



DOUBLE BASS

2004 Edition

Syllabus

© Copyright 2004 The Frederick Harris Music Co., Limited
All Rights Reserved



Table of Contents

Message from the President	4	RCM Examinations at	
Preface.	5	www.rcmexaminations.org	5

SECTION 1 — GENERAL INFORMATION

Application Forms	6	ARCT Examinations	9
Application Procedure and Deadline Dates	6	Credits for Musicianship	10
Examination Schedules	6	Certificates and Diplomas	10
Examination Centres	7	Secondary School Music Credits	11
Fee Extensions and Refunds	7	Registered Education Savings Plan (RESP)	
Examination Results	8	Eligibility	11
The Examiner’s Evaluation	8	Gold and Silver Medals	11
Theory Examinations: Prerequisites			
and Co-requisites	8		

SECTION 2 — EXAMINATION REQUIREMENTS

Examination Repertoire	12	Repertoire Substitutions	13
<i>Da capo</i> Signs and Repeats	12	Substitutions from the <i>Double Bass Syllabus</i>	13
Memory	12	Substitutions Requiring Approval	13
<i>Syllabus</i> Repertoire Lists	12	Own Choice Substitutions	14
Editions	12	Examination Procedures	14
Availability	12	Table of Marks	15
Anthologies and Collections	13	Classification of Marks	15
Orchestral Excerpts	13	Supplemental Examinations	16
Copyright and Photocopying	13	Abbreviations	17
		Names of Publishers	17
		Other Abbreviations and Symbols	17

SECTION 3 — PRACTICAL EXAMINATIONS

Technical Requirements	18	Grade 6	35
Introductory Grade	19	Grade 7	39
Grade 1	21	Grade 8	43
Grade 2	23	Grade 9	47
Grade 3	26	Grade 10	52
Grade 4	29	Performer’s ARCT	57
Grade 5	32	Teacher’s ARCT	61

SECTION 4 — THEORY EXAMINATIONS

Rudiments	64	Music History	65
Harmony, Keyboard Harmony, Counterpoint, and Analysis	64	Musicianship	65
		Classification of Theory Marks	65

SECTION 5 — BIBLIOGRAPHY

Sight Reading and Ear Training	66	Double Bass Orchestral Excerpts Books	69
Official Examination Papers	66	Double Bass Reference and Pedagogy Books	69
General Reference Works	66	Associations and Websites	70
Double Bass Anthologies	67	Periodicals	70
Double Bass Collections	67	Sources of Double Bass Music	70
Double Bass Studies and Method Books	68		

THE SECOND CENTURY71

Message from the President

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.

A handwritten signature in black ink, appearing to read "Peter C. Simon". The signature is fluid and cursive, with the first name "Peter" being larger and more prominent than the last name "Simon".

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.

- List all repertoire to be performed at your examination on the reverse side of your examination timetable and bring it with you to the examination.
- If you know that you will be unable to attend your examination, please contact your RCM Examinations Centre Representative immediately. (The name of the RCM Examinations Centre Representative is printed on the bottom of the timetable.) *Please note: Candidates may not exchange examination times with other candidates.*

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*.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES continued

Practical Certificates and Diplomas	Theory Prerequisites	Theory Co-requisites
Introductory	none	none
Grades 1 to 4	none	none
Grade 5	none	Preliminary Rudiments
Grade 6	none	Grade 1 Rudiments
Grade 7	none	Grade 2 Rudiments
Grade 8	none	Grade 2 Rudiments Introductory Harmony (optional)
Grade 9	none	Grade 2 Rudiments Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony Grade 3 History
Grade 10	none	Grade 2 Rudiments Grade 3 History Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony Grade 4 History
ARCT	Grade 2 Rudiments Grade 3 History Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony Grade 4 History	Grade 4 Counterpoint Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony Grade 5 History Grade 5 Analysis

ARCT EXAMINATIONS

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.

- 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.

Musicianship	Practical Grade	Minimum Mark
Junior	Grade 8	60
Intermediate	Grade 9	60
Senior	Grade 10 and Teacher's ARCT	70

CERTIFICATES AND DIPLOMAS

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

- Certificates for practical examinations in Grades 5 to 9 will be awarded once the candidate has successfully completed the theory co-requisites for the respective grade.
- Certificates for theory examinations will be awarded for each theory grade upon successful completion of *all* examinations for that grade.
- Grade 10 practical certificates are awarded when minimum requirements have been completed, whether or not prerequisite marks for an ARCT examination have been obtained.
- ARCT diplomas will be awarded to candidates at the annual Convocation ceremony or forwarded immediately following Convocation. Candidates may not use the designation "ARCT" before Convocation.

Practical Certificates and Diplomas	Examinations Required
Introductory Double Bass	Introductory Double Bass
Grade 1 Double Bass	Grade 1 Double Bass
Grade 2 Double Bass	Grade 2 Double Bass
Grade 3 Double Bass	Grade 3 Double Bass
Grade 4 Double Bass	Grade 4 Double Bass
Grade 5 Double Bass	Grade 5 Double Bass, Preliminary Rudiments
Grade 6 Double Bass	Grade 6 Double Bass, Grade 1 Rudiments
Grade 7 Double Bass	Grade 7 Double Bass, Grade 2 Rudiments
Grade 8 Double Bass	Grade 8 Double Bass, Grade 2 Rudiments
Grade 9 Double Bass	Grade 9 Double Bass, Grade 2 Rudiments, Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History
Grade 10 Double Bass	Grade 10 Double Bass, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History
Performer's ARCT	Performer's ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano
Teacher's ARCT	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 <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano
Theory Certificates	Examinations Required
Preliminary Theory	Preliminary Rudiments
Grade 1 Theory	Grade 1 Rudiments
Grade 2 Theory	Grade 2 Rudiments
Grade 3 Theory	Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History
Grade 4 Theory	Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint
Grade 5 Theory	Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis

SECONDARY SCHOOL MUSIC CREDITS

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.

