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### THE SECOND CENTURY

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The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, The Royal Conservatory of Music has achieved this dream. The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers drawn from diverse geographic locations. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory of Music in the development of creativity, discipline, and goal setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfilment and to engage in creative activity has never been more necessary.

Dr. Peter C. Simon
President
Preface

The 2004 edition of the Double Bass Syllabus represents the work of dedicated teachers, performers, and examiners whose assistance is here gratefully acknowledged. This Syllabus replaces all previous double bass syllabi, and forms the official requirements of The Royal Conservatory of Music for the double bass examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for double bass consists of twelve levels: an introductory level, ten graded levels (Grades 1 through 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma. Each level represents a stepping stone established as a logical assessment point for a developing musician.

Five levels of theory examinations described in the Theory Syllabus, 2002 edition are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Theory examinations begin at the Grade 5 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals. Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this Syllabus.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
273 Bloor Street West
Toronto, Ontario
Canada M5S 1W2

RCM Examinations at www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

✔ fees and dates for practical and theory examinations
✔ examination centres
✔ secondary school credit for music examinations
✔ RCM publications
✔ the members of the RCM Examinations College of Examiners, with biographies and photographs
✔ the Music Matters newsletter for teachers

A number of services are also available on-line, allowing candidates to:

✔ complete and submit Examination Application Forms
✔ verify the receipt of examination applications
✔ verify the time, date, and location of examinations
✔ look up current examination session results
✔ review scans of examiner’s comments for current examinations

In addition, teachers can monitor key information about their students, including:

✔ daily updates on students’ examination registrations
✔ exact dates and times of students’ examinations
✔ convenient one-page summaries of students’ results
✔ scanned copies of students’ practical examination marking forms
✔ unofficial transcripts of students’ complete examination history
Section 1 – General Information

APPLICATION FORMS

Examination Application Forms are available on the RCM Examinations website at www.rcmexaminations.org, and at music retailers across Canada.

- A new examination application form is issued for each academic year. Please use an application dated for the current academic year (September 1 to August 31).
- Complete a separate application for each practical and theory examination.
- Each examination application must be accompanied by the correct examination fee. Examination fees are listed on the application form. Payment is accepted by cheque, money order, MasterCard, or VISA.
- There are provisions for candidates with special needs. For details, please contact RCM Examinations. Inquiries must be received before the deadline date for applications.
- Candidates wishing to include a substitute selection on their examinations should complete an Examination Substitute Piece Request Form and submit it before the application deadline date. (For more information about substitute pieces, see “Repertoire Substitutions” on pp. 13–14.)

Please note that an application may not be withdrawn after it has been received by RCM Examinations.

APPLICATION PROCEDURE AND DEADLINE DATES

- Application deadline dates are printed on the examination application form and are also available at www.rcmexaminations.org. Deadline dates generally fall in early November for the winter session, in early March for the spring session, and in early June for the summer session.
- Application forms may be completed and submitted on the RCM Examinations website at www.rcmexaminations.org. Payment for on-line applications must be made by VISA or MasterCard.
- Application forms may also be submitted by fax. Payment for faxed applications must be made by credit card. Current RCM Examinations fax numbers are printed on the examination application form.
- Mailed applications postmarked after the deadline date will not be accepted.
- Please apply early to ensure a smooth registration. RCM Examinations cannot be responsible for delays in mail delivery. Incomplete or incorrect applications will be delayed and subject to a processing fee.

Please address written inquiries and application forms to:

RCM Examinations
273 Bloor Street West
Toronto, Ontario
Canada M5S 1W2

EXAMINATION SCHEDULES

Examinations are typically held according to the following approximate schedule:

**Practical Examinations**
- Winter: two weeks mid-January
- Spring: first three weeks of June
- Summer: two weeks mid-August

**Theory Examinations**
- Winter: the second Friday and following Saturday in December
- Spring: the second Friday and following Saturday in May
- Summer: a Friday and following Saturday in mid-August
EXAMINATION SCHEDULES continued

Examination Timetables
Individual examination schedules are available on the RCM Examinations website at www.rcmexaminations.org. Approximately three weeks prior to the examination date, all applicants will receive, by mail, an examination receipt and a timetable confirming the date, time, and location of their examinations.

- Check the information on your examination timetable and inform RCM Examinations immediately of errors in name or address.

EXAMINATION CENTRES

RCM Examinations establishes and maintains local examination centres across Canada and the United States. The location of these centres depends both on demand and on the availability of appropriate facilities. There is a list of examination centres on the application form and at www.rcmexaminations.org.

A senior-level examiner will be assigned for Grade 10 and ARCT examinations. If there are insufficient senior candidates in a particular centre to warrant sending a senior-level examiner, senior candidates who have applied to be examined at that centre will be notified. Such candidates may choose to take their examination at the nearest centre where a senior-level examiner is available.

FEE EXTENSIONS AND REFUNDS

Once received by RCM Examinations, an application may not be withdrawn. No fee extensions (i.e., credit notes) or refunds are granted for candidates who fail to appear for their examinations. Fee extensions will not be granted if RCM Examinations is unable to accommodate a special request. There are no academic penalties for missed examinations.

Fee extensions or refunds will not be granted except under two specific conditions as described below. In either case, candidates must apply in writing for fee extensions or refunds within two weeks following the examination date and submit the appropriate supporting documentation.

- Candidates who are unable to take an examination for medical reasons must submit their examination timetable and a physician’s certificate.
- Candidates who are unable to take an examination because of a direct conflict with a school examination must submit their examination timetable and a letter from a school official on official letterhead.

Candidates who are unable to take an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either a fee extension for the full amount of the examination fee or a refund of 50 percent of their examination fee.

Fee Extensions
Fee extensions for the full amount of the examination fee are valid for one year from the date of the missed examination. Candidates must use their fee extension within this period. To redeem a fee extension, candidates may apply on-line at www.rcmexaminations.org to have the credit automatically applied to a new application. Alternatively, candidates may submit the credit note (along with any increase in the examination fee) with an application on paper. Please note that fee extensions are not transferable.

Fee Refunds
Candidates who know at the time that they apply for a fee extension that they will not be able to make use of the credit within the one-year period may instead apply for a refund of 50 percent of the examination fee. Please note that fee refunds must be requested within two weeks following the date of the missed examination.
EXAMINATION RESULTS

Individual examination results are available on the RCM Examinations website at www.rcmexaminations.org. Please note that results will not be given by telephone.

- Practical examination candidates may review a scan of the original report of the examiner on-line in the “Examination Results” section of the RCM Examinations website. (Please see p. 15 for details on the grading of double bass examinations.)
- Teachers may review scans of the examiner’s reports for all their students on-line in the “Teacher Services” section of the RCM Examinations website.
- Duplicate marks and transcripts are available upon written request and payment of the requisite fee.

THE EXAMINER’S EVALUATION

The examiner’s written evaluation of a practical examination is intended to explain, in general terms, how the final grade was calculated and to assist the candidate in subsequent music studies.

- Examination marks reflect the examiner’s evaluation of the candidate’s performance during the examination.
- Examination marks do not reflect previously demonstrated abilities and skills, nor do they reflect the examiner’s estimation of the candidate’s potential for future development.
- Results of one examination do not in any way prejudice the candidate’s results in subsequent examinations.
- Appeals on practical examinations will not be considered.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES

In order to receive a certificate or diploma for a practical examination for Grades 5 to ARCT, candidates must also complete specific RCM Examinations theory examinations.

- Theory co-requisites must be completed before or within five years after the respective session of the practical examination. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination.
- For Grade 10 and ARCT, the five-year time limit for completion of theory co-requisites is computed from the date of the original practical examination, not from the date of any subsequent supplemental examinations.
- Candidates must complete their ARCT prerequisites before applying for an ARCT practical examination. Candidates may not complete their ARCT prerequisites in the same session in which they take their ARCT practical examination. (Please note that teachers may review the examination histories of candidates who have taken an examination in the current academic year on-line in the “Teacher Services” section of www.rcmexaminations.org. This service allows teachers to confirm the completion of prerequisites and co-requisites.)
- There are no prerequisite or co-requisite theory examinations for candidates applying for practical examinations in the Introductory Grade and Grades 1 to 4.
- There are no prerequisite theory examinations for candidates applying for practical examinations in Grades 5 to 10.
- For more information regarding RCM Examinations theory examinations please refer to “Theory Examinations” on pp. 63–64 of this Syllabus and the current RCM Theory Syllabus.
Candidates applying for Performer’s or Teacher’s ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent on each theory examination.

**Teacher’s ARCT Examinations**
Candidates applying for the Teacher’s ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher’s ARCT Diploma will be awarded only to candidates 18 years of age or older.

The ARCT Teacher’s examination consists of three parts:
- **Part 1:** Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading
- **Part 2:** *Viva Voce* examination
- **Part 3:** Written examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher’s ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

**Second ARCT Diplomas**
The Teacher’s and Performer’s ARCT examinations may not be attempted at the same session.
- Candidates who have passed the Teacher’s ARCT examination may obtain a Performer’s diploma by taking the entire Performer’s ARCT examination.
- Candidates for the Teacher’s ARCT who have passed the Performer’s examination will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher’s ARCT practical examination. The remaining sections of the Teacher’s ARCT practical examination (i.e., the Technical Requirements, Ear Tests, and Sight Reading sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the Performer’s ARCT practical examination.
CREDITS FOR MUSICIANSHIP

Examinations in Musicianship have been developed to test a student’s ability in sight singing and recognition of scales, chords, and intervals. (For more information on these examinations, please see p. 65 and the current Theory Syllabus.) Candidates may choose to substitute their Musicianship examination mark for the Ear Test section of the Grades 8, 9, and 10 and Teacher’s ARCT practical examinations. The marks will be assigned on a pro rata basis.

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Practical Grade</th>
<th>Minimum Mark</th>
</tr>
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<tbody>
<tr>
<td>Junior</td>
<td>Grade 8</td>
<td>60</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Grade 9</td>
<td>60</td>
</tr>
<tr>
<td>Senior</td>
<td>Grade 10 and</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Teacher's ARCT</td>
<td></td>
</tr>
</tbody>
</table>

CERTIFICATES AND DIPLOMAS

Certificates are awarded to successful candidates in the spring and the fall.

- Candidates must have passed the relevant Musicianship examination at least one examination session before the graded practical examination.
- Candidates who wish to be exempted from the Ear Test section of their practical examination must submit both a request in writing and a photocopy of their Musicianship examination results to RCM Examinations. Such requests must be included with the examination application.

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<tr>
<th>Practical Certificates and Diplomas</th>
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<td>Grade 2 Double Bass</td>
<td>Grade 2 Double Bass</td>
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<tr>
<td>Grade 3 Double Bass</td>
<td>Grade 3 Double Bass</td>
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<tr>
<td>Grade 4 Double Bass</td>
<td>Grade 4 Double Bass</td>
</tr>
<tr>
<td>Grade 5 Double Bass</td>
<td>Grade 5 Double Bass, Preliminary Rudiments</td>
</tr>
<tr>
<td>Grade 6 Double Bass</td>
<td>Grade 6 Double Bass, Grade 1 Rudiments</td>
</tr>
<tr>
<td>Grade 7 Double Bass</td>
<td>Grade 7 Double Bass, Grade 2 Rudiments</td>
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<tr>
<td>Grade 8 Double Bass</td>
<td>Grade 8 Double Bass, Grade 2 Rudiments</td>
</tr>
<tr>
<td>Grade 9 Double Bass</td>
<td>Grade 9 Double Bass, Grade 2 Rudiments, Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
</tr>
<tr>
<td>Grade 10 Double Bass</td>
<td>Grade 10 Double Bass, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History</td>
</tr>
<tr>
<td>Performer’s ARCT</td>
<td>Performer’s ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano</td>
</tr>
<tr>
<td>Teacher’s ARCT</td>
<td>Teacher’s ARCT (Parts 1, 2, and 3), Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano</td>
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<table>
<thead>
<tr>
<th>Theory Certificates</th>
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<tbody>
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<td>Preliminary Theory</td>
<td>Preliminary Rudiments</td>
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<tr>
<td>Grade 1 Theory</td>
<td>Grade 1 Rudiments</td>
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<td>Grade 2 Theory</td>
<td>Grade 2 Rudiments</td>
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<tr>
<td>Grade 3 Theory</td>
<td>Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
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<td>Grade 4 Theory</td>
<td>Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint</td>
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<td>Grade 5 Theory</td>
<td>Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis</td>
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In many school systems, examinations from RCM Examinations are accepted as credits toward secondary school graduation diplomas. A province-by-province list of secondary school accreditation for music examinations can be found on the RCM Examinations website at www.rcmexaminations.org. Candidates are also advised to consult their school principal or guidance counsellor about the eligibility of examinations from RCM Examinations for secondary school credit and university entrance.

**REGISTERED EDUCATION SAVINGS PLAN (RESP) ELIGIBILITY**

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grades 9, 10, and ARCT levels. Please consult your RESP provider for detailed information.

**GOLD AND SILVER MEDALS**

RCM Examinations awards Gold Medals and Silver Medals for every discipline except theory. Medals are awarded on the basis of examination results. No application is required.

**Gold Medals**

Gold Medals are awarded for each academic year (i.e., September 1 to August 31) to both the Teacher’s ARCT and the Performer’s ARCT candidates who obtain the highest marks in each of the following disciplines: piano, organ, accordion, strings, guitar, harp, brass, woodwinds, percussion, voice, and speech arts and drama.

