

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **attrib. J. S. Bach** Minuet (BWV Anh. II 126).  
P. 9 from
} *The Anna Magdalena Bach Notebook for Double Bass, arr. Elliott (Bartholomew 009: piano accomp. published separately, 009a)*
- 2 **Petzold** Minuet in D (BWV Anh. II 114).  
P. 3 from
} *The Anna Magdalena Bach Notebook for Double Bass, arr. Elliott (Bartholomew 009: piano accomp. published separately, 009a)*
- 3 **Boccherini** Minuetto (from String Quartet, Op. 24 No. 4). *Time Pieces for Double Bass, Vol. 1, arr. Slatford (ABRSM)*
- 4 **Handel** Gavotte, arr. Elliott (*upper line*). P. 10 from
- 5 **Trad. English** Greensleeves, arr. Elliott. P. 26 from
- 6 **Mozart** Passe-pied (*observing repeats*). No. 9 from *La Contrebasse classique, Vol. A, arr. Dehant (Comb're C05440)*

**LIST B**

- 1 **Beethoven** Andante cantabile (from String Quartet, Op. 18 No. 5)
- 2 **Michael Rose** Ballad I
- 3 **Rodgers & Hammerstein** Edelweiss (from *The Sound of Music*). No. 50 from *Abracadabra Double Bass, Book 1, arr. Lillywhite et al. (Black: piano accomp. published separately)*
- 4 **Schubert** Two German Dances, arr. Nelson (*omitting DC*). P. 23 from *The Essential String Method, Double Bass Book 4 (Boosey & Hawkes: piano accomp. published separately)*
- 5 **Schumann** The Merry Peasant (The Happy Farmer). P. 18 (arr. Elliott) from *The Essential String Method, Double Bass Book 4 (Boosey & Hawkes: piano accomp. published separately)* or No. 7 from *Suzuki Bass School, Vol. 2, Revised Edition (Alfred–Summy–Birchard 0371S: piano accomp. published separately, 0374S)*
- 6 **Weber** Ecossaise (*upper line, observing repeats*). P. 7 from *Technitunes for Double Bass, arr. Nelson and Elliott (Boosey & Hawkes: piano accomp. published separately)*

**LIST C**

- 1 **Arlen & Harburg** We're off to see the Wizard (from *The Wizard of Oz*). No. 70 from *Abracadabra Double Bass, Book 1, arr. Lillywhite et al. (Black: piano accomp. published separately)* *accomp.*
- 2 **Christopher Field** Ladye Broomleigh Her Pavane.  
No. 45 from
} *Yorke Studies for Double Bass, Vol. 1 (Yorke YE0022)* *solo*
- 3 **Trad. Scottish** Ye Banks and Braes, arr. Slatford.  
No. 73 from
} *Yorke Studies for Double Bass, Vol. 1 (Yorke YE0022)* *solo*
- 4 **Herz** Galoppe
- 5 **Giles Swayne** Lazybones
- 6 **Regner** Maitanz: No. 2 from *Kontra-Spass (Schott KBB 11)* *accomp.*
- 7 **Trad.** March of the Kings, arr. Elliott. P. 25 from *The Essential String Method, Double Bass Book 4 (Boosey & Hawkes: piano accomp. published separately)* *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>
<b>Scales</b>			
F, G, B $\flat$ , D majors; A, B minors ( <i>minors natural or harmonic, at candidate's choice</i> )	1 oct.	separate bows <i>and</i> slurred (2 quavers to a bow)	even notes <i>or</i> long tonic, at candidate's choice
<b>Arpeggios</b>			
F, G, B $\flat$ majors; A, B minors	1 oct.	separate bows	even notes

**SIGHT-READING\*:** an eight-bar piece, time signatures as Grade 1, in C, G, D majors or A natural minor, in 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 68 and 69

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

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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 (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).