Section 2 – Examination Requirements

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*).

- The lists of anthologies, collections, and studies in the Bibliography (see pp. 66–70) provides full bibliographic information for most of the publications identified in the repertoire lists.

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

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*.

Grade	Substitutions Permitted	Repertoire Selection
Grades 1 to 9	one repertoire selection	from the corresponding list of the next higher grade
Grade 10	one repertoire selection	from the corresponding list of the ARCT examination

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.*

- 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

	Grade 1	Grade 2	Grades 3-5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10	Teacher's ARCT	Performer's ARCT
Repertoire	54	54	54	54	50	50	50	50 (35)	20 (14)	80
List A	27	27	18	18	18	18	15	15		20
List B	27	27	18	18	18	18	15	15	(no mark	20
List C	–	–	18	18	14	14	10	10	break-	20
List D	–	–	–	–	–	–	10	10	down)	20
Memory	6	6	6	6	–	–	–	–	–	–
Orchestral Excerpts	–	–	–	–	10	10	10	10 (7)	10 (7)	20
Technical Requirements	30	30	20	20	20	20	20	20 (14)	10 (7)	–
Studies	15	15	10	10	10	10	10	10	–	–
Technical Tests	15	15	10	10	10	10	10	10	10	–
Ear Tests	10	10	10	10	10	10	10	10 (7)	10 (7)	–
Metre	–	–	–	–	–	–	–	–	2	–
Rhythm	5	3	3	2	2	–	–	–	–	–
Intervals	–	3	3	3	3	3	3	2	2	–
Chords	–	–	–	2	2	2	2	2	3	–
Cadences	–	–	–	–	–	2	2	3	–	–
Playback	5	4	4	3	3	3	3	3	3	–
Sight Reading	–	–	10	10	10	10	10	10 (7)	10 (7)	–
Sight Reading Piece	–	–	7	7	7	7	7	7	4+4	–
Sight Clapping	–	–	3	3	3	3	3	3	2	–
Viva Voce									40	
(a) Pedagogical Principles	–	–	–	–	–	–	–	–	10 (7)	–
(b) Applied Pedagogy	–	–	–	–	–	–	–	–	30 (21)	–
TOTALS	100	100	100	100	100	100	100	100	100	100

* 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

Grades 1 to 10

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass	60–69
Grade 10 ARCT prerequisite	75 overall <i>or</i> 70% in each section

Performer’s and Teacher’s ARCT

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass (Performer’s)	70
Pass (Teacher’s)	75 overall <i>or</i> 70% in each section

SUPPLEMENTAL EXAMINATIONS

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.

Summary of Supplemental Examination Policies

	Grade 10	Teacher's ARCT
To achieve Pass standing	60% in order to receive certificate once theory co-requisites are complete	70% in each section of Part 1 and 70% in each section of Part 2 and 70% in Part 3 within a <i>two-year</i> time period <i>or</i> overall mark of 75 (Parts 1 and 2 combined) and 70% in Part 3 within a <i>two-year</i> time period
Standing to proceed to ARCT	70% in each section <i>or</i> overall mark of 75	n/a
Reasons for taking supplemental examination	to reach 70% standing in each section <i>or</i> to upgrade mark in one section that is already at 70%	to reach 70% standing in each section <i>or</i> to upgrade mark in one section that is already at 70%
Eligibility for taking a supplemental examination for Grade 10	65% overall mark <i>and</i> 70% in Repertoire section	n/a
Eligibility for taking a supplemental examination for Teacher's ARCT, Part 1	n/a	70% in Repertoire section
Eligibility for taking a supplemental examination for Teacher's ARCT, Part 2	n/a	70% in either the <i>Viva Voce A</i> <i>or</i> the <i>Viva Voce B</i>
Number of supplemental examinations allowed	two	one in Part 1 one in Part 2
Time limit to complete supplemental examinations	<i>two</i> years from the date of the original examination	<i>two</i> years from the date of the original examination

ABBREVIATIONS

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.

ABR	Associated Board of Royal Schools of Music (London) www.abrsm.ac.uk
B&H	Boosey & Hawkes (London, New York) www.boosey.com
B&S	Boccaccini & Spada (Rome, Italy) www.boccacciniespada.com
BAR	Bärenreiter Verlag (Kassel, London, New York, Prague) www.baerenreiter.com
BAT	Bartholomew
BEL	Belwin-Mills Music Corporation (Miami, Florida)
BIL	Éditions Billaudot (Paris) www.billaudot.com
BRH	Breitkopf & Härtel (Wiesbaden) www.breitkopf.com
CMC	available from Canadian Music Centre (Toronto, Calgary, Vancouver, Montreal) www.musiccentre.ca
DEU	Deutscher Verlag für Musik (Leipzig)
DOB	Ludwig Doblinger (Vienna) www.doblinger-musikverlag.at
DUR	Durand et Cie (Paris)
ESC	Éditions Max Eschig (Paris)
ETL	Highland/Etling Publishing
FHMC	Frederick Harris Music Company (Mississauga, Ontario) www.frederickharrismusic.com
FIS	Carl Fischer (New York) www.carlfischer.com
GAX	Galaxy Music Corporation (New York) www.ecspublishing.com
HEN	Henle (Munich) www.henle.com
HIG	Highgate Press
HOF	F. Hofmeister (Hofheim am Taunus)
INT	International Music (New York)
KAL	Edwin F. Kalmus (Opa Locka, Florida) www.kalmus-music.com
KJO	Neil A. Kjos Music Co. (San Diego, California) www.kjos.com

LED	Alphonse Leduc (Paris) www.alphonseleduc.com
LIB	Liben Music Publishers (Cincinnati, Ohio) www.liben.com
MAS	Masters Music Publications (Boca Raton, Florida) www.masters-music.com
MCA	MCA Canada Ltd. (Toronto)
M&M	McGinnis & Marx Music Publishers (New York)
OTT	B. Schotts Söhne (Mainz, London) www.schott-music.com
OUP	Oxford University Press (London, New York) www4.oup.co.uk/music
PET	Edition Peters (Frankfurt am Main, Leipzig, New York) www.edition-peters.com
RIC	Casa Ricordi (Milan) www.ricordi.com
SCH	G. Schirmer (New York) www.schirmer.com
WAR	Warner Bros. Publications (Miami, Florida) www.warnerbrospublications.com
WEI	Josef Weinberger Ltd. (London) www.josef-weinberger.co.uk
YOR	Yorke Edition (London) www.yorkedition.co.uk
ZIM	Zimmerman Publications (Rochester, New York; Interlochen, Michigan)

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

Section 3 – Practical Examinations

TECHNICAL REQUIREMENTS

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.

