

DOUBLE BASS- FOUNDATION LEVEL

Performance Exam Requirements

Duration of examination: 6 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student plays:

1. Pentatonic scale in G in 4th position and

2. Tetrachord in A or D in 1st position.

No arpeggios required

Bowing for scales: separate (ie: détaché), using whole or half bows

• Etudes or Pieces

Two total. Each one must have eight or more measures without repeats.

Students are encouraged to prepare one piece in 1st position and one in thumb position (Rabath fourth position).

Memorized.

• Sight-reading: none

• Recommended Goals for Foundation Level

Good posture and instrument position

Good bow hold and right arm position

Good left hand shape in first and fourth positions

Use of first, second and fourth fingers

Examples of Music Suitable for Foundation Level

Note: Teachers may choose any other works of comparable level.

• Etudes and Pieces

Allen/Gillespie/Hayes: Essential Elements, Nos. 1-90 (Hal Leonard)

Anderson/Frost: All for Strings, Book 1, selections (Kjos)

Applebaum: String Builder, Book 1, Nos. 1-88 (Belwin)

Bille: New Method for Double Bass, Part 1 Course 1, pp. 11-13 (Ricordi)

Emery, Caroline: Bass is Best, Book 1 (Yorke)

26 Heffalump Dance

38 Old Macdonald

39 Frere Jacques

40 Lightly Row

42 Waltz for bass

43 Ploughman's song
44 Sad double bass
49 Orange-peal
51 Sarabande
52 Go Tell Aunt Rhody
53 Macdonald's Farm
Frost/Fischbach: Artistry in Strings, Book 1, selections (Kjos)
Fletcher: New Tunes for Strings, Book 1, selections (Boosey & Hawkes)
Herfurth: A Tune a Day, Book 1 (Belwin)
Simandl: New Method for String Bass, Part 1 pp. 10-13 (International)
Suzuki: Bass School Book 1 (Summy-Birchard)
 Twinkle, Twinkle Little Star
 Lightly Row
 Go Tell Aunt Rhody
 May Song
 Song of the Wind
 O Come, Little Children
Vance, George: Progressive Repertoire for Double Bass, Book 1 (Carl Fischer)
 Any song listed above
 Reuben and Rachel
 Fox and Goose
 Lavender's Blue

DOUBLE BASS- LEVEL 1
Performance Exam Requirements
Duration of examination: 8 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. One-octave major scale in G (descending and ascending), B \flat or F, and its equivalent tonic arpeggio
2. Five-note pattern in Thumb position ("D,E,F \sharp ,G,A,G,F \sharp ,E,D" repeat) or on the G string ("G,A,B,C,D,C,B,A,G"repeat)

Bowing for scales: Separate quarter notes or two eighths slurred

Bowing for Arpeggios: Separate quarters

• Etudes or Pieces

Two total. At least one of the two must have sixteen or more measures without repeats.

Memorized.

• Sight-reading: none

Recommended Goals for Level 1

Proper use of body and left arm in each area of the bass,

Shifting between first, fourth and thumb positions,

Developing control of bow speed and placement,

Bowings: detaché, staccato, legato.

Examples of Music Suitable for Level 1

Note: Teachers may choose any other works of comparable level.

• Scale Books

Morton, Dr. Mark: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo)

Simandl: New Method for String Bass, Part 1 (International)

Vance: Vade Mecum (Carl Fischer)

• Pieces and Etudes

Applebaum: Building Technic with Beautiful Music, Book 1 (Belwin)

Bille: New Method for Double Bass, Part 1 Course 1, pp. 14-31 (Ricordi)

Bille: New Method for Double Bass, Part 1 Course 3, etudes 1-3 (Ricordi)

Emery, Caroline: Bass is Best, Book 1 (Yorke)

- 59 Swinging
- 63 The ash grove
- 65 Knocking on the Door
- 66 The noble duke of York
- 70 Dinosaur Dance
- 72 Hammock-Pavane
- 74 French Folk Song
- 75 Dancing Bass
- 79 Bobby Shaftoe
- 80 Bellringer, pray give us some peace
- 81 Baby Sardine
- 84 The Blue Bells of Scotland
- 85 Peg-a-leg-Ted
- 87 Portly Dance
- 90 The Old Shire Horse
- 91 The Little Sailor
- 92 Sunshine
- 95 Duck Dance
- 96 Donkey Cart
- 97 Calypso

Frost/Fischbach: Artistry on Strings, Books 1 and 2, selections (Kjos)

Gale, Thomas B.: Melodic Foundation Studies for the Double Bass, Selections (Basso Profondo)

Rabbath, New Technique for the Double Bass, Book 1. "Ten Rhythmic Exercises" #1-5 (Leduc)

Simandl: New Method for String Bass, Part 1 pp. 14-18 (International)

Suzuki: Bass School Book 1 (Summy-Birchard)

- Lament
- Perpetual Motion
- Allegretto
- Allegro
- The Little Fiddle

Vance, George: Progressive Repertoire for Double Bass, Vol. 1(Carl Fischer)

Book 1:

- Go 'way Old Man
- O Come, Little Children
- Country Dance

Book 2:

- Abschied
- Music Box
- Sheep May Safely Graze
- Did you Ever See a Lassie?
- The Happy Farmer
- Solo from Symphony No. 1
- The Happy Bass Player

DOUBLE BASS- LEVEL 2
Performance Exam Requirements
Duration of examination: 8 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. One-octave major scale and tonic arpeggio in D or Bb.
2. One-octave melodic minor scale and tonic arpeggio in A.
3. Two-octave major scale and tonic arpeggio in G or C.

