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

**LIST A**
3. **L. Couperin** Menuet de Poitou (omitting DC) \{ Time Pieces for Double Bass, Vol. 1, arr. Statford (ABRSM) \}
4. **Lully** Air and Chaconne (from *Le bourgeois gentilhomme*) (ABRSM)
5. **Gerhard Deutschmann** Menuett and Trio. No. 9 from *Yorke Solos for Double Bass*, Vol. 1 (Yorke YE0087)
6. **Mozart** Allegro (K. 3). No. 2 from *Subterranean Solos*, arr. Hartley (Bartholomew 006: piano accomp. published separately, 006a)

**LIST B**
1. **Grieg** Norwegian Dance (Op. 35). No. 5 from *Subterranean Solos*, arr. Hartley (Bartholomew 006: piano accomp. published separately, 006a)
3. **Sheila Joynes** The Old Sea Dog. No. 52 from *Bass is Best! Yorke Mini-Bass Book 2*, arr. Emery and Barratt (Yorke YE0098)
6. **Verdi** Grand March (from *Aida*). Amazing Solos for Double Bass, arr. Schofield (Boosey & Hawkes)

**LIST C**
1. **Aprile** Solfeggio No. 3 (*upper part*) (ornaments optional). Time Pieces for Double Bass, Vol. 1, arr. Statford (ABRSM) († with the published piano (not double bass) accomp.)
2. **Frederick Boaden** Prelude: 1st movt from *Petite Suite* (Yorke YEC47358)
3. **Teppo Hauta-aho** Scott: 3rd movt from *Jazz Sonatine* [No. 1]. No. 1 from Hauta-aho *Pizzicato Pieces*, Book 1 (Recital Music RM097)
5. **Tony Osborne** Bassa Nova (*pizz or arco or combination*): No. 3 from *Junior Jazz Book 1* (Recital Music RM037)
6. **Michael Rose** Jumbo Rag: from *A Sketchbook for Double Bass* (ABRSM)
7. **David Tutt** Spanish Dance. No. 8 from *Bass is Best! Yorke Mini-Bass Book 2*, arr. Emery and Barratt (Yorke YE0098)

**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>E, A, C, D majors; E, G, D minors</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>
<tr>
<td>(minors harmonic or melodic, at candidate’s choice)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Arpeggios</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E, A, C, D majors; E, G, D minors</td>
<td>1 oct.</td>
<td>separate bows and slurred (2 notes to a bow)</td>
<td>even notes</td>
</tr>
<tr>
<td><strong>Chromatic scale</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on A</td>
<td>1 oct.</td>
<td>separate bows</td>
<td>even notes</td>
</tr>
</tbody>
</table>

**SIGHT-READING**: an eight-bar piece, time and key signatures as Grade 2, with the addition of F, B flat major and B minor, in half or 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 9.

**AURAL TESTS FOR THE GRADE**: see pp. 68 and 70

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Aural Tests GRADE 3

A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four 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, three time or four 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 or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note 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 up to four bars long, in a major or minor 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), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

A To sing or play from memory a melody played twice by the examiner. The melody 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 melody again and allow a second attempt (although this will affect the assessment).

B To sing five notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

C (i) 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, articulation, tempo, tonality; the second will be character.

(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 or four 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 or four time. The candidate is not required to state the time signature.