(a) Galamian-style pattern



(b)



(c)



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)
- **Skippping Along** (in *Solos and Etudes 1* KJO)

Bach, Johann Sebastian

- **A Joyful Chorale** (arr. John O’Reilly, in *Strictly Classics*, vol. 1 ETL)

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.

Anderson, 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.

Scales				
Major	G, A	1 octave	♩ = 60	♩ ♩
Arpeggios				
Major	G, A	1 octave	♩ = 60	♩ ♩

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 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

Grade 1

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)

Grade 2

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)
- **Sakura** (Japanese folk song) (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 2, p. 8 FIS)
- **Song of the Volga Boatmen** (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 2, p. 13 FIS)

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 carnaval 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.

Scales				
Major	A, D, E	1 octave	♩ = 72	♩♩ and ♩♩
Harmonic minor	A, D, E			
Melodic minor	A, D, E			
Arpeggios				
Major	A, D, E	1 octave	♩ = 72	♩♩♩
Minor	A, D, E			

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 $\frac{3}{4}$



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

- **A-Roving** (arr. Rodney Slatford, in *Yorke Studies for Double Bass*, vol. 1 GALAXY)
- **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
- **Strawberry Fair** (arr. John Walton, in *Yorke Studies for Double Bass*, vol. 1 YOR)

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)

Lancien, 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 Basses 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)

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 $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.



THEORY CO-REQUISITES

None

Grade 4

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)

Lancén, Serge

- **Si j’étais Mussorgsky** (in *Yorke Solos for Double Bass YOR*)

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*)

- **The Great Tail Chase**

Paganini, Niccolò

- **Moto perpetuo** (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 2, p. 15 FIS)

Rameau, Jean-Philippe

- **Rigaudon** (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 2, p. 20 FIS)

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)

EAR TESTS continued

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 $\frac{4}{4}$ 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)
- **Morris Dance – English Country Dance** (arr. Keith Hartley, in *Double Bass Solo Plus 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*, 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 *Larlésienne 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*)

Glière, 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)

- **March**, from *Scipio* (arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
- **Sarabande**, from Concerto in F minor (arr. Robert M. Barr) DOB
- **Where’er You Walk**, from *Semele* (no. 28, 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

- **Jupiter**, from *The Planets* (arr. Keith Hartley, in *Double Bass Solo Plus OUP*)

Janáček, Leoš

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

Purcell, Henry

- **Rondeau**, from *A Midsummer Night’s Dream* (arr. Keith Hartley, in *Double Bass Solo Plus OUP*)
- **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

- **Basse Danse**, from *Capriol Suite* (arr. Angela Schofield, in *Amazing Solos B&H*; arr. Keith Hartley, in *Double Bass Solo Plus OUP*)

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–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)







Slatford, Rodney (ed.)

Yorke Studies for Double Bass, vol. 1 YOR

- **traditional, arr. John Walton: Paddy Whack** (no. 66)
- **traditional, arr. John Walton: Polly Put the Kettle On** (no. 65)
- **traditional, arr. John Walton: It Was a Lover and His Lass** (no. 27)
- **Christopher W. Field: Lord Brumleigh, His Alman**, from *Broomleigh Suite* (no. 71)
- **Theodore Michaelis: G Minor Arpeggio and Bowing Exercises** (no. 28)
- **Anthony Scelba: Bariolage** (no. 26)
- **Anthony Scelba: Martelé** (no. 62)
- **Anthony Scelba: Spiccato** (no. 64)
- **Arthur Sullivan, arr. Rodney Slatford: Bowing Exercises: Crossing Strings (1)** (no. 61)
- **Arthur Sullivan, arr. Rodney Slatford: Bowing Exercises: Crossing Strings (2)** (no. 72)

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.

Scales					
Major	E, F, G	2 octaves	 = 60		and 
Harmonic minor	E, F, G				
Melodic minor	E, F, G				
Arpeggios					
Major	E, F, G	2 octaves	 = 112		and 
Minor	E, F, G				

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 $\frac{6}{8}$



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 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 $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



THEORY CO-REQUISITES

Preliminary Rudiments

Grade 6

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)

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)

- **Minuet**, from French Suite No. 2 (no. 4)
- **Musette**, BWV Anh 126, from the *Anna Magdalena Bach Notebook* (no. 3)

Bach, Wilhelm Friedmann

- **Allegro** (in *Progressive Repertoire for the Double Bass*, vol. 2, p. 31 FIS)

LIST B: Classical Repertoire

Beethoven, Ludwig van

- **Sonatina** [no. 2 of *Zwei Klaviersonatinen*, Anh 5] (no. 50, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Gossec, François

- **Gavotte** (arr. Merle Isaac, in *Progressive Repertoire for the Double Bass*, vol. 3, p. 8 FIS)

Haydn, Franz Joseph

- **Rondo all’ongarese**, from Piano Trio in G major (no. 37, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)

Rossini, Gioacchino

- **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)

Brahms, Johannes

- **St. Anthony Choral**, from Haydn Variations (no. 40, arr. Keith Hartley, in *Double Bass Solo*, vol. 1 OUP)
- **Waltz**, op. 39, no. 15 (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 2, p. 42 FIS)

Delibes, Leo

- **Walse**, 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)

LIST C: Romantic and 20th-Century Repertoire continued

Mendelssohn, Felix

- **Nocturne**, from *A 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 (arr. Hal Robinson and George Vance, in *Progressive Repertoire for the Double Bass*, vol. 3, p. 12 FIS)

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, Isaia

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)

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



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 $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



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 Prosse

- **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, Tommaso

- **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, Giuseppe

- **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:

Green, Barry. *Advanced Techniques of Double Bass Playing*. Edited by Paul Martin Palombo and Lucas Drew. Cincinnati: Piper, 1976.

