the tonic in the keys of D flat and E flat (one octave), C, E and G (two octaves)
To be played:
(i) separate bows
(ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on D flat and E flat (one octave), C, E and G (two octaves)
To be played:
(i) separate bows
(ii) slurred, 4 notes to a bow

Broken thirds in C major (one octave, as illustrated below)

Minimum tempo for scales: $\dot{=} 160$  
Minimum tempo for arpeggios: $\dot{=} 108$

Component 2 - Performance  

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

**LIST A**

**CIMADOR**
Concerto in G: 1st movt., Allegro  
Yorke/Spartan Press

**CORELLI**
Sonata in C minor, Op. 5, No. 8: 1st movt, Preludio-Largo AND 2nd movt, Allemanda-Allegro  
IMC1766

**DE FESCH**
Sonata in G: 1st movt., Prelude AND 2nd movt., Allemande  
IMC

**ECCLES**
Sonata in G minor: 2nd movt., Corrente AND 3rd movt., Adagio  
IMC

**PICHL**
Concerto in C: 1st movt., Allegro moderato  
Bartholomew (BMP007)

**TARTINI**
Adagio Cantabile  
St Francis Music Publications/Fuller Music

**VIVALDI**
Sonata No. 6 in B flat, RV 46: 1st movt., Largo AND 2nd movt., Allegro  
IMC1473

**LIST B**

**BENSTEAD**
Lament from Four Episodes  
Yorke/Spartan Press

**BOTTESSINI**
Reverie in D  
McTier Music (MM 203)

**FAURÉ**
Après un Rêve  
IMC

**KELLY**
Caliban and Ariel  
Yorke/Spartan Press

**LABRO**
Concertino in G, Op. 32, No. 2  
Combre/UMP

**MENDELSSOHN**
Song Without Words, Op. 109  
St Francis Music Publications/Elkin International (BM0826)

**WAUD**
Reverie for Double Bass & Piano  
Recital Music/Spartan Press
LIST C

BRITTEN, arr. Hartley  Variation H from The Young Person’s Guide to the Orchestra, Op. 34, No 29 from Double Bass Solo 2  
HAUTA-AHO  Pizzicato Waltz from Pizzicato Pieces Book 1  
JACOB  A Little Concerto: Introduction and Scherzo  
JOUBERT  Grand Hotel  
SCREVE  Sweet Bass Ballad  
STRAVINSKY, arr. Hartley  Vivo (from Pulcinella Suite), No. 46 from Double Bass Solo 2  
VERDI, arr. Hartley  Poco piu mosso (from Otello, Act 4), No. 44 from Double Bass Solo 2  

Component 3 - Viva Voce  
See pages 13–14.

Component 4 - Sight Reading  
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  
See pages 15–19. Specimen tests are available (LL189).
Viva Voce

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.
Aural Tests

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 clapt 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).