

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **Cimador** Allegro: 1st movt from Concerto in G (*Yorke YE0003*)
- 2 **H. Eccles** Adagio and Corrente (Allegro con spirito): 3rd and 2nd movts from Sonata in G minor, trans. Zimmermann (*IMC 1712*)
- 3 **Pergolesi** Comodo and Presto: 1st and 4th movts from Sinfonia in F (*separately, trans. Elliott: Bartholomew 010*) or *Three Sonatas for Double Bass and Piano (trans. Drew: University of Miami)*
- 4 **Pichl** Allegro moderato: 1st movt from Concerto in C (*Bartholomew 007*)
- 5 **Tartini** Adagio cantabile, trans. Drew (*St Francis Music Publications*)
- 6 **Telemann** Lento and Allegro, or Lento and Allegro: 1st and 2nd, or 3rd and 4th movts from Sonata in D, TWV 41:D6, trans. Sankey (*IMC 2304*)
- 7 **Vivaldi** Largo and Allegro, or Largo and Allegro: 1st and 2nd, or 3rd and 4th movts from Sonata No. 6 in B \flat , RV 46. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)* or (*separately, trans. Zimmermann: IMC 1473*)

LIST B

- 1 **Bellini, arr. Bottesini** Final de *La sonnambule*. No. 3 from *Bottesini Arias for Double Bass and Piano (Yorke YE0023)*
- 2 **Bottesini** Réverie in D (*McTier Music MM 203*)
- 3 **Dittersdorf** Adagio: 2nd movt from Concerto No. 2. *Dittersdorf Concertos for Double Bass (Yorke YE0059)*
- 4 **Fauré** Après un rêve, trans. Zimmermann (*IMC 1740*)
- 5 **Gouffé** Concertino, Op. 10 (*Billaudot RI9143*)
- 6 **Nielsen** Romanze: No. 1 from *Fantasy Pieces*, Op. 2, trans. Drew (*St Francis Music Publications*)
- 7 **Tuláček** Valse miniature. No. 2 from *Tuláček Three Pieces for Double Bass and Piano (Recital Music RM021)*

LIST C

- 1 **Christopher Benstead** Finale (Presto): No. 4 from *Four Episodes (Yorke YE0085)* *accomp.*
- 2 **Bottesini** Study No. 110 or No. 114: from *Method for Double Bass, Part 1 (Yorke YE0076)* *solo*
- 3 **Derek Bourgeois** Allegro pesante or Allegro commodo: No. 5 or No. 8 from *Fantasy Pieces for Double Bass (Brass Wind)* *solo*
- 4 **Dragonetti** No. 7 or No. 8: from *12 Waltzes (Henle HN 847)* *solo*
- 5 **Piazzolla** Kicho (*starting at Allegro*) (*Tonos*) *accomp.*
- 6 **A. Reynolds** Hornpipe (*Bartholomew 004*) *accomp.*
- 7 **A. Ridout** Grave: 1st movt from Concerto for Double Bass (*Yorke YE0044*) *accomp.*
- 8 **Eric Scrève** Sweet Bass Ballad (*Combre C06547*) *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			
B, D \flat (C \sharp), D, E \flat majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
E, G majors & minors (<i>minors harmonic or melodic, as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
B, D majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes
E, G majors & minors	3 oct.	(3 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of A, C, E and G	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on E, G, B and D	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on E, G, B and D	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In thirds, in D major	1 oct.	see p. 12	see p. 12
Scale in running thirds			
G major (<i>as example on p. 13</i>)	1 oct.	slurred (3 notes to a bow)	even notes

SIGHT-READING*: a piece of around sixteen to twenty-four bars in length, time and key signatures as Grade 7, with the addition of $\frac{12}{8}$, A \flat major and F minor. Highest note C (*c''*): shifts as required to cover this range. Passages in tenor clef or treble clef may be included. Acceleration of tempo and simple ornaments may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 73

- A (i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part 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 phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.