Hartley, Keith. *Double Bass Solo: A New Selection of Pieces from the Orchestral Repertoire*, vol. 2. London: Oxford University Press, 1982.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Thirty-Six Overtures*. Interlochen, Michigan: Zimmerman Publications, 1976.

Advanced Techniques of Double Bass Playing

- **any two excerpts**

Berlioz, Hector

- **King Lear**
→ *Andante non troppo lento ma maestoso*: 2 measures after rehearsal number **6** to 2 measures after rehearsal number **8** (in: Hartley, *Double Bass Solo*, vol. 2, no. 7) (in: Hartley, *Double Bass Solo*, vol. 2, no. 7; AND in: Zimmerman, *Thirty-Six Overtures*)

Bizet, Georges

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

Borodin, Alexander

- **Prince Igor**
→ 2 measures before rehearsal letter **H** to 7 measures before rehearsal letter **K** (in: Hartley, *Double Bass Solo*, vol. 2, no. 4) (in: Hartley, *Double Bass Solo*, vol. 2, no. 4; AND in: Zimmerman, *Thirty-Six Overtures*)

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**)
- **Symphony No. 45** ("Farewell") (in: Hartley, *Double Bass Solo*, vol. 2, no. 17) (in: Philharmonia No. 592, Universal Edition, rehearsal number **56** to **68**)

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)






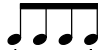
Storch, Josef Emanuel, and Josef Hrabec

Fifty-Seven Studies for String Bass, vol. 1 INT

- **one of nos. 1–7**

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.

Scales					
Major	C, F#, B \flat	2 octaves	$\text{♩} = 69$		and 
Harmonic minor	C, F#, B \flat				
Melodic minor	C, F#, B \flat				
Major	F, E	3 octaves			
Harmonic minor	F, E				
Chromatic	starting on G	2 octaves	$\text{♩} = 50$		
Arpeggios					
Major	F, E	2 octaves	$\text{♩} = 50$		
Minor	F, E				
Major	F	3 octaves	$\text{♩} = 46$		
Minor	F				
Dominant 7th	B \flat major (starting on F)	3 octaves	$\text{♩} = 56$		
Diminished 7th	G \flat minor (starting on F)				

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 $\frac{6}{8}$



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 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



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 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



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)

Bach for the Young Bass Player MCA

- **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

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

Capuzzi, Antonio

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

Vivaldi, Antonio

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

Gardoni, S.

- **Small Suite in Classical Style** (arr. Oscar Zimmerman, in *Ten Solos for Double Bass* BEL)

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 [OP]
→ *any two*

Elliott, Vernon

- **Odd Man Out** YOR

LIST C: Concert Pieces continued

Gabriel-Marie

- **La cinquantaine** (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 3, p. 16 FIS)

Pergolesi, Giovanni Battista

- **Tre giorni** (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 3, p. 10 FIS)

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

- **Gavotte**, from Mignon (arr. George Vance, in *Progressive Repertoire for the Double Bass*, vol. 3, p. 18 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:

Hartley, Keith. *Double Bass Solo: A New Selection of Pieces from the Orchestral Repertoire*, vol. 2. London: Oxford University Press, 1982.

Simandl, Franz. *New Method for Double Bass*. ed. Frederick Zimmerman. New York: Carl Fischer, 1987.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Johann Sebastian Bach*. Interlochen, Michigan: Zimmerman Publications, 1975.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Mahler Symphonies (1 through 5)*. Interlochen, Michigan: Zimmerman Publications, 1976.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Selected Romantic Symphonies*. Interlochen, Michigan: Zimmerman Publications, 1975.

Bach, Johann Sebastian

- **Violin Concerto No. 2**
→ 2nd movement (*Adagio*): mm. 1–15 (in: Hartley, *Double Bass Solo*, vol. 2, no. 18) (in: Hartley, *Double Bass Solo*, vol. 2, no. 18; AND in: Zimmerman, *Johann Sebastian Bach*)

Bartók, Béla

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

Dvořák, Antonín

- **Symphony No. 9**, op. 95 (in: Zimmerman, *Romantic Symphonies*)
→ 1st movement (complete)

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*)

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)

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, Isaia

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 Hrabec

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.

Scales					
Major	A ^b , D, D ^b	2 octaves	♩ = 72	 and 	
Harmonic minor	A ^b , D, D ^b				
Melodic minor	A ^b , D, D ^b				
Major	G	3 octaves			
Harmonic minor	G				
Melodic minor	G				
Chromatic	starting on A	2 octaves	♩ = 50		
	starting on E	3 octaves			
Arpeggios					
Major	A, B	2 octaves	♩ = 52		
Minor	A, B				
Major	G	3 octaves	♩ = 50		
Minor	G				
Dominant 7th	C major (starting on G)	3 octaves	♩ = 48		
Diminished 7th	A ^b minor (starting on G)				

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

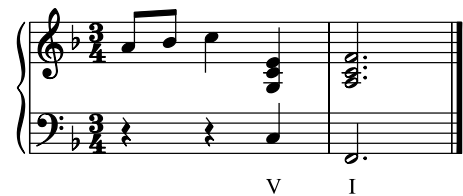
Candidates will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position:

- 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 $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



THEORY CO-REQUISITES

Grade 2 Rudiments

Introductory Harmony (optional)

Grade 9

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

- **Romance and Rondo** YOR (in *Progressive Repertoire for the Double Bass*, vol. 3, p. 33 FIS)

Klein, Lothar

- **Four for One** CMC

Lorenziti, A.