**Eligibility for Gold Medals**

Performer’s ARCT
- Candidates must obtain a minimum of 85 percent in the practical examination and a minimum of 70 percent in each of the co-requisite theory examinations.

Teacher’s ARCT
- Candidates must obtain a minimum of 85 percent in the practical examination (Parts 1 and 2 combined), a minimum of 70 percent in the written examination (Part 3), and a minimum of 70 percent in each of the co-requisite theory examinations.

- Candidates taking the complete practical examination in one session (Parts 1 and 2 combined) and candidates taking the practical examination in two sessions (Parts 1 and 2 separately) are both eligible for the Gold Medal.

- Candidates with a Performer’s ARCT who complete the requirements for the Teacher’s ARCT in a single session are eligible for the Gold Medal.

**Silver Medals**

Silver Medals are awarded for each academic year (i.e., September 1 to August 31) in each province or designated region to the candidates in Grades 1 to 10 who have obtained the highest marks in each grade and discipline.

- To qualify for these awards, candidates must have obtained at least 80 percent in the practical examination and have completed the co-requisite theory examinations for their respective grades.
EXAMINATION REPERTOIRE

The Double Bass Syllabus lists the repertoire for double bass examinations. Information given for each item includes:

✔ the composer
✔ the larger work of which the selection is a part (where applicable)
✔ the title of the selection
✔ an anthology or collection in which the selection can be found (where applicable)
✔ performance directions (where applicable, indicating which section or movement of a work is to be prepared)
✔ the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 17 for a list of publishers with their abbreviations.

Da capo Signs and Repeats
- When performing repertoire at an examination, candidates should observe da capo signs.
- Repeat signs should ordinarily be ignored.

Memory
- Memorization of repertoire is encouraged.
- In Grades 1 to 6, six marks are awarded for memorization of repertoire.
- Candidates for examinations in Grades 7 to 10 and ARCT are expected to perform repertoire from lists A, C, and D from memory. Two marks per repertoire selection will be deducted if music is used. Selections from list B (sonatas) need not be memorized.
- Studies and Orchestral Excerpts need not be memorized and no extra marks will be awarded for memory.
- Technical tests (scales and arpeggios) must be played from memory.

Syllabus Repertoire Lists
In Grades 1 to 5, the repertoire consists of a single list. Candidates should choose contrasting selections by different composers. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

In Grades 6 to 10 and ARCT, the repertoire is divided into several lists according to historical style period and musical form.

Grade 6
- List A: Baroque repertoire
- List B: Classical repertoire
- List C: Romantic and 20th-century repertoire

Grades 7 and 8
- List A: Baroque and Classical repertoire
- List B: Sonatinas and sonatas
- List C: Romantic and 20th-century repertoire

Grades 9, 10, and ARCT
- List A: Works for solo bass
- List B: Sonatas
- List C: Concertos
- List D: Concert pieces

In each grade, candidates are encouraged to choose an examination program that includes a variety of musical styles, periods, and keys.

Editions
For many repertoire items the syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where no publisher is indicated, students are encouraged to use the best edition available—that is, the edition that best reflects the composer’s intentions.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability
The compilers of this Syllabus have made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining double bass music in your community, consult the list of suppliers on p. 70.

However, please note that the publishing industry is changing rapidly. Works go out of print, and
Copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or students may have in their personal collections. Out-of-print items are indicated in the lists as “[op].” Candidates may use an out-of-print work for examination purposes provided they can obtain the published work. (Please see “Copyright and Photocopying” below.)

Anthologies and Collections
If examination selections are published in collections of music by one composer or in anthologies containing music by a number of composers, the titles of these collections or anthologies are often included in the syllabus listing. Please note, however, that such indications are by no means exhaustive. Individual selections may also be found in other sources.

- In order to save space, some titles of anthologies have been shortened. For example, Double Bass Album: Eleven Transcriptions in the First Position appears in syllabus listings as Double Bass Album: Eleven Transcriptions.
- The title of a collection containing works by only one composer is preceded by the composer’s name (for example: Beethoven: Albumstücke).

REPERTOIRE SUBSTITUTIONS

Substitutions from the Double Bass Syllabus
Candidates in Grades 1–10 may choose to substitute repertoire selections or studies from the appropriate section of the Double Bass Syllabus according to the guidelines provided in the following table. No prior approval is required for substitutions from the Double Bass Syllabus. Please note that the substitute selection must be performed exactly as listed in the Syllabus.

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<thead>
<tr>
<th>Grade</th>
<th>Substitutions Permitted</th>
<th>Repertoire Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grades 1 to 9</td>
<td>one repertoire selection</td>
<td>from the corresponding list of the next higher grade</td>
</tr>
<tr>
<td>Grade 10</td>
<td>one repertoire selection</td>
<td>from the corresponding list of the ARCT examination</td>
</tr>
</tbody>
</table>

Substitutions Requiring Approval
Candidates may request approval to substitute one repertoire selection not listed in the Double Bass Syllabus. Approval of such selections is based on the suitability of the style and the level of difficulty.

- For Grades 1 to 5 examinations, the substitute selection may replace one work from the list of repertoire selections.
- For Grades 6, 7, and 8 examinations, the substitute selection may replace a work in Lists A, B, or C.
- For Grades 9, 10, and ARCT examinations, the substitute selection may replace a work from Lists A, B, C, or D.

Candidates wishing to include a substitute selection on their examination programs should complete an Examination Substitute Piece Request Form (available at www.rcmexaminations.org or from RCM Examinations). Please note that Examination Substitute Piece Request Forms must be received before the application deadline date.

Orchestral Excerpts
Candidates may select the specified passages from standard double bass orchestral parts; measure numbers and/or rehearsal letters and numbers for all excerpts are included in the listings. Alternatively, candidates may use parts printed in anthologies of double bass orchestral parts. Details of selected anthologies are given for each grade.

Copyright and Photocopying
Composers, artists, editors, and publishers rely on sales revenues to contribute to their livelihood. Photocopying music deprives the creators of due compensation.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring photocopies to the examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.
REPERTOIRE SUBSTITUTIONS  continued

• List all works to be performed at the examination on the Examination Substitute Piece Request Form. Send the form, together with the appropriate fee and a copy of the substitute selection, to RCM Examinations. (Photocopies made for this purpose should be marked “For Approval Only”; these photocopies will be destroyed once an approval decision has been made.) Published music will be returned along with the approved form.

• Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.

• Candidates are advised to prepare an alternate work in case approval is denied. Please note that marks will be deducted from the final examination mark for the use of an unapproved piece (other than an Own Choice Substitution).

Own Choice Substitutions
For Grades 9, 10, and ARCT examinations, candidates may substitute one repertoire selection not listed in this Syllabus. This substitute work may replace a selection in List D.

• The substitute repertoire selection must be of equal difficulty and musical quality to works in the appropriate syllabus list for that grade and instrument, and it must be from the same historical style period.

• Judgement shown in choosing a substitute selection will be considered in the marking. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice Substitutions. It is the responsibility of the teacher to provide the appropriate advice.

• Candidates should clearly indicate such substitutions as “Own Choice” on the list of repertoire to be handed to the examiner.

Please note that no prior approval is required or provided for Own Choice Substitutions.

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that candidate examination times cannot be exchanged.

• Examiners are not permitted to assist candidates in tuning their instruments. A teacher or assistant should be on hand to assist candidates who cannot tune accurately.

• Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.

• Tune-up rooms cannot be guaranteed.

• Music stands cannot be guaranteed.

Music
Please list all repertoire to be performed on the reverse side of your timetable and bring the timetable to the examination.

Candidates should bring all music to be performed to the examination (whether or not selections are memorized). For works requiring accompaniment, bring two copies: one for the examiner and one for the accompanist. Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher. (Please see “Copyright and Photocopying” on p. 13.)

Accompanists
• Candidates must provide their own accompanists. Taped accompaniments are not permitted. Candidates who do not provide an accompanist will not be examined.

• Accompanists are permitted in the examination room only while they are playing accompaniments for the candidate.

Candidates with Special Needs
Candidates with special needs are asked to apply in writing to RCM Examinations prior to the examination application deadline and give details concerning their needs. Each case will be dealt with individually.

Candidates with special needs may receive assistance in and out of the examination room, but helpers must remain in the waiting area during the actual examination.
# TABLE OF MARKS

<table>
<thead>
<tr>
<th></th>
<th>Grade 1</th>
<th>Grade 2</th>
<th>Grades 3-5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
<th>Grade 9</th>
<th>Grade 10</th>
<th>Teacher's ARCT</th>
<th>Performer's ARCT</th>
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<td>(b) Applied Pedagogy</td>
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</tbody>
</table>

* In Grades 1 to 5, candidates choose repertoire selections from one list. In Grades 1 and 2, two repertoire selections are required. In Grades 3 to 5, three repertoire selections are required.

**Notes:**

- No marks are given for the Introductory examination. The examiner will prepare a written critique and all candidates will receive a certificate of accomplishment.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- Performer's ARCT candidates must achieve an overall mark of 70 percent in order to pass.
- Teacher's ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher's ARCT examination.

## CLASSIFICATION OF MARKS

<table>
<thead>
<tr>
<th>Grades 1 to 10</th>
<th>Performer's and Teacher's ARCT</th>
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<tr>
<td>First Class Honours</td>
<td>First Class Honours</td>
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<tr>
<td>with Distinction</td>
<td>with Distinction</td>
</tr>
<tr>
<td>90–100</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honours</td>
<td>First Class Honours</td>
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<tr>
<td>80–89</td>
<td>80–89</td>
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<tr>
<td>Honours</td>
<td>Honours</td>
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<td>70–79</td>
<td>70–79</td>
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<td>Pass</td>
<td>Pass (Performer's)</td>
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<td>60–69</td>
<td>70</td>
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<td>Pass (Teacher's)</td>
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<tr>
<td>75 overall or</td>
<td>75 overall or</td>
</tr>
<tr>
<td>70% in each section</td>
<td>70% in each section</td>
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</tbody>
</table>
Supplemental examinations are offered for any section except Repertoire of a Grade 10 or Teacher’s ARCT practical examination for candidates who wish to improve their marks in a particular section of an examination, according to the following conditions:

- Supplemental examinations are taken during regularly scheduled examination sessions.
- A supplemental examination comprises only one section of an examination. Supplemental examinations are not available for the Repertoire section of an examination.
- Candidates may take a maximum of two supplemental examinations for any complete examination.
- Any supplemental examinations must be completed within two years of the original examination.

Please note that supplemental examinations are not offered for the Performer’s ARCT in double bass.

**Grade 10**
In order to be eligible to take a supplemental examination in Grade 10, candidates must have attempted the complete examination within the last two years, achieved a minimum total mark of 65, and obtained at least 70 percent in the Repertoire section of the examination.

**Teacher’s ARCT**
In order to be eligible to take a supplemental examination at the ARCT level, candidates must achieve the minimum marks specified in the following table.

<table>
<thead>
<tr>
<th></th>
<th><strong>Grade 10</strong></th>
<th><strong>Teacher’s ARCT</strong></th>
</tr>
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<tbody>
<tr>
<td>To achieve Pass standing</td>
<td>60% in order to receive certificate</td>
<td>70% in each section of Part 1</td>
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<tr>
<td></td>
<td>once theory co-requisites are complete</td>
<td>and 70% in each section of Part 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and 70% in Part 3 within a two-year time period</td>
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<tr>
<td>Standing to proceed to ARCT</td>
<td>70% in each section</td>
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<tr>
<td></td>
<td>or</td>
<td></td>
</tr>
<tr>
<td></td>
<td>overall mark of 75</td>
<td></td>
</tr>
<tr>
<td>Reasons for taking</td>
<td>to reach 70% standing in each section</td>
<td>to reach 70% standing in each section</td>
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<tr>
<td>supplemental examination</td>
<td>or</td>
<td>or</td>
</tr>
<tr>
<td></td>
<td>to upgrade mark in one section that is</td>
<td>to upgrade mark in one section that is</td>
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<tr>
<td></td>
<td>already at 70%</td>
<td>already at 70%</td>
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<td>Eligibility for taking a</td>
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<td>supplemental examination for</td>
<td>and</td>
<td></td>
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<tr>
<td>Grade 10</td>
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<tr>
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<td>70% in Repertoire section</td>
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<td>one in Part 2</td>
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<td>original examination</td>
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</table>
### Names of Publishers

The following abbreviations identify publishers throughout the lists of repertoire and studies. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 12.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher</th>
<th>Website</th>
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<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of Royal Schools of Music (London)</td>
<td><a href="http://www.abrsm.ac.uk">www.abrsm.ac.uk</a></td>
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<td>B&amp;H</td>
<td>Boosey &amp; Hawkes (London, New York)</td>
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<tr>
<td>B&amp;S</td>
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<tr>
<td>BAR</td>
<td>Bärenreiter Verlag (Kassel, London, New York, Prague)</td>
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<td>BAT</td>
<td>Bartholomew</td>
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<td>BEL</td>
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<td>BIL</td>
<td>Editions Billaudot (Paris)</td>
<td><a href="http://www.billaudot.com">www.billaudot.com</a></td>
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<td>BRH</td>
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<td><a href="http://www.breitkopf.com">www.breitkopf.com</a></td>
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<td>CMC</td>
<td>available from Canadian Music Centre (Toronto, Calgary, Vancouver, Montreal)</td>
<td><a href="http://www.musiccentre.ca">www.musiccentre.ca</a></td>
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<td>DEU</td>
<td>Deutscher Verlag für Musik (Leipzig)</td>
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<td>DOB</td>
<td>Ludwig Doblinger (Vienna)</td>
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<td>DUR</td>
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<td>KAL</td>
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<td>KJO</td>
<td>Neil A. Kjos Music Co. (San Diego, California)</td>
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<td>LED</td>
<td>Alphonse Leduc (Paris)</td>
<td><a href="http://www.alphonseleduc.com">www.alphonseleduc.com</a></td>
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<td>LIB</td>
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<td>MAS</td>
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<td>MCA</td>
<td>MCA Canada Ltd. (Toronto)</td>
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<td>M&amp;M</td>
<td>McGinnis &amp; Marx Music Publishers (New York)</td>
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<td>OTT</td>
<td>B. Schotts Söhne (Mainz, London)</td>
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<td>OUP</td>
<td>Oxford University Press (London, New York)</td>
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<td>PET</td>
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<td>SCH</td>
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<td>WAR</td>
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<td>WEI</td>
<td>Josef Weinberger Ltd. (London)</td>
<td><a href="http://www.josefweinberger.co.uk">www.josefweinberger.co.uk</a></td>
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<td>YOR</td>
<td>Yorke Edition (London)</td>
<td><a href="http://www.yorkeedition.co.uk">www.yorkeedition.co.uk</a></td>
</tr>
<tr>
<td>ZIM</td>
<td>Zimmerman Publications (Rochester, New York; Interlochen, Michigan)</td>
<td></td>
</tr>
</tbody>
</table>

### Other Abbreviations and Symbols

- **arr.** arranged by
- **attr.** attributed to
- **bk** book
- **ed.** edited by
- **trans.** translated by
- **transc.** transcribed by
- **no.** number
- **[op]** out of print
- **op.** opus
- **p.** page
- **pp.** pages
- **rev.** revised
- **vol.** volume

- • represents one selection for examination purposes
- → parts or sections of works to be performed at examinations
Studies
In all grades, studies need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies, please consult the listings for each grade.

