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

LIST A
1  attrib. J. S. Bach  Musette (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
3  Boccherini  Minuett (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 The Essential String Method, Double Bass Book 4 (Boosey
   & Hawkes: piano accomp. published separately)
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 (Combre C05440)

LIST B
1  Beethoven  Andante cantabile (from String Quartet, Op. 18 No. 5).
   Time Pieces for Double Bass, Vol. 1,
2  Michael Rose  Ballad I
   arr. Slatford (ABRSM)
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 Technitunies 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)
2  Christopher Field  Ladye Broomleigh Her Pavane.
   No. 45 from Yorke Studies for Double Bass,
   Vol. 1 (Yorke YE0022)
3  Trad. Scottish  Ye Banks and Braes, arr. Slatford.
   No. 73 from
4  Herz  Galoppe
   Time Pieces for Double Bass, Vol. 1, arr. Slatford (ABRSM)
5  Giles Swayne  Lazybones
   Yorke Studies for Double Bass, Vol. 1 (Yorke YE0022)
6  Regner  Maitanz: No. 2 from Kontra Spass (Schott KBB 11)
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)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

<table>
<thead>
<tr>
<th>Scales</th>
<th>range</th>
<th>bowing requirements</th>
<th>rhythm pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>F, G, Bb, D majors; A, B minors (minors natural or harmonic, at candidate’s choice)</td>
<td>1 oct.</td>
<td>separate bows and slurred (2 quavers to a bow)</td>
<td>even notes or long tonic, at candidate’s choice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>range</th>
<th>bowing requirements</th>
<th>rhythm pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>F, G, Bb majors; A, B minors</td>
<td>1 oct.</td>
<td>separate bows</td>
<td>even notes</td>
</tr>
</tbody>
</table>

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)
Aural Tests GRADE 1

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–mediant. 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 where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. 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 state whether the change was near the beginning or near the end. 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: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

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).