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

**LIST A**
1. Corelli Sarabanda (Largo): 3rd movt from Sonata in D minor [C minor], trans. Zimmermann (*IMC 1766*)
2. attrib. Giovannino Adagio and Aria staccata e allegra: 1st and 2nd movts from Sonata in A minor (*Yorke YE0008*)
5. Rameau Dance. *No. 68 from Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt* (*Yorke YE0098*)

**LIST B**
5. Pascal Proust Le bon barbu rond (*Combre C06174*)

**LIST C**
1. L. Bernstein Cool (from *West Side Story*). *Amazing Solos for Double Bass, arr. Schofield* *Boosey & Hawkes*
2. Bottesini Study No. 18 or No. 32: from *Method for Double Bass, Part 1* (*Yorke YE0076*) *solo*
3. Tyrone Brown Walking Song (*p. 14 only, observing 1st repeat): from *Compositions for Bass* (*Mel Bay*) *solo*
4. I. Carroll Polish Mazurka or Cuban Rumba: from *Five National Dances* (*Stainer & Bell H290*) *accomp.*
7. L. Shitte Étude. *No. 63 from Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt* *solo or accomp.* (*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>Eb, G♯ majors</td>
<td>1 oct.</td>
<td>separate bows and slurred (2 beats to a bow)</td>
<td>even notes or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td>F, B♭, C majors; F, B♭, C minors (minors harmonic or melodic, at candidate’s choice)</td>
<td>a 12th</td>
<td>separate bows and slurred (3 notes to a bow)</td>
<td>even notes</td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
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<td>a 12th</td>
<td>separate bows and slurred (2 notes to a bow)</td>
<td>even notes</td>
</tr>
</tbody>
</table>

**Dominant sevenths** (resolving on tonic)

| In the keys of F and A♭ | 1 oct. | separate bows and slurred (2 notes to a bow) | even notes |

**Diminished sevenths**

| Starting on E and A | 1 oct. | separate bows | even notes |

**Chromatic scales**

| Starting on D and E♭ | 1 oct. | separate bows and slurred (3 notes to a bow) | even notes |

(continued overleaf)

† Starting one octave above bottom G
SIGHT-READING*: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of G minor. Highest note E (e'): shifts as required to cover this range. Changes between arco and pizzicato, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71

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DOUBLE BASS GRADE 6

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 Rondo (Allegro): 3rd movt from Concerto in D (Yorke YE0011)
5. S. Paxton The Bush aboon Traquair (A Scots Air) and Vivace: 2nd and 3rd movts from Sonata in D, Op. 3 No. 2, trans. Elliott (Bartholomew 005)
6. Vivaldi Allegro: 4th movt from Sonata No. 1 in Bb, RV 47. Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995) or (separately, trans. Zimmermann: IMC 2302)

LIST B
3. Keyper Romance: No. 1 from Romance and Rondo (Yorke YE0030)
5. Pascal Proust Arcades (Combre C05483)
6. John Walton A Deep Song (Yorke YE0005)

LIST C
1. L. Bernstein America (from West Side Story) (observing repeats). Amazing Solos for Double Bass, arr. Schofield (Boosey & Hawkes)
2. Bottesini Study No. 40 or No. 50: from Method for Double Bass, Part 1 (Yorke YE0076)
3. Derek Bourgeois Allegro commodo: No. 3 from Fantasy Pieces for Double Bass (Brass Wind)
5. P. M. Dubois Le gai cascadeur (Le Rideau Rouge RR1068)
6. Teppo Hauta-aho A Little Waltz (Pieni Valsi): from Teppo’s Tunes (Recital Music RM068)

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

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Aural Tests GRADE 5

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 six 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 fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. 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, character; the second will be style and period.

(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.

Aural Tests GRADE 6

A  To sing or play from memory the upper part of a two-part phrase played twice by the examiner. The upper 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 a melody from score, with an accompaniment played by the examiner. The candidate may choose to sing from treble or bass clef. 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 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 the cadence at the end of a phrase as perfect or imperfect. 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.

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 features the questions will be about. The first will be: texture or structure; the second will be one of the following: 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 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.