Technical Tests
For complete lists of technical tests, please refer to the charts for each grade.
• All scales and arpeggios are to be played from memory, ascending and descending, with the required bowings.
• Intonation, tone quality, and fluency are important factors in the evaluation of a candidate’s performance of technical tests.
• Metronome markings indicate suggested speeds.
• Dominant 7th and diminished 7th arpeggios are listed according to starting note (rather than key)—for example, the dominant 7th on G, the diminished 7th on F sharp.

Three-Octave Scales
• Candidates in Grades 7 and 8 must play three-octave scales using pattern “b” in the following example.
• Candidates in Grades 9 and 10 may use any one of the three patterns.
Introductory Grade

The Introductory Double Bass Examination is intended to give beginning bass students the experience of playing for an examiner in a non-competitive, friendly atmosphere. No marks are given, but the examiner will prepare an encouraging, positive written critique. All candidates will receive a certificate of accomplishment.

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections by different composers from the following list. Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Traditional
- French Air (18th-century tune, arr. Gerald E. Anderson and Robert S. Frost, in Solos and Etudes 1 KJO)
- Scarborough Fair (English folk song, arr. Gerald E. Anderson and Robert S. Frost, in Solos and Etudes 1 KJO)

Anderson, Gerald E.
- A Jazz Waltz (in Solos and Etudes 1 KJO)
- Our School March (in Solos and Etudes 1 KJO)
- Rambling (in Solos and Etudes 1 KJO)
- Rainbow Rhumba (in Solos and Etudes 1 KJO)
- Skipping Along (in Solos and Etudes 1 KJO)

Bach, Johann Sebastian

Brahms, Johannes
- Go Proudly (arr. Gerald E. Anderson and Robert S. Frost, in Solos and Etudes 1 KJO)

Frost, Robert S.
- Autumn Sunrise (in Solos and Etudes 1 KJO)

Herbert, Victor
- Gypsy Love Song (arr. John O’Reilly, in Strictly Classics, vol. 1 ETL)

Müller, J. Frederick and Harold Rusch
Müller-Rusch String Method, book 2 KJO
- College Song (no. 220)
- Humpty Dumpty (no. 228)
- Hickory Dickory (no. 229)
- The Mulberry Bush (no. 227)
- Silent Night (no. 286)
- There’s Music in the Air (no. 237)

Offenbach, Jacques
- CanCan (arr. John O’Reilly in Strictly Classics, vol. 1 ETL)

O’Reilly, John
Strictly Strings Pop-Style Solos Bass, ETL
- Along the Way
- Candle Dance
- The Oasis
- TV (Theme and Variations)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two contrasting studies from the following list. Play the upper part only, where applicable. Each bulleted item (•) represents one selection for examination purposes.

Andersen, Gerald E., and Robert S. Frost in Solos and Etudes 1 KJO
• one of Etudes 1–7

Simandl, Franz
New Method for Double Bass, book 1 FIS
• no. 2 (p. 11)
• no. 3 (p. 12)

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>G, A</th>
<th>1 octave</th>
<th>$\frac{1}{4}$ = 60</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arpeggios</td>
<td>Major</td>
<td>G, A</td>
<td>1 octave</td>
<td>$\frac{1}{4}$ = 60</td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

– time signatures: $\frac{4}{4}$ or $\frac{3}{4}$

Melody Playback

Candidates will be asked to play back a four-note melody, either on their own instrument or on the piano. The melody will be based on the first three notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice.

– beginning note: tonic
– keys: G major

SIGHT READING

Sight reading is not required in the Introductory Grade.

THEORY CO-REQUISITES

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections by different composers from the following list. Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Traditional
- **Hatikva** (in *Progressive Repertoire for the Double Bass*, vol. 2, p.11 FIS)
- **Shepherd’s Hey** (no. 5, in *Double Bass Solo Plus* OUP)

*Bass Is Best*, book 1 YOR
- **two of:**
  - Caroline Emery: Pretty Polly (no. 57)
  - Caroline Emery and Bryan Kelly: Swinging (no. 59)
  - Caroline Emery and John Leach: Knocking on the Door (no. 65)
  - traditional, arr. Caroline Emery: Bellringer, Pray Give Us Some Peace (no. 80)

Beyer, Ferdinand
- **The Bass Fiddle Waltz** (in *String Festival Solos*, vol. 1 BEL)

Brian, Arthur
- **March of the Giants** (in *String Festival Solos*, vol. 1 BEL)

De Coursey, Ralph
*Six Easy Pieces* BMI [op]
- **Soliloquy** (no. 2)
- **Ostinato** (no. 3)

Handel, George Frideric
*Sarabande and Minuet* (arr. Samuel Applebaum) BEL
- **Minuet 1**
- **Minuet 2**
- **Sarabande**

Hässler, Johann Wilhelm
- **A Stately Dance** (arr. in *String Festival Solos*, vol. 1 BEL)

Heykens, Jonny
- **Serenade**, op. 21 (no. 5, in *Double Bass Solo Plus* OUP)

Kingman, Patricia
- **Two Jovial Dances** (in *String Festival Solos*, vol. 1 BEL)

Mahler, Gustav
- **Canon on Frère Jacques, from Symphony no. 1**
  (no. 4, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Pachelbel, Johann
- **Canon** (no. 1, arr. Keith Hartley, in *Double Bass Solo Plus* OUP)

*Progressive Repertoire for the Double Bass*, vol. 1 FIS
- **two of:**
  - traditional, arr. George Vance: Abschied/Farewell (p. 26)
  - traditional, arr. George Vance: Bobby Shaftoe (p. 24)
  - traditional, arr. George Vance: Go ‘Way Old Man (p. 23)
  - traditional, arr. George Vance: Lightly Row (p. 20)
  - traditional, arr. George Vance: Music Box (p. 27)
  - traditional, arr. George Vance: Reuben and Rachel (p. 18)
  - traditional, arr. George Vance: Twinkle, Twinkle, Little Star (p. 17)
  - Johann Sebastian Bach, arr. George Vance: Sheep May Safely Graze (p. 28)
  - Winston Jack Budrow: The Happy Bass Player (p. 33)
**TECHNICAL REQUIREMENTS**

**Studies**

Candidates should be prepared to play two bulleted selections from the following list.

- **Billé, Isaia**
  *New Method for Double Bass: part 1–I [ER 261] RIC*
  - *one of nos. 1–20* (pp. 2–4)

- **Simandl, Franz**
  *New Method for Double Bass, book 1 FIS*
  - *Exercises for the Connection of the Four Strings: no. 1 and no. 2* (p. 9)

- **Slatford, Rodney (ed.)**
  *Yorke Studies for Double Bass, vol. 1 YOR*
  - *traditional, arr. John Walton: So Early in the Morning* (no. 22)

**Technical Tests**

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 000 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>B♭, C, F</th>
<th>1 octave</th>
<th>= 60</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arpeggios</strong></td>
<td>Major</td>
<td>B♭, C, F</td>
<td>1 octave</td>
<td>= 60</td>
</tr>
</tbody>
</table>

**EAR TESTS**

**Rhythm**

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

- *time signatures:* \( \frac{2}{4} \) or \( \frac{3}{4} \)

**Melody Playback**

Candidates will be asked to play back a four-note melody, either on their own instrument or on the piano. The melody will be based on the first three notes of a major scale and may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice.

- *beginning note:* tonic, supertonic, or mediant
- *keys:* C, F, or G major

**SIGHT READING**

Sight reading is not required in Grade 1.

**THEORY CO-REQUISITES**

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections by different composers from the following list. Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Traditional
- **Dargason** (English Folk Tune) (no. 8, arr. Keith Hartley, in *Double Bass Solo Plus* OUP)
- **Peruvian Dance Tune** (arr. Angela Schofield, in *Amazing Solos* B&H)

Bach, Johann Sebastian
- **Come, Neighbours All**, from the *Peasant Cantata*, BWV 212 (arr. Angela Schofield, in *Amazing Solos* B&H)

Beethoven, Ludwig van
- **Ode to Joy**, from Symphony no. 9 (no. 7, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Chopin, Frédéric
- **Grande valse brillante**, op. 18 (arr. Keith Hartley, in *Double Bass Solo Plus* OUP)

De Coursey, Ralph
*Six Easy Pieces* BMI [op]
- **Hippo March** (no. 1) and **Plunkerama** (no. 4)

Deutschmann, Gerhard
- **Menuett** (arr. Rodney Slatford, in *Yorke Solos for Double Bass* YOR)

Eccles, John
- **Minuet**, from *Airs and Dances* (arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Elgar, Edward
- **Theme from Pomp and Circumstance** (arr. in *String Festival Solos*, vol. 1 BEL)

Lichner, Heinrich
- **Dance of the Wooden Soldiers** (in *String Festival Solos*, vol. 1 BEL)

Mozart, Leopold
- **Burleske** (arr. John O'Reilly, in *Strictly Strings*, bk 1, ETL)

Mussorgsky, Modest
- **The Great Gate of Kiev**, from *Pictures at an Exhibition* (no. 1, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Saint-Saëns, Camille
- **Tortues**, from *Le carnival des animaux* (no. 2, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Schumann, Robert
- **Children's Song**, from *Children's Sonata*, op. 118, no. 1 (arr. Rodney Slatford, in *Yorke Solos for Double Bass* YOR)
- **Soldier's March**, from *Album for the Young*, op. 68 (arr. Keith Hartley, in *Double Bass Solo Plus* OUP)

Strauss, Johann
- **Waltz – Roses from the South**, op. 388 (no. 3, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Tchaikovsky, Pyotr Il'yich
- **Andante cantabile**, from *String Quartet* no. 1, op. 11 (arr. Keith Hartley, in *Double Bass Solo*, 1 OUP)

Vance, George
- **Saraband** (in *Progressive Repertoire for the Double Bass*, vol. 1, p. 35 FIS)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two bulleted selections from the following list.

Billé, Isaia
New Method for Double Bass: part 1–I [ER 261] RIC
• no. 29 (p. 6)
• one of nos. 1–12 (pp. 11–13)

Simandl, Franz
New Method for Double Bass, book 1 FIS
• no. 3 and no. 4 (p. 9)
• no. 4 (p. 12)
• no. 2 (p. 15)

• Slatford, Rodney (ed.)
Yorke Studies for Double Bass, vol. 1 YOR
• Adolphus C. White: Study in D minor (no. 4)

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>Harmonic minor</th>
<th>Melodic minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, D, E</td>
<td>A, D, E</td>
<td>A, D, E</td>
</tr>
<tr>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1          = 72</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, D, E</td>
<td>A, D, E</td>
</tr>
<tr>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1          = 72</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

– time signatures: \( \frac{3}{4} \) or \( \frac{4}{4} \)
Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – *above a given note*: major 3rd, perfect 5th

Melody Playback

Candidates will be asked to play back a five-note melody, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice.
   – *beginning note*: tonic or dominant
   – *keys*: C, F, or G major

SIGHT READING

Sight reading is not required in Grade 2.