- **Gavotte** (ed. Edouard Nanny) LED; in *Progressive Repertoire for the Double Bass*, vol. 3, p. 24 FIS)

Massenet, Jules

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

Medins, Jecabs

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

Prokofiev, Sergei

- **Romance**, from *Lieutenant Kije Suite* (arr. Oscar Zimmerman, in *Solos for the Double Bass Player* SCH)

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:

Hartley, Keith. *Double Bass Solo: A New Selection of Pieces from the Orchestral Repertoire*, vol. 2. London: Oxford University Press, 1982.

Simandl, Franz. *New Method for Double Bass*. ed. Frederick Zimmerman. New York: Carl Fischer, 1987.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Beethoven's Nine Symphonies*. Interlochen, Michigan: Zimmerman Publications, 1975.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts, Romantic Symphonies*. Interlochen, Michigan: Zimmerman Publications, 1975.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts, Brahms*. Interlochen, Michigan: Zimmerman Publications, 1975.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts, Mahler Symphonies 1–5*. Interlochen, Michigan: Zimmerman Publications, 1975.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts, Mozart, Haydn and Weber*. Interlochen, Michigan: Zimmerman Publications, 1975.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts, Tchaikowsky*. Interlochen, Michigan: Zimmerman Publications, 1975.

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)

ORCHESTRAL EXCERPTS continued

Berlioz, Hector

- **Symphonie fantastique**
→ 3rd movement: rehearsal number **41** to 4 measures after rehearsal number **42** (also in: Hartley, *Double Bass Solo*, vol. 2, no. 16; AND in: Zimmerman, *Romantic Symphonies*)

Brahms, Johannes

- **Academic Festival Overture**: *Listesso tempo, un poco maestoso*: 9 measures after **D** to 6 measures before **E**, 3 measures after **K** to 13 measures after **K**, 5 measures before **L** to 2 measures after **L** (also in: Simandl, *New Method for Double Bass*, bk 1, p. 125; AND in: Zimmerman, *Brahms*)

Haydn, Franz Joseph

- **Symphony No. 8** (“Le soir”) 3rd movement: rehearsal number **37** to **82** (in: Hartley, *Double Bass Solo*, vol. 2, no. 34)

Mahler, Gustav

- **Symphony No. 1**
→ 3rd movement: 3 measures after rehearsal number **1** to 2 measures after rehearsal number **2** (also in: Hartley, *Double Bass Solo*, vol. 2, no. 28; AND in: Zimmerman, *Mahler Symphonies 1–5*, p. 8)

Mozart, Wolfgang Amadeus

- **The Marriage of Figaro**
→ Overture: mm. 1–7, 11 measures before rehearsal letter **B** until **B**, 16 measures before rehearsal letter **D** until 6 measures before **D** (also

in: Simandl, *New Method for Double Bass*, bk 1, no. 31; AND in: Zimmerman, *Mozart, Haydn and Weber*, pp. 3–4)

Shostakovich, Dmitri

- **Violin Concerto No. 1**
→ 4th movement Burlesca: rehearsal number **96** to **98** (in: Hartley, *Double Bass Solo*, vol. 2, no. 31)

Tchaikovsky, Pyotr Il'yich

- **Marche slave**, op. 31: 8 measures before *Più mosso* for 6 measures (also in: Simandl, *New Method for Double Bass*, bk 1, p. 128; AND in: Zimmerman, *Tschaikowsky*, p. 67)

Verdi, Giuseppe

- **Rigoletto**
→ Act 2: *Andante mosso* to 12 measures before the end (also in: Hartley, *Double Bass Solo*, vol. 2, no. 29; AND in: Simandl, *New Method for Double Bass*, bk 1, p. 122)

Weber, Carl Maria von

- **Overture to Euryanthe**: 5 measures after **B** to **C**, Tempo I *assai moderato* to 2 measures before **H**, 7 measures after **H** to 6 measures before **K**, 10 measures after **M** to letter **N** (also in: Simandl, *New Method for Double Bass*, bk 1, p. 119; AND in: Zimmerman, *Mozart, Haydn and Weber*, pp. 126–129)

Weinberger, Jaromír

- **Schwanda, the Bagpiper**
→ Fugue (in: Hartley, *Double Bass Solo*, vol. 2, no. 20)

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 Hrabec





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.

Scales					
Major	A, B ^b , G	3 octaves	♩ = 84		and 
Harmonic minor	A, B ^b , G				
Melodic minor	A, B ^b , G				
Arpeggios					
Major	A, B ^b , G	3 octaves	♩. = 54		
Minor	A, B ^b , G				
Dominant 7th	A major (starting on E)	3 octaves	♩ = 50		
Diminished 7th	F minor (starting on E)				

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 $\frac{3}{4}$ or $\frac{4}{4}$ 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

- **Elégie**, 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 Il'yich

- **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:

Green, Barry. *Advanced Techniques of Double Bass Playing*. Ed. Paul Martin Palombo and Lucas Drew. Cincinnati: Piper, 1976.

Hartley, Keith. *Double Bass Solo: A New Selection of Pieces from the Orchestral Repertoire*, vol. 2. London: Oxford University Press, 1982.

Petracchi, Francesco, ed. *Simplified Higher Technique for Double Bass*. London: Yorke Edition, 1982.

Simandl, Franz. *New Method for Double Bass*. ed. Frederick Zimmerman. New York: Carl Fischer, 1987.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts, Strauss Tone Poems*. Interlochen, Michigan: Zimmerman Publications, 1975.

