

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

LIST A

- 1 **Azaïs** Menuet. No. 22 from *La Contrebasse classique, Vol. A, arr. Dehant (Combre C05440)*
- 2 **attrib. J. S. Bach** First Minuet in D minor (BWV Anh. II 121) (*observing 1st repeat*). P. 9 from *The Anna Magdalena Bach Notebook for Double Bass, arr. Elliott (Bartholomew 009: piano accomp. published separately, 009a)*
- 3 **L. Couperin** Menuet de Poitou (*omitting DC*) } *Time Pieces for Double Bass, Vol. 1,*
- 4 **Lully** Air and Chaconne (from *Le bourgeois gentilhomme*) } *arr. Slatford (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)*
- 2 **Gurlitt** Voyage de nuit. No. 20 from *La Contrebasse classique, Vol. A, arr. Dehant (Combre C05440)*
- 3 **Sheila Joynes** The Old Sea Dog. No. 52 from *Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt (Yorke YE0098)*
- 4 **John Merle** Mummers (Danse grotesque). *Festival Performance Solos – String Bass (Carl Fischer BF5: piano accomp. published separately, BF6)*
- 5 **Schumann** Melody (from Op. 68). *Time Pieces for Double Bass, Vol. 1, arr. Slatford (ABRSM)*
- 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. Slatford (ABRSM)* († *with the published piano (not double bass) accomp.*) *solo or accomp.†*
- 2 **Frederick Boaden** Prelude: 1st movt from *Petite Suite (Yorke YEC47358)* *accomp.*
- 3 **Teppo Hauta-aho** Scott: 3rd movt from *Jazz Sonatine [No. 1]. No. 1 from Hauta-aho Pizzicato Pieces, Book 1 (Recital Music RM097)* *solo*
- 4 **Mozart, trans. Hindemith** O Iso ed Osiro. *Hindemith Stücke für Kontrabass solo (Schott ED 8378)* *solo*
- 5 **Tony Osborne** Bassa Nova (*pizz or arco or combination*): No. 3 from *Junior Jazz Book 1 (Recital Music RM037)* *accomp.*
- 6 **Michael Rose** Jumbo Rag: from *A Sketchbook for Double Bass (ABRSM)* *accomp.*
- 7 **David Tutt** Spanish Dance. No. 8 from *Bass is Best! Yorke Mini-Bass Book 2, arr. Emery and Barratt (Yorke YE0098)* *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			
E, A, C, D majors; E, G, D minors (<i>minors harmonic or melodic, at candidate's choice</i>)	1 oct.	separate bows <i>and</i> slurred (2 quavers to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
E, A, C, D majors; E, G, D minors	1 oct.	separate bows <i>and</i> slurred (2 notes to a bow)	even notes
Chromatic scale			
Starting on A	1 oct.	separate bows	even notes

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of F, B majors 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

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).