THEORY CO-REQUISITES

None
Grade 3

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections from the following list. Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Traditional

• The British Grenadiers (arr. John Walton, in Yorke Studies for Double Bass, vol. 1 YOR)
• Fox and Goose (no. 8, in Progressive Repertoire for the Double Bass, vol. 1, p. 18 FIS)
• Go Tell Aunt Rhody (no. 9, in Progressive Repertoire for the Double Bass, vol. 1, p. 21 FIS)
• The Jolly Dutchman (arr. Merle Isaac) FIS

Bach, Johann Sebastian

• Chorale (arr. Ida Carroll, in Yorke Studies for Double Bass, vol. 1 GALAXY)

Brahms, Johannes

• Lullaby, op. 49, no. 4 (no. 14, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Dandrieu, Jean-François

• Gavotte in Rondo Form (arr. Lucas and Gayle Drew, in String Festival Solos, vol. 1 BEL)

Handel, George Frideric

• March, from Judas Maccabaeus (no. 15, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)
• Sarabande and Minuet (arr. in String Festival Solos, vol. 1 BEL)

Lancen, Serge

• Si j’étais Bach (in Yorke Solos for Double Bass YOR)

Mendelssohn, Felix

• Pilgrims’ March, from Symphony no. 4 (no. 9, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Morley, Thomas

• Now Is the Month of Maying (no. 16, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Mozart, Wolfgang Amadeus

• Minuet, from 12 Duets for Two Basset Horns, K 487 (no. 10, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Pleyel, Ignace Joseph

• Minuet (arr. in String Festival Solos, vol. 1 BEL)

Schubert, Franz

• The Trout (Variation 3 from Piano Quintet, op. 114) (no. 12, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Schumann, Robert

• The Happy Farmer, from Album for the Young, op. 68 (in Progressive Repertoire for the Double Bass, vol. 1, p. 31 FIS)

Vance, George

• Country Dance (in Progressive Repertoire for the Double Bass, vol. 1, p. 25 FIS)
• Irlandais (in Progressive Repertoire for the Double Bass, vol. 1, p. 34 FIS)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two bulleted selections from the following list.

Billé, Isaia
*New Method for Double Bass: part 1–I [ER 261] RIC*
- no. 31 (p. 6)
- one of nos. 1–3 (pp. 14–15)
- one of nos. 1–15 (pp. 16–19)

Simandl, Franz
*New Method for Double Bass, book 1 FIS*
- one of nos. 5–7 (p. 10)
- no. 1 (p. 15)

Slatford, Rodney (ed.)
*Yorke Studies for Double Bass, vol. 1 YOR*
- traditional, arr. Rodney Slatford: The Croydon Frisk (no. 5)
- traditional, arr. John Walton: Barbara Allen (no. 23)
- traditional, arr. John Walton: Begone Dull Care (no. 39)
- traditional, arr. John Walton: The Rat Catcher’s Daughter (no. 47)
- Marie Dare: A Minor Major Study (no. 50)
- Theodore Michaelis: Bowing Exercise in 3/4 (no. 10)
- Theodore Michaelis: Bowing Exercise in 4/4 (no. 19)
- Thomas Tallis, arr. Rodney Slatford: Canon (no. 53)
- Arthur Sullivan: Orchestral Study (no. 18)
- Adolphus C. White: Chromatic Study (no. 100)

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>A♭, B, G</th>
<th>1 octave</th>
<th>d = 80</th>
<th>and</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic minor</td>
<td>A♭, B, G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>A♭, G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>A♭, B, G</th>
<th>1 octave</th>
<th>d = 80</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A♭, B, G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.
- time signatures: \( \frac{3}{8} \) or \( \frac{8}{8} \)
Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major 3rd, perfect 5th, and perfect octave
   – below a given note: minor 3rd, perfect 5th

Melody Playback
Candidates will be asked to play back a five-note melody, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain skips of a 3rd or a 5th. The examiner will name the key, play the tonic triad once, and play the melody twice.
   – beginning notes: tonic or mediant
   – keys: C, F, G, or D major

SIGHT READING
Candidates will be asked to:
1. Play a simple short melody approximately equal in difficulty to repertoire of a Grade 1 level.
2. Clap or tap the rhythm of a melody in $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES
None
REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections by different composers from the following list. Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Bach, Johann Sebastian
• Gavotte and Musette (arr. Rodney Slatford, in Yorke Solos for Double Bass YOR)
• My Heart Ever Faithful, from Cantata 68 (no. 21, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP; arr. Rodney Slatford, in Yorke Solos for Double Bass YOR)
• Of Flowers the Fairest, from the Peasant Cantata, BWV 212 (arr. Ida Carroll, in Yorke Studies for Double Bass YOR)

Chopin, Frédéric
• Maiden’s Wish, op. 74, no. 1 (arr. Frederick Zimmerman) FIS

De Coursey, Ralph
Six Easy Pieces BMI [op]
• Gigue (no. 5)
• Nautch Dance (no. 6)

Dvořák, Antonín
• Largo, from Symphony No. 9, “From the New World” (no. 22, arr. Keith Hartley, in Double Bass Solo, 1 OUP)

Fauré, Gabriel
• Berceuse, from Dolly Suite, op. 56 (no. 18, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Gossec, François
• Tambourin (arr. Keith Hartley, in Double Bass Solo Plus OUP)

Grieg, Edvard
• Norwegian Dance, op. 35 (arr. Keith Hartley, in Double Bass Solo Plus OUP)

Láska, Gustav
• Chiarimna (in Yorke Solos for Double Bass YOR)
• Romanza (in Yorke Solos for Double Bass YOR)
• Scherzo-Polka (in Yorke Solos for Double Bass YOR)

Mozart, Wolfgang Amadeus
• A Little Melody (arr. Gustav Láska, in Yorke Solos for Double Bass YOR)

Nicks, Geoff
A Dog’s Life (in Yorke Solos for Double Bass YOR)

Paganini, Niccolò

Rameau, Jean-Philippe

Schubert, Franz
• Entr’acte, from Incidental Music to Rosamunde (no. 6, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Sibelius, Jean
• Finlandia, op. 26, no. 7 (no. 19, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Tchaikovsky, Pyotr Il’yich
• Andante (Variation 6 from Rococo Variations, op. 33) (no. 25, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)
• Old French Song, from Album for the Young, op. 39 (no. 17, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Weber, Carl Maria von
• Invitation to the Dance (arr. Keith Hartley, in Double Bass Solo Plus OUP)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two bulleted selections from the following list.

Billé, Isaia
New Method for Double Bass: part 1–I [ER 261] RIC
• one of nos. 18–62 (pp. 22–43)
New Method for Double Bass: part 1–III [ER 263] RIC
• one of nos. 1–7 (pp. 4–8)

Simandl, Franz
New Method for Double Bass FIS
• no. 5 (p. 12)
• Exercises in the Half and I Position, nos. 1–4 (pp. 13–14)

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>Harmonic minor</th>
<th>Melodic minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A, D♭, E♭</td>
<td>A, D♭, E♭</td>
<td>A, D♭, E♭</td>
</tr>
<tr>
<td>1 octave</td>
<td>1 octave</td>
<td>1 octave</td>
<td></td>
</tr>
<tr>
<td>♩ = 96</td>
<td>♪ ♪ and ♬ ♬</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D♭, E♭</td>
<td>D♭, E♭</td>
</tr>
<tr>
<td>1 octave</td>
<td>1 octave</td>
<td></td>
</tr>
<tr>
<td>♩ = 96</td>
<td>♪ ♪</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

– time signatures: ¾ or ⁸

\[ \begin{bmatrix} \text{♩} & \text{♩} & \text{♩} \\ \text{♩} & \text{♩} & \text{♩} \\ \text{♩} & \text{♩} & \text{♩} \end{bmatrix} \]

\[ \begin{bmatrix} \text{♩} & \text{♩} & \text{♩} & \text{♩} \\ \text{♩} & \text{♩} & \text{♩} & \text{♩} \end{bmatrix} \]

Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

– above a given note: major and minor 3rd, perfect 4th, 5th, and octave
– below a given note: minor 3rd, perfect 5th, and octave
Melody Playback

Candidates will be asked to play back a six-note melody, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale. The examiner will name the key, play the tonic triad once, and play the melody twice.

- beginning notes: tonic, mediant, or dominant
- keys: C, F, G, or D major

SIGHT READING

Candidates will be asked to:
1. Play a simple short melody approximately equal in difficulty to repertoire of a Grade 2 level.
2. Clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{1}{4}$ time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES

None
Grade 5

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections by different composers from the following list. Each bulleted item (*) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Traditional
- **The Gift to be Simple** (Shaker song) (no. 27, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)
- **Greensleeves** (no. 30, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Bach, Johann Sebastian
- **Gavotte** (arr. Frederick Zimmerman) FIS
- **Jesu Joy of Man’s Desiring**, from Cantata 147 (no. 29, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)
- **Minuet**, from Anna Magdalena Book (arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Beethoven, Ludwig van
- **Minuet [Minuet in G WoO 10/2]** (no. 36, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Bernstein, Leonard
- **America**, from West Side Story (arr. Angela Schofield, in Amazing Solos B&H)
- **Cool**, from West Side Story (arr. Angela Schofield, in Amazing Solos B&H)

Bizet, Georges
- **Minuet**, from L’arlésienne suite no. 2 (no. 33, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Deutschmann, Gerhard
- **March** (arr. Rodney Slatford, in Yorke Solos for Double Bass YOR)

Glèse, Reinhold
- **Russian Sailor’s Dance**, from The Red Poppy (arr. Merle Isaac) FIS

Handel, George Frideric
- **The Harmonious Blacksmith**, from Harpsichord Suite No. 5 (no. 20, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Haydn, Franz Joseph
- **Andante**, from Trumpet Concerto, Hob VIIe:1 (no. 32, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Holst, Gustav

Janáček, Leos
- **Three Moravian Folk Songs** (arr. Angela Schofield, in Amazing Solos B&H)

Purcell, Henry
- **When I Am Laid in Earth**, from Dido and Aeneas (no. 31, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Tchaikovsky, Pyotr Il’yich
- **Andantino**, from Symphony No. 4 (no. 24, arr. Keith Hartley, in Double Bass Solo, vol. 1 OUP)

Thomas, Ambroise
- **Gavotte**, from Mignon (arr. Keith Hartley, in Double Bass Solo Plus OUP)

Turetzky, Bertram
- **Suite from the 18th Century** M&M

Warlock, Peter
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two contrasting studies from the following list. Each bulleted item (•) represents one selection for examination purposes.

- Billé, Isaa
  *New Method for Double Bass: part 1–I* [ER 261] RIC
  • one of nos. 63–107 (pp. 44–69)
  *New Method for Double Bass: part 1–III* [ER 263] RIC
  • one of nos. 8–17
- Rabbath, François
  *Nouvelle technique de la contrebasse*, vol. 1 LED
  • Etude 1 (p. 13)
  • Etude 2 (p. 16)
- Simandl, Franz
  *New Method for Double Bass*, book 1 FIS
  • no. 2 or no. 3 (p. 43)
  • no. 6 or no. 7 (p. 20)
  • nos. 1–4 (pp. 16–17)

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>E, F, G</th>
<th>2 octaves</th>
<th>( \frac{3}{4} ) and  ( \frac{2}{4} )</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Harmonic minor</td>
<td>E, F, G</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melodic minor</td>
<td>E, F, G</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>E, F, G</th>
<th>2 octaves</th>
<th>( \frac{3}{4} ) and  ( \frac{2}{4} )</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Minor</td>
<td>E, F, G</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ear Tests

Rhythm

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: \( \frac{3}{4} \) or \( \frac{2}{4} \)

\[
\begin{align*}
\frac{3}{4} & \quad \text{or} \quad \frac{2}{4} \\
\frac{3}{4} & \quad \text{or} \quad \frac{2}{4}
\end{align*}
\]
Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major and minor 3rds and 6ths, perfect 4th, 5th, and octave
   – below a given note: major and minor 3rds, perfect 5th, and octave

Melody Playback
Candidates will be asked to play back a melody of approximately seven notes, either on their own instrument or
on the piano. The melody will be based on the first five notes and the upper tonic of a major scale. The examiner
will name the key, play the tonic triad once, and play the melody twice.
beginning notes: tonic, mediant, or dominant
keys: G, D, or A major

SIGHT READING
Candidates will be asked to:
1. Play a melody approximately equal in difficulty to repertoire of a Grade 3 level.
2. Clap or tap the rhythm of a short melody in \( \frac{3}{4} \), \( \frac{4}{4} \), or \( \frac{5}{8} \) time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES
Preliminary Rudiments
REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three selections by different composers: one from List A, one from List B, and one from List C. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys. Each bulleted item (•) represents one selection for examination purposes.