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**
→ 4th movement: *Presto* to *Allegro assai* before **A** (also in: Hartley, *Double Bass Solo*, vol. 2, no. 21; AND in: Zimmerman, *Beethoven's Nine Symphonies*, p. 117)

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 Schmyule"
(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, Giuseppe

- **Otello**
→ Act 4 (also in: Hartley, *Double Bass Solo*, vol. 2, no. 30; AND in: Simandl, *New Method for Double Bass*, bk 1, p. 121)

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, Isaia

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 Hrabec

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.

Scales					
Major	A \flat , B, F \sharp	3 octaves	$\text{♩} = 88$	 and 	
Harmonic minor	A \flat , B, F \sharp				
Melodic minor	A \flat , B, F \sharp				
Chromatic	starting on A	3 octaves	$\text{♩} = 54$		
Arpeggios					
Major	B, F \sharp	3 octaves	$\text{♩} = 56$		
Minor	B, F \sharp				
Dominant 7th	D major (starting on A)	3 octaves	$\text{♩} = 52$		
Diminished 7th	B \flat minor (starting on A)				

EAR TESTS

Intervals

Candidates may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- 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

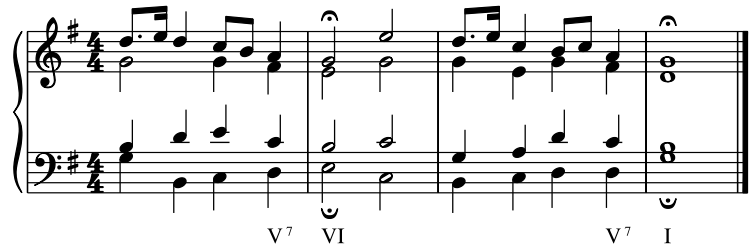
Candidates will be asked to name any of the following four-note chords after the examiner has played the chord *once* in solid form, close position.

- 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 $\frac{2}{4}$ 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

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.

Zimmerman, Oscar, ed. *The Complete Double Bass Parts*. 10 vols. Interlochen, Michigan: Zimmerman Publications, 1970–1976.

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**
→ 4th movement: letter **A** to letter **C** (both in: Zimmerman, *Mozart, Haydn and Weber*, pp. 64, 68–69)

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

Teacher's ARCT

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,

EAR TESTS continued

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.

I IV V⁷ VI II I₆ V⁷ I

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.

TEACHER'S ARCT PART 2: *Viva Voce* Examination continued

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.

MUSICIANSHIP

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

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass	60–69

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

Bennett, Elsie, and Hilda Capp. *Sight Reading and Ear Tests*. Books 1–10. Mississauga, Ontario: Frederick Harris Music, 1968–1970.

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback* (4 parts); *Rhythm Clapback/Singback* (3 parts). Mississauga, Ontario: Frederick Harris Music, 1986–1991.

Berlin, Boris, and Andrew Markow. Ed. Scott McBride Smith. *Four Star Sight Reading and Ear Tests*. Introductory to Book 10. Mississauga, Ontario: Frederick Harris Music, 2002.

Berlin, Boris, and Warren Mould. *Rhythmic Tests for Sight Reading*. Grades 8 to ARCT. Miami: Gordon V. Thompson Music (Warner Bros. Publications), 1969.

Berlin, Boris, and Warren Mould. *Basics of Ear Training*. Grades 8 to ARCT. Miami: Gordon V. Thompson Music (Warner Bros. Publications), 1968.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber.

Hindemith, Paul. *Elementary Training for Musicians*. London: Schott, 1974.

Official Examination Papers

Official Examination Papers. 12 vols. Mississauga, Ontario: Frederick Harris Music, published annually and available for several years.

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

Cambridge, Massachusetts: Harvard University Press, 1986.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd edition, 29 vols. London: Macmillan, 2001.

Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1984.

Slonimsky, Nicholas. *Baker's Biographical Dictionary of*

Music and Musicians. 8th ed. New York: Schirmer, 1992.

Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston: McGraw-Hill, 1998.

- Arnold, Denis, ed. *New Oxford Companion to Music*. New York: Oxford University Press, 1994.
- Donnington, Robert. *The Interpretation of Early Music*. London: Faber, 1989.
- Grout, Donald Jay. *A History of Western Music*. 6th ed. New York: W.W. Norton, 2001.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto: University of Toronto Press, 1992.
- Kamien, Roger. *Music: An Appreciation*. 4th ed. New York: McGraw-Hill, 1988.
- Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. 9th ed. New York: W.W. Norton, 2003.
- Marcuse, Sibyl. *Musical Instruments: A Comprehensive Dictionary*. New York: Doubleday, 1964.
- Randel, Don, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.
- Randel, Don, ed. *New Harvard Dictionary of Music*.

