

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 **Capuzzi** Allegro: 1st movt from Concerto in D (*Yorke YE0011*)
- 2 **Corelli** Preludio (Largo) and Giga (Allegro): 1st and 4th movts from Sonata in D minor [C minor], trans. Zimmermann (*IMC 1766*)
- 3 **De Fesch** Sarabande (Largo) and Minuet: 3rd and 4th movts from Sonata in G (*IMC 2489*)
- 4 **B. Marcello** Largo and Allegro: 3rd and 4th movts from Sonata in G minor, Op. 2 No. 4. *Marcello Six Sonatas* (G. Schirmer GS26269) or (*separately: IMC 1661*)
- 5 **Mozart** Rondo (Tempo di minuetto): 3rd movt from Bassoon Concerto, K. 191, trans. Sankey (*IMC 2421*)
- 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*)

LIST B

- 1 **Ratez** Cantabile: No. 2 from *Six pièces caractéristiques*, Op. 46 (*separately: Billaudot CC95*) or *Ratez Characteristic Pieces, Book 1* (*Recital Music RM189*)
- 2 **Rossini** Une larme (*Recital Music RM303*)
- 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 (G. Schirmer GS33083)
- 6 **J. P. Waud** Novelette. No. 35 from *Yorke Solos for Double Bass, Vol. 1* (*Yorke YE0087*)

LIST C


- 1 **Bottesini** Study No. 71 or No. 109: from *Method for Double Bass, Part 1* (*Yorke YE0076*) *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*) *solo*
- 5 **Norman Hester** The Bull Steps Out (*Yorke YE0070*) *accomp.*
- 6 **B. Hummel** Allegro: 1st movt from Sonatina, Op. 69b (*Simrock EE 2989*) *accomp.*
- 7 **Dennis Legrande** May I? (*Spartan Press SP930*) *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 | | | |
| F \sharp , A \flat (G \sharp), B \flat , C majors & minors (minors harmonic or melodic, as directed by the examiner) | 2 oct. | separate bows <i>and</i> slurred (2 beats to a bow) | even notes <i>or</i> long tonic, at candidate's choice |
| Scales in thumb position | | | |
| D major & minor [†] (<i>harmonic or melodic, as directed by the examiner</i>) | 1 oct. | separate bows <i>and</i> slurred (2 beats to a bow) | even notes <i>or</i> long tonic, at candidate's choice |
| Arpeggios | | | |
| F \sharp , A \flat (G \sharp), B \flat , C majors & minors | 2 oct. | separate bows <i>and</i> slurred (3 notes to a bow) | even notes |
| Dominant sevenths (<i>resolving on tonic</i>) | | | |
| In the keys of B, D \flat and E \flat | 2 oct. | separate bows <i>and</i> slurred (2 notes to a bow) | even notes |
| Diminished sevenths | | | |
| Starting on F \sharp , A \flat and B \flat | 2 oct. | separate bows <i>and</i> slurred (2 notes to a bow) | even notes |
| Chromatic scales | | | |
| Starting on F \sharp , A \flat and B \flat | 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 B \flat major | 1 oct. | see p. 12 | see p. 12 |

SIGHT-READING*: a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of $\frac{7}{8}$ and $\frac{7}{4}$, E major and F \sharp minor. Highest note A (*a'*): shifts as required to cover this range. Further use of chords. Some passages in tenor clef may be included. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 72

† Starting with thumb on D string: 

- A To sing or play from memory the lower part of a two-part phrase played twice by the examiner.** The lower 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).
- B To sing the upper part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper 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 (i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** 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 in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (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, four time or 6/8 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, four time or 6/8 time.