LIST A: Baroque Repertoire

Bach, Johann Sebastian
- **Sheep May Safely Graze**, from Cantata 208
  (no. 34, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
- **Minuet**, from French Suite No. 2 (no. 4)
- **Musette**, BWV Anh 126, from the *Anna Magdalena Bach Notebook* (no. 3)

Bach for the Young Bass Player MCA
- **Air**, from French Suite no. 2 (no. 10)
- **Hymn – Wie voll ist mir**, from the *Anna Magdalena Bach Notebook* (no. 2)

LIST B: Classical Repertoire

Beethoven, Ludwig van
- **Sonatina** [no. 2 of *Zwei Klaviersonaten*, Anh 5]
  (no. 50, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
- **Rondo all’ongarese**, from Piano Trio in G major
  (no. 37, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Gossec, François
- **Tyrolean Dance** (arr. Keith Hartley, in *Double Bass Solo Plus* OUP)

LIST C: Romantic and 20th-Century Repertoire

Bizet, Georges
- **Toreador’s Song**, from *Carmen* (no. 39, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
- **Pavanne**, op. 50 (no. 43, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Brahms, Johannes
- **St. Anthony Choral**, from Haydn Variations
  (no. 40, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Delibes, Leo
- **Valse**, from *Coppélia*, act 1, no. 1 (no. 44, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Deutschmann, Gerhard
- **The Fairground** (in *Yorke Solos for Double Bass* YOR)

Fauré, Gabriel
- **Pavanne**, op. 50 (no. 43, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Kreisler, Fritz
- **Praeludium after Pugnani** (no. 49, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Mascagni, Pietro
- **Intermezzo**, from *Cavalleria Rusticana* (no. 38, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
Mendelssohn, Felix
• Nocturne, from Midsummer Night’s Dream
  (no. 41, arr. Keith Hartley, in Double Bass Solo, 1 OUP)

Moszkowski, Moritz
• Spanish Dance, no. 2, op. 12 (arr. Keith Hartley, in Double Bass Solo Plus OUP)

Poulenc, Francis
• Mouvement perpétuel No. 1 (arr. Keith Hartley, in Double Bass Solo Plus OUP)

Radcliffe, Philip
• Prelude in E minor YOR

Schumann, Robert
• Wild Rider, from Album for the Young, op. 68

Toselli, Enrico
• Serenata (arr. Keith Hartley, in Double Bass Solo Plus OUP)

Tutt, David
• Improvisation (in Yorke Solos for Double Bass YOR)

Walton, John
• A Deep Song (arr. Lucas Drew) YOR

Waud, J.P.
• Novelette (arr. Rodney Slatford, in Yorke Solos for Double Bass YOR)

### TECHNICAL REQUIREMENTS

#### Studies

Candidates should be prepared to play two contrasting studies from the following list. Each bulleted item (●) represents one selection for examination purposes.

Billé, Isaias
*New Method for Double Bass*: part 1–I [ER 261] RIC
• one study from no. 76 (p. 53) to the end of the book

Rabbath, François
*Nouvelle technique de la contrebasse*, vol. 1 LED
• Etude 3
• Etude 4
• Etude 5

Simandl, Franz
*New Method for Double Bass* FIS
• Exercise in 4ths (p. 58)
• Exercise in 5ths (p. 61)
• Exercise in 6ths (p. 64)
• Exercise in 7ths (p. 66)
• Exercise in octaves (p. 67)
• nos. 1–3 (pp. 55–56)

Slatford, Rodney (ed.)
*Yorke Studies for Double Bass*, vol. 1 YOR
• traditional, arr. Rodney Slatford: What Can the Matter Be? (no. 107)
• traditional, arr. John Walton: Caller Herrin’ (no. 31)
• Marie Dare: Semiquaver Study (no. 112)
• Marie Dare: Study in D major (no. 80)
• Christopher W. Field: Gigue, from Broomleigh Suite (no. 117)
• James Hook, arr. Rodney Slatford: The Lass of Richmond Hill (no. 115)
• Theodore Michaelis: A Flat Major Arpeggio and Bowing Exercise (no. 106)
• E. Pederzani: Little Study (no. 114)
• Rodney Slatford: Mock Scotch (no. 109)
• David Walter: Happy Blues (no. 81)
Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>Melodic minor</th>
<th>Harmonic minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A, B, E♭*</td>
<td>A, B</td>
<td>A, B</td>
</tr>
<tr>
<td></td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>♩ = 66</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>Melodic minor</th>
<th>Harmonic minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A, B, E♭</td>
<td>A, B</td>
<td>A, B</td>
</tr>
<tr>
<td></td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>♩ = 46</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*E♭ scales are to be played with the second note dropping an octave.

EAR TESTS

Rhythm

Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: \( \tfrac{2}{4} \), \( \tfrac{3}{4} \), or \( \tfrac{5}{4} \)


Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- above a given note: major 2nd, major and minor 3rds and 6ths, perfect 4th, 5th, and octave
- below a given note: major and minor 3rds, minor 6th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position:

- major and minor triads in root position

---

Double Bass Syllabus  Grade 6  37
Melody Playback

Candidates will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be based on the complete major scale from tonic to tonic, or from dominant to dominant. The examiner will name the key, play the tonic triad once, and play the melody twice.

- **beginning notes**: tonic, mediant, or dominant
- **keys**: C, G, D, or A major

![Melody Example](image)

**SIGHT READING**

Candidates will be asked to:

1. Play a melody approximately equal in difficulty to repertoire of a Grade 4 level.
2. Clap or tap the rhythm of a short melody in , , or time. A steady pace and rhythmic accentuation are expected.

![Rhythm Example](image)

**THEORY CO-REQUISITES**

Grade 1 Rudiments
Grade 7

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three selections by different composers: one from List A, one from List B, and one from List C. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys. Each bulleted item (•) represents one selection for examination purposes.

LIST A: Baroque and Classical Repertoire

Angelo de Proses
• Petite bourrée (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

Bach, Johann Sebastian
• Jesu Joy of Man’s Desiring (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)
• Minuet (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)
• Minuet (no. 8, in Bach for the Young Bass Player MCA)
• Polonaise, from the Anna Magdalena Bach Notebook (no. 5 in Bach for the Young Bass Player MCA)
• Sarabande, from French Suite no. 4 (no. 11, in Bach for the Young Bass Player MCA)

Beethoven, Ludwig van
• Minuetto (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

Corelli, Arcangelo
• Sarabande (arr. Frederick Zimmerman) FIS

Gabriel-Marie
• La cinquantaine (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

Galliard, John Ernest
• Adagio and Allegro (arr. Lucas Drew and Samuel Applebaum, in String Festival Solos, vol. 2 BEL)

Giordani, Tommaso
• Aria (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

Gluck, Christoph Willibald
• Andante (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

Handel, George Frideric
• Largo, from Serse (arr. Frederick Zimmerman) FIS
• March, from Scipione (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

Lamare, Tomasso
• Andantino (arr. Forest R. Etling, in Solo Time for Strings, bk 4 ETL)

LIST B: Sonatinas and Sonatas

Andersen, Arthur Olaf
• Sonatina FIS

Beethoven, Ludwig van
• Sonatina (arr. Oscar Zimmerman, in Solos for the Double Bass Player SCH)

Luening, Otto
• Sonata for Solo Double Bass HIG; GAX → two contrasting movements

Marcello, Benedetto
Six Sonatas SCH; INT
• Sonata No. 1 in F major → two contrasting movements
• Sonata No. 2 in E minor → two contrasting movements
• Sonata No. 3 in A minor → two contrasting movements
• Sonata No. 4 in G minor → two contrasting movements
• Sonata No. 5 in C major → two contrasting movements
• Sonata No. 6 in G major → two contrasting movements
LIST C: Romantic and 20th-Century Repertoire

Bizet, Georges
- **Entr'acte No. 2**, from *Carmen* (no. 46, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Dvořák, Antonín
- **Symphony No. 8** (arr. Keith Hartley, in *Double Bass Solo*, vol. 2 OUP)

Grieg, Edvard
- **Solveig's Song**, from *Peer Gynt* (arr. Angela Schofield, in *Amazing Solos* B&H)

Mendelssohn, Felix
- **On Wings of Song** (arr. Forest R. Etling, in *Solo Time for Strings*, bk 4 ETL)

Saint-Saëns, Camille
- **Elephant**, from *Carnival of the Animals* DUR; HEN (in *Solos for Double Bass*, 2 OUP; *Progressive Repertoire for the Double Bass*, vol. 3, bk 4 FIS)

Schubert, Franz
- **Allegro vivace**, from overture to *Rosamunde* (no. 45, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Verdi, Guiseppe
- **Agnus Dei**, from *Requiem* (no. 47, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
- **La donna è mobile**, from *Rigoletto* (arr. Angela Schofield, in *Amazing Solos* B&H)

Wagner, Richard
- **Die Meistersinger von Nürnberg** (arr. Merle Isaac) FIS

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play two of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:


**Advanced Techniques of Double Bass Playing**

- any two excerpts

Berlioz, Hector
- **King Lear**

Bizet, Georges
- **Jeux d'enfants**
  → Galop (in: Hartley, *Double Bass Solo*, vol. 2, no. 5)

Borodin, Alexander
- **Prince Igor**

Haydn, Franz Joseph
- **Symphony No. 6** ("Le matin") (in: Hartley, *Double Bass Solo*, vol. 2, no. 23) (in: Doblinger, 3rd movement, rehearsal number 35 to 42)

Holst, Gustav
- **The Perfect Fool** (in: Hartley, *Double Bass Solo*, vol. 2, no. 6)
**TECHNICAL REQUIREMENTS**

**Studies**

Candidates should be prepared to play two contrasting studies from the following list. Each bulleted item (•) represents one selection for examination purposes.

Billé, Isaia
*New Method for Double Bass*, part 1–III [ER 263] RIC
• one of nos. 26–33

Rabbath, François
*Nouvelle technique de la contrebasse*, vol. 1 LED
• Etude 6
• Etude 7

Simandl, Franz
*New Method for Double Bass*, vol. 1 FIS
• one exercise from pp. 70–77
*Thirty Etudes for the String Bass* FIS
• one of nos. 1–6

Slatford, Rodney (ed.)
*Yorke Studies for Double Bass*, vol. 1 YOR
• Adrian Beers: Study in E flat major (no. 130)
• Ludwig van Beethoven: Orchestral Study – Symphony No. 4 (no. 131, any two)
• Anthony Scelba: Adagio (no. 133)

Storch, Josef Emanuel, and Josef Hrabe
*Fifty-Seven Studies for String Bass*, vol. 1 INT
• one of nos. 1–7

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**Technical Tests**

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>C, F♭, B♭</th>
<th>2 octaves</th>
<th>( \dfrac{\text{m}}{\text{b}} ) = 69</th>
<th>and</th>
<th>Harmonic minor</th>
<th>C, F♭, B♭</th>
<th>2 octaves</th>
<th>( \dfrac{\text{m}}{\text{b}} ) = 69</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Harmonic minor</td>
<td>F, E</td>
<td>3 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 69</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melodic minor</td>
<td>C, F♭, B♭</td>
<td>2 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 69</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chromatic</td>
<td>starting on G</td>
<td>2 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios</td>
<td>Major</td>
<td>F, E</td>
<td>2 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minor</td>
<td>F, E</td>
<td>2 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Major</td>
<td>F</td>
<td>3 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minor</td>
<td>F</td>
<td>3 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dominant 7th</td>
<td>B♭ major (starting on F)</td>
<td>3 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 56</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Diminished 7th</td>
<td>G♭ minor (starting on F)</td>
<td>3 octaves</td>
<td>( \dfrac{\text{m}}{\text{b}} ) = 56</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EAR TESTS

Rhythm
Candidates will be asked to clap or tap the rhythm of a short melody after it has been played twice by the examiner.

- **time signatures:** \( \frac{2}{4} \), \( \frac{3}{4} \), or \( \frac{5}{8} \)

![Rhythm Example]

Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- **above a given note:** major and minor 2nds, 3rds, and 6ths, perfect 4th, 5th, and octave
- **below a given note:** major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords
Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position:

- major and minor triads in root position
- dominant 7th chords in root position

Melody Playback
Candidates will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be about an octave in range and will be based on a complete major scale from tonic to tonic, mediant to mediant, or dominant to dominant. The examiner will name the key, play the tonic triad once, and play the melody twice.

- **beginning notes:** tonic, mediant, dominant, or upper tonic
- **keys:** C, F, G, D, or A major

![Melody Example]

SIGHT READING
Candidates will be asked to:
1. Play a short composition equal in difficulty to repertoire of a Grade 5 level.
2. Clap or tap the rhythm of a melody in \( \frac{2}{4} \), \( \frac{3}{4} \), or \( \frac{5}{8} \) time. A steady pace and rhythmic accentuation are expected.

![Sight Reading Example]

THEORY CO-REQUISITES
Grade 2 Rudiments
Grade 8

REPERTOIRE

Please see "Examination Repertoire" on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three selections by different composers: one from List A, one from List B, and one from List C. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys. Each bulleted item (•) represents one selection for examination purposes.

LIST A: Works for Solo Double Bass

- Bach, Johann Sebastian
  - Bourrée, from Cello Suite No. 3 in C major, BWV 1009 (arr. Oscar Zimmerman, in Solos for the Double Bass Player SCH)
  - Air, from French Suite No. 2 (no. 7)
  - Prelude, BWV 933, from Six Little Preludes (no. 12)

- Drew, Lucas
  - Zodiac Suite WAR
    → two contrasting movements

LIST B: Sonatas and Concertos

- Antonietti, Giorgio
  - Sonata in G minor (ed. Oscar Zimmerman, in Seven Baroque Sonatas ZIM)
    → two contrasting movements

- Capuzzi, Antonio
  - Concerto for Double Bass (orchestral tuning) (ed. Francis Baines) B&H
    → 1st movement

- Gardoni, S.