DOUBLE BASS RESOURCES

Double Bass Anthologies

- Anderson, Gerald E., and Robert S. Frost. *Solos and Etudes 1*. San Diego, California: Neil A. Kjos, 1995.
- Applebaum, Samuel, and Thom Procter, eds. *String Festival Solos*, vol. 1. [n.p.]: Belwin-Mills, 1995.
- Applebaum, Samuel, and Lucas Drew, eds. *String Festival Solos*, vol. 2. [n.p.]: Belwin-Mills, 1995.
- Bach, Steve, and John O'Reilly. *Pop-Style Solos*, book 1. Van Nuys, California: Highland/Etling, 1997.
- Dillon, Jacquelyn, James Kjelland, and John O'Reilly. *Strictly Strings*. 3 vols. Van Nuys, California: Highland/Etling, 1992.
- Emery, Caroline, and Rodney Slatford, eds. *Bass Is Best: Mini Bass*. 2 vols. London: Yorke Edition, 1988.
- Etling, Forest R., ed. *Solo Time for Strings: For String Class or Individual Instruction*. 4 vols. Van Nuys, California: Highland/Etling, 1990.
- Gendron, Denise A., ed. *Playing Right from the Start: A Sequential String Method*. 2 books. Springfield, Massachusetts: Destiny Press, 1993.
- Hartley, Keith, ed. *Double Bass Solo*. 2 vols. London: Oxford University Press, 1980, 1982.
- Hartley, Keith, ed. *Double Bass Solo Plus*. London: Oxford University Press, 1990.
- Nanny, Édouard, ed. *Les classiques de la contrebasse: Transcriptions classiques avec piano collationnées sur les textes originaux*. Paris: Leduc [n.d.].
- Rabbath, François. *Solos for the Double Bassist*. Cincinnati: Liben Music Publishers, 1995.
- Sankey, Stuart, ed. *Album of Ten Classical Pieces for String Bass and Piano*. New York: International, 1980.
- Schofield, Angela, ed. *Amazing Solos for Double Bass and Keyboard*. London: Boosey & Hawkes, 1993.
- Slatford, Rodney, ed. *Yorke Solos for Double Bass*. London: Yorke Edition, 1984.
- Vance, George, and Constance Costanzi, eds. *Progressive Repertoire for the Double Bass*. 3 vols. New York: Carl Fischer, 2000.
- Zimmerman, Oscar, ed. and transc. *Seven Baroque Sonatas Transcribed for Double Bass*. Rochester, New York: Zimmerman Publications, 1972.
- Zimmerman, Oscar, ed. *Solos for the Double Bass Player*. New York: Schirmer, 1966.
- Zimmerman, Oscar, ed. *Ten Solos for Double Bass*. Rochester, New York: Zimmerman Publications, 1973.

Double Bass Collections (music by one composer)

- Bach, Johann Sebastian. *Bach for the Young Bass Player*. Transcribed by Frederick Zimmerman. New York: MCA Music, 1967.
- Bach, Johann Sebastian. *Six Suites for String Bass*. Transcribed by Marc Bernat. New York: International, 1995.
- Bach, Johann Sebastian. *Suites for Solo Cello: Edition for Solo Double Bass*. Transcribed by H. Samuel Sterling. London: Peters, 1957.
- Marcello, Benedetto. *Six Sonatas*. New York: Schirmer, 1973.

DOUBLE BASS RESOURCES continued

Norton, Christopher. *Microjazz for Double Bass: Twelve Pieces in Popular Styles for Double Bass and Piano*. London: Boosey & Hawkes, 1990, 1991.

Rose, Michael. *A Sketchbook for Double Bass: Nine Moderately Easy Pieces with Piano Accompaniment*. London: Associated Board of the Royal Schools of Music, 1990.

Vivaldi, Antonio. *Six Sonatas for Double Bass and Piano*. Realized by Nikolai Grauden, edited by Lucas Drew. New York: Schirmer, 1959, 1973.

Double Bass Studies and Method Books

Billé, Isaia. *New Method for Double Bass*. 7 vols. Milan: Ricordi, 1922.

Billé, Isaia. *24 Studi-capricci*. Milan: Ricordi, 1921, 1980.

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

Bottesini, Giovanni. *Metodo completo per contrabbasso / Method for Double Bass*. Ed. Rodney Slatford. 2 vols. London: Yorke Edition, 1981–1982.

Caimmi, Italo. *La tecnica superiore del contrabbasso: Vente studi / Advanced Technique of the Double Bass: Twenty Studies*. Milan: Ricordi, 1924.

Cuneo, Angelo Francesco. *Esercizi e studi per lettura a primi vista*, op. 114. Milan: Ricordi.

Drew, Lucas, ed. *The Etude Book for Double Bassists*. Boca Raton, Florida: Masters Music, 1997.

Findeisen, Theodore A. *Twenty-Five Technical Studies*, op. 14. 4 vols. New York: International, 1957.

Gendron, Denise A., ed. *Playing Right from the Start: A Sequential String Method*. 2 books. Springfield, Massachusetts: Destiny Press, 1993.

Green, Barry. *Advanced Techniques of Double Bass Playing*. Ed. Paul Martin Palombo and Lucas Drew. Cincinnati: Piper, 1976.

Kreutzer, Rodolphe. *Eighteen Studies for the String Bass*. Transcribed by Franz Simandl, edited by Frederick Zimmerman. New York: International, 1950.

Montanari, Carlo. *Fourteen Studies for Double Bass*. Ed. Homer Mensch. New York: International, 1974.

Müller, J. Frederick, and Harold W. Rusch. *Müller-Rusch String Method*. San Diego, California: Neil A. Kjos, 1962.

Nanny, Édouard, ed. *Dix études caprices*. Paris: Leduc, 1931.

Nanny, Édouard, ed. *Études de Kreutzer et de Fiorillo*. Paris: Leduc, 1921.

Nanny, Édouard, ed. *Vingt études de virtuosité*. Paris: Leduc, 1921.

Nanny, Édouard, ed. *Vingt-quatre pièces en forme d'études sur des traits de symphonies*. Paris: Leduc.

Petracchi, Francesco. *Simplified Higher Technique for Double Bass*. London: Yorke Edition, 1982.

Proto, Frank. *Twenty-one Modern Etudes for the Double Bass*. Cincinnati, Ohio: Liben Music, 1984.

Rabbath, François. *Nouvelle technique de la contrebasse: Méthode complète et progressive*. 3 vols. Paris: Leduc, 1977–1984.

Rollez, Jean-Marc. *Double Bass Method*. 3 vols. Paris: Billaudot.

Simandl, Franz. *Gradus ad Parnassum: Twenty-four Studies for String Bass*. Ed. Frederick Zimmerman. 2 vols. New York: International, 1957.

Simandl, Franz. *New Method for Double Bass*. 2 vols. Revised by Lucas Drew, edited by Frederick Zimmerman. New York: Carl Fischer, 1984, 1987.

Simandl, Franz. *Thirty Etudes for the String Bass*. New York: Carl Fischer, 1940.

Slatford, Rodney, ed. *Yorke Studies for Double Bass*. 2 vols. London: Yorke Edition, 1972.

Storch, Josef Emanuel and Josef Hrabec. *Fifty-Seven Studies for String Bass*. Edited by Frederick Zimmerman. 2 vols. New York: International, 1948.