- Scarlatti, Alessandro
  - Three Sonatas SCH
    - Sonata No. 1 in D minor
      → two contrasting movements
    - Sonata No. 2 in C minor
      → two contrasting movements
    - Sonata No. 3 in C major
      → two contrasting movements

- Vivaldi, Antonio
  - Sonata No. 3 in A minor INT; SCH
    → two contrasting movements
  - Sonata No. 5 in E minor INT; SCH
    → two contrasting movements

LIST C: Concert Pieces

- Album of Ten Classical Pieces (ed. Stuart Sankey)
  - two of:
    - Ernest Chausson: Interlude, from Poem of Love and the Sea (no. 6)
    - François Couperin: L'épineuse (no. 5)
    - George Frideric Handel: Andante, from Flute Sonata, op. 1, no. 9 (no. 2)
    - Igor Stravinsky: Pastorale (no. 3)
    - Georg Philipp Telemann: Trumpet Air (no. 1)
    - Georg Philipp Telemann: Vivace, from Flute Sonata (no. 4)

- Chopin, Frédéric
  - Largo, from Sonata for Cello and Piano, op. 6 (arr. Lucas Drew, in Solo Albums for Double Bass, vol. 1 WAR)

- De Coursey, Ralph
  - Four Miniatures BMI [or]
    → any two

- Elliott, Vernon
  - Odd Man Out YOR
LIST C: Concert Pieces continued

Gabriel-Marie

Pergolesi, Giovanni Battista

Rachmaninoff, Sergei
• Vocalise, op. 34, no. 14 (arr. Oscar Zimmerman, in Solos for the Double Bass Player BEL)

Russell, Armand
• Buffo Set SCH
  → one movement
• Chaconne SCH (arr. Oscar Zimmerman, in Solos for the Double Bass Player SCH)

Thomas, Ambroise

ORCHESTRAL EXCERPTS

Candidates should be prepared to play two of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:


Bach, Johann Sebastian
• Violin Concerto No. 2

Mahler, Gustav
• Symphony No. 4
  → 1st movement: 2 measures after rehearsal number 18 to rehearsal number 19 (in: Hartley, Double Bass Solo, vol. 2, no. 14; AND in: Zimmerman, Mahler Symphonies 1 through 5)

Bartók, Béla
• Romanian Folk Dances
  → Dance no. 5 (in: Hartley, Double Bass Solo, vol. 2, no. 24)

Mozart, Wolfgang Amadeus
• Requiem (in: Simandl, New Method for Double Bass, p. 106)

Saint-Saëns, Camille
• Le carnaval des animaux
  → L’éléphant (in: Hartley, Double Bass Solo, vol. 2, no. 9)

Dvořák, Antonín
• Symphony No. 9, op. 95 (in: Zimmerman, Romantic Symphonies)
  → 1st movement (complete)

Wagner, Richard
• Lohengrin
  → Prelude to act 3 (in: Hartley, Double Bass Solo, vol. 2, no. 44)
TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play two contrasting studies from the following list. Each bulleted item (•) represents one selection for examination purposes.

Billé, Isaias
New Method for Double Bass: part 1–III [ER 263] RIC
- one of nos. 34–46

Rabbath, François
Nouvelle technique de la contrebasse, vol. 2 LED
- Etude 11
- Etude 12

Simandl, Franz
New Method for Double Bass, book 1 FIS
- Exercise in broken chords (pp. 104–105)
- Legato exercises (p. 101)
- Legato exercise on two strings, no. 5 (p. 103)
- no. 4 or no. 5 (p. 89)

Thirty Etudes for the String Bass FIS
- one of nos. 7–18

Storch, Josef Emanuel, and Josef Hrabe
Fifty-Seven Studies for String Bass, vol. 1 INT
- one of nos. 8–18

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>Harmonic minor</th>
<th>Melodic minor</th>
<th>Major</th>
<th>Harmonic minor</th>
<th>Melodic minor</th>
<th>Chromatic</th>
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<td>A, D, D♭</td>
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<td>G</td>
<td>G</td>
<td>starting on A</td>
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<td>3 octaves</td>
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<td>A, B</td>
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</tbody>
</table>

Double Bass Syllabus Grade 8
EAR TESTS

Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
   – below a given note: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords
Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position:
   – major and minor triads in root position
   – dominant 7th and diminished 7th chords in root position

Cadences
Candidates will be asked to identify, by name or symbols, any of the following cadences after the examiner has played the tonic chord once, and then has twice played a short phrase in a major or minor key ending with a cadence:
   – perfect (authentic, V-I)
   – plagal (IV-I)

Melody Playback
Candidates will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used in the rhythmic test for Grade 7. The examiner will name the key, play the tonic triad once, and play the melody twice.
   – keys: C, F, G, D, or A major

SIGHT READING
Candidates will be asked to:
1. Play a short composition equal in difficulty to repertoire of a Grade 6 level.
2. Clap or tap the rhythm of a melody in 3/8 or 6/8 time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES
Grade 2 Rudiments
Introductory Harmony (optional)
REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four selections by different composers: one from List A, one from List B, one from List C, and one from List D. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys. Each bulleted item (*) represents one selection for examination purposes.

LIST A: Double Bass Solos

Bach, Johann Sebastian
• Cello Suite No. 1, BWV 1007 (arr. H. Samuel Sterling) PET → Allemande

D’Andrieu, Jean-François
• Prelude and Allegro, from Sonata in G major
  (arr. Oscar Zimmerman, in Solos for the Double Bass Player SCH)

Dragonetti, Domenico
• Six Waltzes for Double Bass Alone (ed. Bertram Turetsky) M&M
• Solo in E minor (ed. Randall Shannon) YOR

LIST B: Sonatas

Boccherini, Luigi
• Sonata No. 2 in G major (arr. Lucas Drew) WAR

Dvořák, Antonín
• Sonatina in G major, op. 100 (arr. Lucas Drew) MAS

Fesch, Willem de
• Sonata in G major (arr. Stuart Sankey) INT

Handel, George Frideric
• Sonata in C major (arr. Homer Mensch) INT → two contrasting movements
• Sonata No. 4 in D major (ed. Stuart Sankey) INT → two contrasting movements

Romberg, Bernhard
• Sonata, op. 38, no. 1 INT; B&B → two contrasting movements

Vivaldi, Antonio
Six Sonatas (arr. Lucas Drew) INT; SCH
• Sonata No. 1 in B flat major → two contrasting movements
• Sonata No. 2 in F major → two contrasting movements
• Sonata No. 4 in B flat major → two contrasting movements
• Sonata No. 6 in B flat major → two contrasting movements

LIST C: Concertos

Cimadoro [Cimador], Giovanni Battista
• Concerto in G major for Double Bass and Piano
  (arr. Rodney Slatford) YOR → 1st movement

Mozart, Wolfgang Amadeus
• Bassoon Concerto, K 191 (transc. Stuart Sankey)
  INT → 1st movement

Pichl, Wenzel
• Concerto for Double Bass (ed. Oscar Zimmerman) ZIM; Concerto in D major (arr. Heinz Herrmann) HOF → 1st movement

Vivaldi, Antonio
• Concerto, op. 3, no. 6, from Violin Concerto in A minor (arr. Oscar Zimmerman, in Solos for the Double Bass Player SCH)
• Concerto in E minor (arr. François Rabbath) LIB; LED
• Concerto in F major, op. 3, no. 9 (arr. François Rabbath) LIB
LIST D: Concert Pieces

Bozza, Eugène
- **Allegro et finale** LED

Elgar, Edward
*Two Songs*, op. 15 (arr. Frank Proto) LIB
- **Chanson de matin**
- **Chanson de nuit**

Fauré, Gabriel
- **Sicilienne**, op. 78 (arr. Frederick Zimmerman) INT

Foley, Daniel
- **Reciprocal Accord** CMC

Keyper, Franz Alj

Klein, Lothar
- **Four for One** CMC

Lorenziti, A.

Massenet, Jules
- **Meditation**, from *Thais* (arr. Lucas Drew) WAR

Medins, Jacob
- **Valse** (arr. Lucas Drew, in Solo Albums for Double Bass, 1 WAR)

Prokofiev, Sergei

Tuthill, Burnet
- **Zim Stuck** (arr. Oscar Zimmerman, in Ten Solos for Double Bass WAR)

ORCHESTRAL EXCERPTS

Candidates should be prepared to play three of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:


Beethoven, Ludwig van
- **Symphony No. 3** (“Eroica”)
  → 3rd movement (Scherzo up to Trio): letter **D** for 15 measures (also in: Zimmerman, Beethoven’s Nine Symphonies, p. 28; AND in: Simandl, New Method for Double Bass, bk 1, p. 109)
  OR
  → 1st movement (Allegro con brio): 11 measures after **G** to 4 measures before **H**, 20 measures after I to **K**, 13 measures after **K** to 5 measures after **L** (also in: Zimmerman, Beethoven’s Nine Symphonies, pp. 112–114; AND in: Simandl, New Method for Double Bass, bk 1, pp. 20–21)
- **Symphony No. 5**
  → 1st movement: begin at letter **C** for 10 measures and 5 measures after **E** for 6 measures (also in: Hartley, Double Bass Solo, vol. 2, no. 15; AND in: Zimmerman, Beethoven’s Nine Symphonies, p. 53)
**Studies**

Candidates must be prepared to play two contrasting studies from the following list. Each bulleted item (•) represents one selection for examination purposes.

- Billé, Isaia
  *New Method for Double Bass*: part 1–III [ER 263] RIC
  • one of nos. 1–10 (pp. 11–13)

- Drew, Lucas
  *The Etude Book for Double Bassists* MAS
  • one study from pp. 36–66

- Kreutzer, Rodolphe
  *Eighteen Studies for the String Bass* (ed. Frederick Zimmerman) INT
  • one of nos. 1–4

- Montanari, Carlo
  *Fourteen Studies for Double Bass* INT
  • one of nos. 1–5

- Rabbath, François
  *Nouvelle technique de la contrebasse*, vol. 3 LED
  • one etude

- Simandl, Franz
  *Thirty Etudes for the String Bass* FIS
  • one of nos. 19–30

- Storch, Josef Emanuel, and Josef Hrabe
  *Fifty-Seven Studies for String Bass*, vol. 2 INT
  • one of nos. 1–12
TECHNICAL REQUIREMENTS

Technical Tests

All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 18 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scale Type</th>
<th>Music</th>
<th>Octaves</th>
<th>Pitch</th>
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</tr>
<tr>
<td>Major</td>
<td>A, B♭, G</td>
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<td>♭</td>
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<tr>
<td>Harmonic minor</td>
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<td>♭</td>
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</tr>
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<td>Melodic minor</td>
<td>A, B♭, G</td>
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<td>♭</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on G</td>
<td>3</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td><strong>Arpeggios</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>A, B♭, G</td>
<td>3</td>
<td>♭</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, B♭, G</td>
<td></td>
<td>♭</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>A major (starting on E)</td>
<td>3</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>F minor (starting on E)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- **above a given note**: any interval within the octave
- **below a given note**: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Candidates will be asked to name any of the following chords after the examiner has played the chord once in solid form, close position.

- major and minor triads in root position and first inversion: Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position
Cadences
Candidates will be asked to identify, by name or by symbol any of the following cadences in major or minor keys. The examiner will play the tonic chord once, and then play a simple phrase containing a cadence twice.
- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)

Melody Playback
Candidates will be asked to play back the upper part of a two-part phrase in any major key, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.

SIGHT READING
Candidates will be asked to:
1. Play a composition approximately equal in difficulty to repertoire of a Grade 7 level.
2. Clap or tap the rhythm of a melody in 3/8 or 4/4 time. A steady pace and rhythmic accentuation is expected.

THEORY CO-REQUISITES
Grade 2 Rudiments
Grade 3 Harmony or Grade 3 Keyboard Harmony
Grade 3 History
Grade 10

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 15, and “Supplemental Examinations” on p. 16 for important details regarding Grade 10 standing for an ARCT examination application.

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four selections by different composers: one from List A, one from List B, one by from List C, and one from List D. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys. Each bulleted item (•) represents one selection for examination purposes.

LIST A: Double Bass Solos

Bach, Johann Sebastian

• **Adagio**, from the Organ Toccata in C (arr. Frederick Zimmerman) INT
• **Aria** (“Air for the G string”), from Orchestral Suite no. 3 in D major, BWV 1068 (arr. Frederick Zimmerman) INT

• **Cello Suite No. 2 in D minor**, BWV 1008 (arr. H. Samuel Sterling) PET
  → Praeludium

• **Recitative** (transc. Oscar Zimmerman, in *Ten Solos for Double Bass* ZIM)

Dragonetti, Domenico

• **Adagio and Rondo in C major** (ed. Adrian Mann) YOR

LIST B: Sonatas

Beethoven, Ludwig van

• **Sonata in G (or A) major** (arr. from Horn Sonata, op. 17, by Frank Proto) LIB
  → two contrasting movements

Bréval, Jean-Baptiste Sébastien

• **Sonata in C major** INT; BAT
  → two contrasting movements

Eccles, Henry

• **Sonata in G minor** (transc. Frederick Zimmerman) INT
  → two contrasting movements

Galliard, John Ernest

• **Sonata in F major** INT
  → two contrasting movements

Handel, George Frideric

• **Sonata in C major** (arr. Oscar Zimmerman, in *Solos for the Double Bass Player* SCH)

Telemann, Georg Philipp

• **Sonata in A Minor** (arr. Stuart Sankey) INT
  → two contrasting movements

LIST C: Concertos

Ameller, André

• **Concertino for String Bass and Piano** INT

Boda, John

• **Concertino** (arr. Oscar Zimmerman, in *Ten Solos for Double Bass* WAR)

Bottesini, Giovanni

• **Concerto No. 1 in B minor** INT; BRH; ZIM
  → 1st movement

• **Concerto No. 2 in B minor** (ed. Oscar Zimmerman, in *Solos for the Double Bass* SCH)
  → Andante
LIST C: Concertos continued

Dittersdorf, Karl Ditters von
- **Concerto in D major** (arr. Klaus Trumpf) HOF → 1st movement
- **Concerto No. 1 in D major** (ed. Rodney Slatford) YOR → 1st movement
- **Concerto No. 2 in D major** (ed. Rodney Slatford) YOR → 1st movement

Dragonetti, Domenico
- **Concerto in A major** (ed. Edouard Nanny and Stuart Sankey) INT → 1st movement

Hoffmeister, Franz Anton
- **Concertino No. 2** (arr. Stuart Sankey) INT → 1st and 2nd movements
- **Concerto No. 1** HOF; HEN → 1st movement

Jacobs, Gordon
- **A Little Concerto** (arr. Rodney Slatford) YOR

LIST D: Concert Pieces

Bloch, Ernest
*Jewish Life*
- **Prayer** (no. 1) (arr. Hans Kindler) FIS; INT

Bottesini, Giovanni
- **Arias for Double Bass and Piano** YOR
- **Elegy for Double Bass and Piano** LIB; KAL
- **Reverie** INT

Bruch, Max
- **Kol Nidrei** (arr. Stuart Sankey) INT; (arr. Lucas Drew, in *Solo Albums for Double Bass*, 1 WAR)

Fauré, Gabriel
- **Élegie**, op. 24 (arr. Homer Mensch) INT

Felice, John
- **From Quasimodo Sunday** YOR

Franchi, C.
- **Introduction and Tarantelle** (in *Solos for the Double Bass Player* SCH)

Glière, Reinhold
- **Intermezzo**, op. 9, no. 1 (arr. Frederick Zimmerman) INT

Koussevitzky, Serge
- **Chanson triste**, op. 2 PET; INT
- **Valse miniature**, op. 1, no. 2 PET; INT

Stern, Max
- **Sonnet and Dance for Unaccompanied Double Bass** (in *Ten Solos for Double Bass* ZIM)

Tchaikovsky, Pyotr Ilyich
- **Barcarolle**, op. 37a, no. 6 (arr. Frederick Zimmerman) INT
- **Valse sentimentale**, op. 51 (arr. Oscar Zimmerman, in *Ten Solos for Double Bass* ZIM)

Weinzweig, John
- **Refrains** CMC

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play *four* orchestral excerpts: *two* from Group 1 (one by each composer) and *two* from Group 2. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:

GROUP 1

Beethoven, Ludwig van

- **Symphony No. 1**
  → 1st movement: 12 measures before B to 24 measures after B (in: Zimmerman, *Beethoven’s Nine Symphonies*)
- **Symphony No. 5**
  → 3rd movement: opening to 5 measures after A, 46 measures after A to 23 measures after B (in: Zimmerman, *Beethoven’s Nine Symphonies*)

- Mozart, Wolfgang Amadeus
  - **Symphony No. 35 in D major** (“Haffner”), K 385
    → 1st movement: opening to 16 measures after A;
    AND
    → 4th movement: opening to A, 6 measures before B to D (both in: Zimmerman, *Mozart, Haydn and Weber*)

- **Symphony No. 39 in E flat major**, K 543
  → 1st movement: 14 measures before a to c;
  AND
  → 4th movement: 23 measures before C to C (both in: Zimmerman, *Mozart, Haydn and Weber*)

GROUP 2

Beethoven, Ludwig van

- **Symphony No. 9**

- Berlioz, Hector
  - **Roman Carnival Overture**: rehearsal number 7 to 8, 5 measures after 9 to 2 measures after 11, 3 measures before 13 to 13, 6 measures after 19 to 6 measures before 20 (also in: Simandl, *New Method for Double Bass*, bk 1, pp. 120–121; AND in: Zimmerman, *Thirty-Six Overtures*, p. 27)

Britten, Benjamin

- **The Young Person’s Guide to the Orchestra**
  → Variation H to I: Cominciando lento ma poco a poco accel. (in: Hartley, *Double Bass Solo*, vol. 2, no. 25)

Mussorgsky, Modest

- **Tableaux d’une exposition**
  → “Samuel Goldenberg and Schmyle” (in: Petracchi, *Simplified Higher Technique for Double Bass*; OR
  → excerpts in: Hartley, *Double Bass Solo*, vol. 2, no. 27)

- Stravinsky, Igor
  - **Pulcinella Suite**
    → Vivo (also in: Hartley, *Double Bass Solo*, vol. 2, no. 32)

- Strauss, Richard
  - **Don Juan**: 3 measures after F to 9 measures before G (in: Hartley, *Double Bass Solo*, vol. 2, no. 35; AND in: Zimmerman, *Strauss Tone Poems*, p. 4)

Tchaikovsky, Pyotr Il’yich

- **Symphony No. 4**
  → 1st movement: 4 measures after B to C, rehearsal letter P to Q
  → 4th movement: 8 measures before H to H (in: Zimmerman, *Tschaikowsky*, pp. 3 and 6)

Verdi, Guiseppe

- **Otello**
TECHNICAL REQUIREMENTS

Studies
Candidates must be prepared to play two contrasting studies from the following list. Each bulleted item (•) represents one selection for examination purposes.

Billé, Isaią
*New Method for Double Bass: part 1–IV RIC
• one of nos. 1–20 (pp. 18–38)

Kreutzer, Rodolphe
*Eighteen Studies for String Bass (ed. Frederick Zimmerman) INT
• one of nos. 6–11

Montanari, Carlo
*Fourteen Studies for Double Bass INT
• one of nos. 6–10

Petracchi, Francesco
*Simplified Higher Technique for Double Bass YOR
• no. 9 (p. 15)

Simandl, Franz
*New Method for Double Bass, book 2 FIS
• one concert study from pp. 75–79
• one etude from nos. 1–9 (pp. 18–37)

Storch, Josef Emanuel, and Josef Hrabe
*Fifty-Seven Studies for String Bass, vol. 2 INT
• one of nos. 13–17

Technical Tests
All scales and arpeggios must be performed from memory. Please see “Technical Requirements” on p. 000 for important information regarding this section of the examination. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Major</th>
<th>A♭, B, F♯</th>
<th>3 octaves</th>
<th>= 88</th>
<th>and</th>
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<tbody>
<tr>
<td>Harmonic minor</td>
<td>A♭, B, F♯</td>
<td></td>
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<td></td>
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<tr>
<td>Melodic minor</td>
<td>A♭, B, F♯</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>starting on A</td>
<td>3 octaves</td>
<td>= 54</td>
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</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Major</th>
<th>B, F♯</th>
<th>3 octaves</th>
<th>= 56</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>B, F♯</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>D major</td>
<td>(starting on A)</td>
<td>3 octaves</td>
<td>= 52</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>B♭ minor</td>
<td>(starting on A)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Intervals
Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: any interval within the octave
   – below a given note: any interval within the octave
**Chords**

Candidates will be asked to name any of the following four-note chords after the examiner has played the chord *once* in solid form, close position.
- major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

**Cadences**

Candidates will be asked to identify, by name or by symbols, any of the following cadences in a short excerpt. The excerpt may be in a major or minor key and contain up to three cadences. The examiner will play the tonic chord *once*, and then play the excerpt *twice*.
- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)
- deceptive (V-VI)

**Melody Playback**

Candidates will be asked to play back a lower part of a two-part phrase in any major key, either on their own instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.

**SIGHT READING**

Candidates will be asked to:
1. Play a composition approximately equal in difficulty to repertoire of a Grade 8 level.
2. Clap or tap the rhythm of a melody in $\frac{4}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation is expected.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
Performer’s ARCT

The ARCT Examination

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 15, and “Supplemental Examinations” on p. 16 for important details regarding an application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT diploma is the culmination of the RCM Examinations Certificate Program. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT diploma.

Policy Regarding Pass and Failure

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded. The candidate’s performance of a work may receive a failing grade for any of the following reasons:

- lack of stylistic awareness
- repeated interruptions in the continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of the performance

Marking Criteria

First Class Honours with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honours: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honours: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honours: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four selections by different composers: one from List A, one from List B, one from List C, and one from List D. Candidates are encouraged to choose a varied and balanced program. Each bulleted item (*) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examination program must include at least one work that is accompanied. Please note that the examiner may stop the performance if it exceeds the allotted time.
LIST A: Double Bass Solos

Bach, Johann Sebastian

- **Six Cello Suites**, BWV 1007–1012 (arr. H. Samuel Sterling) PET; (arr. Stuart Sankey) INT; (arr. Mark Bernat) INT
  - **Cello Suite No. 3 in C major**, BWV 1009 → Prelude and two other movements
  - **Cello Suite No. 4 in E flat major**, BWV 1010 → Prelude and two other movements
  - **Cello Suite No. 5 in C minor**, BWV 1011 → Prelude and two other movements
  - **Cello Suite No. 6 in D major**, BWV 1012 → Prelude and two other movements

Fryba, Hans

- **A Suite in the Olden Style** WEI
  → Prelude and one other movement

Telemann, Georg Philipp

- **Sonata**, TWV 40:1 (arr. Stuart Sankey) INT
  → one movement

LIST B: Sonatas

Bach, Johann Sebastian

- **Sonata for Viola da gamba No. 2 in D major**, BWV 1028 (arr. Stuart Sankey) INT → two contrasting movements

Birckenstock, Johann Adam

- **Sonate** (arr. J. Delmas-Boussagol) LED → two contrasting movements

Boccherini, Luigi

- **Sonata No. 6 in A major** (orchestral tuning) (arr. Stuart Sankey) INT → 1st and 2nd movements

Corelli, Arcangelo

- **Sonata in C minor**, op. 5, no. 8 (arr. Frederick Zimmerman) INT → two contrasting movements

Franck, César

- **Sonata in A major** (arr. Stuart Sankey) INT

Handel, George Frideric

- **Sonata in G minor** (arr. Frederick Zimmerman) INT → two contrasting movements

Hindemith, Paul

- **Sonata** (1949) OTT → two contrasting movements

Mendelssohn, Felix

- **Sonata No. 2 in D major**, op. 58 (ed. Mark Bernat) INT
  → one movement

Misek, Adolf

- **Sonata in E minor**, op. 6 INT; LIB; HOF → 1st and 2nd movements

Schubert, Franz

- **Sonata in A minor** (“Arpeggione”) (transc. Stuart Sankey) INT → 1st movement

Sperger, Johann Matthias

- **Sonata in E major** (ed. Rudolf Malaric) DOB → 1st and 2nd movements

LIST C: Concertos

Bottesini, Giovanni

- **Concerto in F sharp minor for Double Bass** (ed. Heinz Herrmann) BRH → 1st movement
- **Concerto No. 2 in A minor** (orchestral tuning) (ed. Rodney Slatford) YOR → 1st movement

Hindle, Johann

- **Concerto in B major** (ed. Rudolf Malaric) DOB → 1st movement

Koussevitzky, Serge

- **Concerto**, op. 3 PET; INT → two contrasting movements

Kussativzky, Serge
LIST C: Concertos continued

Scontrino, Antonio
- **Grand Concerto for Double Bass** (ed. Oscar Zimmerman) ZIM
  → two contrasting movements

Sperger, Johann Matthias
- **Concerto in A minor** DOB
  → 1st movement

Telemann, Georg Philipp
- **Concerto in F minor** (arr. Stuart Sankey) INT
  → two contrasting movements
- **Concerto in G major** (arr. Stuart Sankey) INT
  → two contrasting movements

Vanhal, Johann Baptist
- **Konzert in D major** (arr. Klaus Trumf) HOF
  → 1st and 2nd movements

LIST D: Concert Pieces

Bottesini, Giovanni
- **Allegretto capriccio à la Chopin in F sharp minor** DOB
- **Allegro di concerto** (alla Mendelssohn) (in Bottesini: Ausgewählte Stücke für Kontrabass und Klavier DEU)
- **Capriccio di bravura** DOB
- **Elegy in E minor** (no. 2) (in Bottesini: Ausgewählte Stücke für Kontrabass und Klavier DEU)
- **Elegy in E minor** (no. 3) (in Bottesini: Ausgewählte Stücke für Kontrabass und Klavier DEU)
- **Fantasia for Double Bass on “Beatrice di Tenda” by Bellini** (arr. Oscar Zimmerman) INT
- **Introduzione e gavotte, “Nel cor più non mi sento”** (in Bottesini: Ausgewählte Stücke für Kontrabass und Klavier DEU)
- **Tarantella in A minor** (arr. Frederick Zimmerman) INT

Glière, Reinhold
- **Preludium**, op. 32, no. 1 (in Glière: Four Pieces / Vier Stücke HOF)
- **Scherzo**, op. 32, no. 2 (in Glière: Four Pieces / Vier Stücke HOF)

Hatzis, Christos
- **The Birth of Venus** CMC

Mannino, Franco
- **Sonatina tropicale per contrabbasso e pianoforte** B&S

Paganini, Niccolò
- **Variations on One String on a Theme from Moses by Rossini** (arr. Stuart Sankey) INT; (arr. Oscar Zimmerman) ZIM

Proto, Frank
- **A Carmen Fantasy** LIB

Saint-Saëns, Camille
- **Allegro Appassionato**, op. 43 (arr. Stuart Sankey) INT

Schumann, Robert
- **Fantasy Pieces**, op. 73 (arr. Mark Bernat) INT
  → any two

Simandl, Franz
- **Tarantella**, op. 73 INT

**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play their choice of four orchestral excerpts: two from Group 1 and two from Group 2. The chosen excerpts must be of four different composers. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use any edition of standard orchestral double bass parts. Alternatively, candidates may use parts printed in the following anthology.