Tartini, Giuseppe. *The Art of Bowing Transcribed for Double Bass*. Edited by Oscar G. Zimmerman. Rochester, New York: Zimmerman Publications, 1984.

Trumpf, Klaus. *Bowing Techniques for the Double Bass*. 2 vols. Leipzig: Deutscher Verlag für Musik, 1986.

Zimmerman, Frederick. *A Contemporary Concept of Bowing Technique for the Double Bass*. New York: MCA, 1966.

Zimmerman, Robert, trans. and ed. *Bel Canto Basso: Melodic Studies for the Double Bass*. Amarillo, Texas: Zimmerman Press [n.d.].

Double Bass Orchestral Excerpts Books

- Benfield, Warren, ed. *Twentieth-Century Orchestral Studies for the Double Bass*. New York: Schirmer, 1972.
- Green, Barry. *Advanced Techniques of Double Bass Playing*. Ed. Paul Martin Palombo and Lucas Drew. Cincinnati: Piper, 1976.
- Hartley, Keith. *Double Bass Solo: A New Selection of Pieces from the Orchestral Repertoire*, vol. 2. London: Oxford University Press, 1982.
- Simandl, Franz. *New Method for Double Bass*. Ed. Frederick Zimmerman. New York: Carl Fischer, 1987.
- Zimmerman, Frederick, ed. *Orchestral Excerpts from the Symphonic Repertoire*. 7 vols. New York: International, 1972.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Beethoven: Nine Symphonies and Leonore No. 3 Overture*. Interlochen, Michigan: Zimmerman Publications, 1970.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Mahler Symphonies (1 through 5)*. Interlochen, Michigan: Zimmerman Publications, 1976.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Mendelssohn, Schubert and Schumann Symphonies*. Interlochen, Michigan: Zimmerman Publications, 1973.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Orchestral Works of Brahms*. Interlochen, Michigan: Zimmerman Publications, 1971.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Orchestral Works of Tchaikovsky*. Interlochen, Michigan: Zimmerman Publications, 1972.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Selected Romantic Symphonies*. Interlochen, Michigan: Zimmerman Publications, 1975.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Selected Works of J.S. Bach*. Interlochen, Michigan: Zimmerman Publications, 1974.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Selected Works of Mozart, Haydn and Weber*. Interlochen, Michigan: Zimmerman Publications, 1970.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Strauss Tone Poems*. Interlochen, Michigan: Zimmerman Publications, 1972.
- Zimmerman, Oscar, ed. *The Complete Double Bass Parts of Thirty-Six Overtures*. Interlochen, Michigan: Zimmerman Publications, 1971.

Double Bass Reference and Pedagogy Books

- Benfield, Warren, and James Seay Dean Jr. *The Art of Double Bass Playing*. Evanston, Illinois: Summy-Birchard, 1973.
- Brun, Paul. *A New History of the Double Bass*. Villeneuve D'Ascq, France: P. Brun Productions, 2000.
- Elgar, Raymond. *Introduction to the Double Bass*. 3rd ed., rev. St. Leonards-on-Sea: Raymond Elgar, 1971.
- Elgar, Raymond. *Looking at the Double Bass*. St. Leonards-on-Sea: Raymond Elgar, 1967.
- Elgar, Raymond. *More About the Double Bass*. St. Leonards-on-Sea: Raymond Elgar, 1963.
- Gerle, Robert. *The Art of Practicing the Violin: With Useful Hints for All String Players*. London: Stainer & Bell, 1983.
- Green, Barry, and W. Timothy Gallway. *The Inner Game of Music*. Garden City, New York: Anchor Press/Doubleday, 1986.
- Grodner, Murray. *The Comprehensive Catalog of Music, Books, Recordings, and Videos for the Double Bass*. 4th ed. Littleton, Colorado: Grodner Publications, 2000.
- Planyavsky, Alfred. *The Baroque Double Basse Violone*. Translated by James Barket. Lanham, Maryland: Scarecrow Press, 1998.
- Zimmerman, Frederick. *A Contemporary Concept of Bowing Technique for the Double Bass*. New York: MCA, 1966.

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
4153 Chain Bridge Road
Fairfax, Virginia 22030
telephone: 703-279-2113
fax: 703-279-2114
www.astaweb.com

Periodicals

American String Teacher
published quarterly by:
American String Teachers Association
1866 Robert Fulton Drive, Suite 300
Reston, Virginia 22091

Bass Line
newsletter of the International Society of Bassists,
published twice a year

Bass World
triannual journal of the International Society of
Bassists

The Strad (Strad Magazine)
monthly Classical music magazine for all strings
enthusiasts
subscriptions available from:
Classical Music World
Subscriptions Department
200 Renfield Street
Glasgow, Scotland G2 3PR
United Kingdom
www.thestrads.com

STRINGS
eight issues a year published by:
String Letter Publishing, Inc.
P.O. Box 767
San Anselmo, California 94979
telephone: 415-485-6946
fax: 415-485-0831
www.stringsmagazine.com

Sources of Double Bass Music

The Royal Conservatory Music and Book Store
273 Bloor Street West
Toronto, Ontario M5S 1W2
telephone: 416-585-2225
fax: 416-585-7801

Canadian Music Centre
20 St. Joseph Street
Toronto, Ontario M4Y 1J9
www.musiccentre.ca

The Sound Post
93 Grenville Street
Toronto, Ontario M5S 1B4
telephone: 416-971-6990
fax: 416-597-9923
toll-free: 1-800-363-1512

Shar Music Company
(mail order and Internet order)
toll-free: 1-800-248-7427
www.sharmusic.com

Lemur Music
P.O. Box 1137
Jan Juan Capistrano, California 92693
telephone: 949-493-8323
fax: 949-493-8565
toll-free: 1-800-246-BASS (2277)
www.lemurmusic.com

The Second Century

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.