GROUP 1

Beethoven, Ludwig van
- **Symphony No. 7**
  - 1st movement: letter D to letter G; letter I to the fermata (in: Zimmerman, *Beethoven’s Nine Symphonies*)

Dvořák, Antonín
- **Carnival Overture**, op. 92: 9 measures after A to 14 before D (in: Zimmerman, *Thirty-Six Overtures*)

Haydn, Franz Joseph
- **Symphony No. 88**
  - 1st movement: Allegro to repeat after letter A

Mahler, Gustav
- **Symphony No. 2** (“Resurrection”)
  - 1st movement: opening to rehearsal number 2
  - 2nd movement: rehearsal number 6 to rehearsal number 8
  - 3rd movement: 1 measure before rehearsal number 6 (top line) to 4 measures after rehearsal number 38 (in: Zimmerman, *Mahler Symphonies 1–5*)

Strauss, Richard
- **Don Juan**, op. 20: opening to 2 measures before C, letter F to 4 measures before G, 7 measures after O to S

- **Ein Heldenleben**, op. 40
  - rehearsal number 9 to rehearsal number 13;
  - rehearsal number 51 to rehearsal number 64;
  - rehearsal number 77 to 3 measures after rehearsal number 79

GROUP 2

Brahms, Johannes
- **Symphony No. 2**, op. 73
  - 1st movement: 11 measures after letter A to letter B; letter E to letter F, letter K to letter L
  - 4th movement: opening to letter B

Mendelssohn, Felix
- **Symphony No. 4**, op. 90
  - 1st movement: opening to 16 measures after letter A; 20 measures before letter C to 3 measures before letter D
  - 4th movement: 19 measures before letter A to 4 measures after letter B; letter C to letter D

Schubert, Franz
- **Symphony No. 9 in C major** (“The Great”), D 944
  - 3rd movement: opening to 7 measures after letter C
  - 4th movement: 9 measures before letter B to letter C

Smetana, Bedřich
- **Overture to The Bartered Bride**
  - opening to letter A

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis
The Teacher’s ARCT will be awarded only to candidates 18 years of age or older.

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 15, and “Supplemental Examinations” on p. 16 for important details regarding an application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

TEACHER’S ARCT PART 1:
Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three selections: one each from the repertoire lists for the Grade 9, Grade 10, and Performer’s ARCT examinations. The examination program should include a concerto (first movement only), a sonata (two contrasting movements), and a concert piece. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

ORCHESTRAL EXCERPTS

Candidates should be prepared to play one selection from the orchestral passages listed for the Performer’s ARCT examination.

TECHNICAL REQUIREMENTS

Candidates should be prepared to play any of the Technical Tests listed for the Grade 10 examination. Please note that scales and arpeggios must be played from memory.

EAR TESTS

Metre

Candidates will be asked to identify the time signatures (\(\frac{2}{4}\), \(\frac{3}{4}\), \(\frac{6}{8}\), or \(\frac{3}{8}\)) of four-measure passages. The examiner will play each passage once.

Intervals

Candidates may choose to:
(a) sing or hum the intervals listed below after the examiner has played the first note once, OR
(b) identify the intervals listed below after the examiner has played the interval once in broken form.
   - above a given note: any interval within a major 9th
   - below a given note: any interval within an octave

Chords

Candidates will be asked to identify, by chord symbols or names (I, tonic; V, dominant; etc.) the chords used in a four-measure phrase in a major key. The phrase will begin with a tonic chord and may include chords on the first,
second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord once and then play the phrase twice in a slow to moderate tempo. During the second playing, the candidate will name each chord after it has been played by the examiner.

Melody Playback

Candidates will be asked to play back both parts of a two-part phrase in any major key together, on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.

SIGHT READING

Candidates will be asked to:
1. Play at sight a given passage approximately equal in difficulty to repertoire of a Grade 9 level.
2. Play at sight a passage equal in difficulty to repertoire of a Grade 5 level, demonstrating in performance and orally the musical features and characteristics of the piece.
3. Clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This part of the examination will test the candidate’s knowledge of the principles of playing the double bass – including the position and action of the fingers, hands and arms, and the production of tone. Candidates will be expected to demonstrate a practical knowledge of the technical tools (such as exercises, studies, scales, and arpeggios) necessary for the development of intonation, shifting, bowings, and tone quality. Candidates may also be asked questions regarding the construction of the double bass.

B: Applied Pedagogy

Teaching Repertoire

For this section of the examination, candidates should select a group of eighteen pieces from the repertoire lists in the Double Bass Syllabus, 2004 edition (three works from each of Grades 3 to 8). The selections chosen from each individual grade should constitute a varied and well balanced group. A list of the teaching repertoire must be given to the examiner.
Candidates will be asked to perform a selection of these works and discuss teaching problems that may be encountered, including details of style and interpretation. Please note that this music need not be memorized, but the performance should be at an honours level for the grade.

**Demonstration Lesson**
The examiner will select and perform one work from the candidate’s list of teaching repertoire. The candidate will be expected to detect errors (in notation, time values, rhythm, phrasing, interpretation, etc.) in the examiner’s performance, demonstrate corrections, and suggest practice strategies to address the problems.

**TEACHER’S ARCT PART 3: Teacher’s Written Examination**

Examination length: 3 hours  
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
- issues likely to arise in teaching intonation, rhythm, tone, shifting, bowing articulations, phrasing, style and interpretation, sight reading, and ear training  
- solutions for common technical problems  
- ways in which a teacher may help a student to develop confidence and concentration  
- the history of the double bass and performance practices for music of the Baroque, Classical, and Romantic periods

In their answers to examination questions, candidates will be expected to demonstrate familiarity with a variety of suitable teaching material for all levels from beginner to Grade 8. Candidates should also be prepared to write several short exercises designed to correct common technical problems.

Candidates may be asked to add editorial markings to a short passage of double bass music, including fingering, dynamics, phrasing, expression markings (Italian terms), and simple ornamentation. The title and tempo of the composition will be given.

Candidates may be asked to write short exercises to correct common technical problems encountered by double bass students.

For a reading list and reference material, please see the “Bibliography” on pp. 65–69.

**THEORY PREREQUISITES**

Grade 2 Rudiments  
Grade 3 History  
Grade 4 Harmony or Grade 4 Keyboard Harmony  
Grade 4 History

**THEORY CO-REQUISITES**

Grade 4 Counterpoint  
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony  
Grade 5 History  
Grade 5 Analysis

**PIANO CO-REQUISITE**

Grade 8 Piano
Section 4 – Theory Examinations

Theory examinations are given in the subjects listed below. Please refer to the current RCM Theory Syllabus for detailed information on theory examinations and recommended textbooks.

All theory co-requisites must be completed before or within five years after the respective session of the practical examination to which they apply. Extensions will not be granted. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination. Please see p. 8 for a list of theory co-requisites and prerequisites.

RUDIMENTS

Preliminary Rudiments
Elements of music for the beginner.
– One-hour examination.

Grade 1 Rudiments
A continuation of Preliminary Rudiments for students with more music reading experience.
– Two-hour examination.

Grade 2 Rudiments
Preliminary and Grade 1 Rudiments with the addition of foundation material necessary to the study of harmony.
– Two-hour examination.

HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

Introductory Harmony
A continuation of Grade 2 Rudiments with the introduction of elementary four-part writing and melodic composition in major keys, chord symbols, and non-chord tones.
– Three-hour examination.

Grade 3 Harmony
The fundamentals of four-part writing and melodic composition in major keys; harmonic and structural analysis in major and minor keys. Familiarity with material of Grade 2 Rudiments is strongly advised.
– Three-hour examination.

Grade 3 Keyboard Harmony
The material of Grade 3 Harmony at the keyboard. This examination may be substituted for Grade 3 Harmony in fulfilment of certificate requirements.

Grade 4 Harmony
Intermediate four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis; musical forms. Completion of Grade 3 Harmony is strongly advised.
– Three-hour examination.

Grade 4 Keyboard Harmony
The material of Grade 4 Harmony at the keyboard. This examination may be substituted for Grade 4 Harmony in fulfilment of certificate requirements.

Grade 4 Counterpoint
Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Grades 3 and 4 Harmony is strongly advised.
– Three-hour examination.

Grade 5 Harmony and Counterpoint
Advanced harmonic and intermediate contrapuntal techniques (for two voices). Completion of Grades 3 and 4 Harmony and Grade 4 Counterpoint is strongly advised.
– Three-hour examination.

Grade 5 Keyboard Harmony
The material of Grade 5 Harmony and Counterpoint at the keyboard. This examination may be substituted for Grade 5 Harmony and Counterpoint in fulfilment of certificate requirements.

Grade 5 Analysis
Advanced harmonic and structural analysis of musical forms based on the material of Grades 3, 4, and 5 Harmony and Counterpoint, and including short post-1900 compositions.
– Three-hour examination.
MUSIC HISTORY

Grade 3 History
An overview of styles, composers, and music of the Baroque, Classical, and Romantic eras, and the 20th century.
– Three-hour examination.

Grade 4 History
Styles, genres, and music of the Middle Ages, Renaissance, and the Baroque and Classical eras.
– Three-hour examination.

Grade 5 History
Styles, composers, and music of the 19th and 20th centuries, including Canadian music.
– Three-hour examination.

MUSICIANSHP

At the option of candidates, these examinations may be substituted for the Ear Tests requirements for Grades 8 to 10 and ARCT practical examinations.

Junior Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of simple harmonic progressions; singing back and sight singing of simple rhythms and melodies. To be used with Grade 8 practical examinations.

Intermediate Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions; singing back and sight singing of rhythms and melodies. To be used with Grade 9 practical examinations.

Senior Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions to the Grade 4 Harmony level; singing back and sight singing of rhythms and melodies. To be used with Grade 10 practical examinations and/or ARCT; the minimum acceptable mark is 70 percent.

CLASSIFICATION OF THEORY MARKS

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<th>Classification</th>
<th>Marks</th>
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<td>90–100</td>
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<tr>
<td>First Class Honours</td>
<td>80–89</td>
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<td>Honours</td>
<td>70–79</td>
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<tr>
<td>Pass</td>
<td>60–69</td>
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</tbody>
</table>
Section 5 – Bibliography

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training


Official Examination Papers


Preliminary Rudiments
Grade 1 Rudiments
Grade 2 Rudiments
Grade 3 Harmony
Grade 3 History
Grade 4 Harmony
Grade 4 History
Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint
Grade 5 History
Grade 5 Analysis
ARCT Piano Teacher’s Written

Individual ARCT Teacher's Written Examination papers (including model questions and answers designed to assist ARCT candidates in preparing for Viva Voce examinations) are also available upon request.

General Reference Works


General Reference Works continued


DOUBLE BASS RESOURCES

Double Bass Anthologies


Double Bass Collections (music by one composer)


Double Bass Studies and Method Books


Billé, Isaia. 18 Studi in tutti i toni. Milan: Ricordi, 1921.


Double Bass Orchestral Excerpts Books


Double Bass Reference and Pedagogy Books


DOUBLE BASS RESOURCES continued

Associations and Websites

International Society of Bassists
13140 Coit Road, Suite 320, LB 120
Dallas, Texas 75240-5737
telephone: 972-233-9107, ext. 204
fax: 972-490-4219
www.isbworldoffice.com

American String Teachers Association
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The curriculum and the examination system of The Royal Conservatory of Music are built on more than a century of commitment to the highest quality in the teaching and performing of music. Through the professional training program, the national examination system, and a faculty of distinguished musicians, The Royal Conservatory of Music is recognized as the leading music-training force in Canada and one of the most significant musical institutions in the Commonwealth.

The Royal Conservatory of Music (originally called the Toronto Conservatory of Music and incorporated in 1886) opened with an enrolment of 200 students and a staff of fifty teachers led by Edward Fisher. A decade later, when enrolment had grown to more than 1,000 students, the school moved to new facilities with a reception hall, offices, studios, classrooms, a lecture hall, and a concert hall. Additional studios, classrooms, and residences for out-of-town students were added over the next fifteen years. In 1898, the Conservatory established its first examination centres in several Ontario towns and opened branches in Toronto.

In 1913, following the death of Edward Fisher, Augustus Vogt, conductor of the Toronto Mendelssohn Choir, became Principal. Under Vogt’s leadership, new programs were developed. The number of examination centres was increased, and enrolment continued to grow. By 1926, there were nearly 7,500 students and over 16,000 examination candidates. In association with Sir Edmund Walker, President of the Conservatory, Vogt established closer ties with the University of Toronto. In 1921, administration of operations passed to a Board of Trustees responsible to the University.

Ernest MacMillan (later Sir Ernest MacMillan) was named Principal in 1926. He implemented professional performance training programs, including the Artist Diploma Program and The Royal Conservatory Opera School. When MacMillan resigned in 1942, the leadership of the Conservatory passed briefly in turn to Norman Wilks and Charles Peaker. Ettore Mazzoleni served as Principal from 1945 to 1968.

In 1947, a Royal Charter was granted to the Conservatory by King George VI in recognition of its wide influence. The institution was renamed The Royal Conservatory of Music. During the four postwar decades, the Conservatory continued to develop under the leadership of distinguished musicians such as Boyd Neel, David Ouchterlony, Ezra Schabas, Gordon Kushner, and Robert Dodson.

In 1991, The Royal Conservatory of Music re-established its independence from the University of Toronto. Dr. Peter Simon was named President of the newly independent school. Teaching programs were strengthened, there was an increase in pedagogical materials published by The Frederick Harris Music Co., Limited, and the RCM Centre for Learning through the Arts was created to explore new ways of teaching music.

Now in its second century, and in association with thousands of dedicated teachers across the country, The Royal Conservatory of Music assists in the education of more than a quarter of a million students annually. With a renewed commitment to excellence in music education and performance, with strengthened ties to its communities, and with the development of new teaching methods and materials, The Royal Conservatory of Music welcomes the opportunity to serve the needs of society in the 21st century.