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bow.

• Etudes or Pieces

Two total.

Memorized.

• Sight-reading: none

Recommended Goals for Level 2

Shifting between positions separated by $\frac{1}{2}$ or whole steps

Developing control of bow weight, speed and placement, and the relations between them

Examples of Music Suitable for Level 2

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Morton, Dr. Mark: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 2 (2-octave) (International)

Simandl: New Method for String Bass, Part 1 (International)

Vance: Vade Mecum (Carl Fischer)

• Etudes

Bille: New Method for Double Bass, Part 1 Course 1, pp. 32-62 (Ricordi)

Bille: New Method for Double Bass, Part 1 Course 3, etudes 4-13 (Ricordi)
Rabbath, New Technique for Double Bass, Book 1, "Ten Rhythmic Exercises" #6-10,
Etudes 1-7 (Leduc)
Rabbath, New Technique for the Double Bass, Book 1. (Leduc)
Simandl: 30 Studies for String Bass, Etudes 1-4 (International)

• **Pieces**

Emery: Bass is Best, Volume 2 (Yorke)
Gale, Thomas B.: Melodic Foundation Studies for the Double Bass, Selections (Basso Profondo)
Hartley: Double Bass Solo 1(Oxford)
#23, March
#25 Andante
#27 The Gift to Be Simple
#28 Where're You Walk
Suzuki: Bass School (Summy-Birchard), Vol. 2
Simandl: New Method for String Bass, Part 1, pp. 20-30 (International)
Vance: Progressive Repertoire, Volume 1, Book 2
Irlandais
Saraband
Bagatelle
Vance: Progressive Repertoire, Volume 2, Book 3
Sakura
Long, Long Ago (with bowing study)
Wiegenlied
Hatikvah
Song of the Volga Boatmen (both versions)
Moto Perpetuo (with doubles)
Old French Song
Rigaudon
Jesu, Joy of Man's Desiring
Chorus-from "Judas Maccabaeus"
Walter: Melodious Bass, through page 27 (Amsco)

DOUBLE BASS- LEVEL 3

Performance Exam Requirements

Duration of examination: 10 Minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. Two-octave major scale and tonic arpeggio in C, D, F or G.
2. One-octave major scale and tonic arpeggio in B or E
3. One-octave melodic minor scale and tonic arpeggio in G or D.

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bow on all.

• Etudes or Pieces

Two total

Memorized

• Sight-reading

Two octave range, G or D major

Meters: 4/4, 3/4, 2/4, 6/8

Note and rest values of eighths through whole notes

Two notes slurred.

Recommended Goals for Level 3

Increasing control of intonation, rhythm and tone

Increasing control of bow use

Martelé stroke

Dynamics

Beginning vibrato on longer notes

Examples of Music Suitable for Level 3

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Morton: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 2 (2-octave) (International)
Simandl: New Method for String Bass, Part 1 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 1, pp. 63-83 (Ricordi)
Bille: New Method for Double Bass, Part 1 Course 3, etudes 14-31 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 1-3 (International)
Rabbath: New Technique for Double Bass, Book 1, Etudes 8-10 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 5-8 (International)
Sturm: Volume 1, Etudes 1-17 (International)

• **Pieces**

Hartley: Double Bass Solo 1(Oxford)

- #34 Sheep May Safely Graze
- #36 Minuet
- #37 Rondo All'ongarese
- #40 St Anthony Chorale
- #42 Minuet in F
- #43 Pavane
- #48 Prelude
- #50 Sonatina

Vance: Progressive Repertoire, Volume 2, Book 4 (Fischer)

- Musette
- Impertinence
- Flow Gently, Sweet Afton
- Allegro
- Minuet in D
- Minuet in G
- Bourree
- Scherzo
- Waltz
- March of the Kings
- Contredanse

Vance: Progressive Repertoire, Volume 3, Book 5 (Fischer)

- Gavotte
- Tre Giorni
- Wild Rider
- The Elephant

Walter: Melodious Bass, pp. 28-end (Amsco)

Yorke Solos for Double Bass and Piano (Yorke), Volume 1 35 Easy Pieces

- #6 Si j'etais
- #17-18 A Dog's Life
- #33 The Fairground
- #35 Novelette

DOUBLE BASS- LEVEL 4

Performance Exam Requirements

Duration of Examination: 15 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. Two-octave major scale in E, F, G, B \flat or C with tonic arpeggio
2. Two-octave melodic minor scales in D, E or G with tonic arpeggio
Play both harmonic and melodic minor forms
3. One-octave chromatic scale in G or A

Bowing for scales: Slur four eighths.

Bowing for arpeggios: Slur one set of triplet eighths to the quarter.

• Etude

One, memorization not required.

Select an etude written in one of the keys listed above.

• Pieces

One or two, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading

Two octave range in C, G or F major

Meters: 4/4, 3/4, 2/4, 6/8

Note and rest values of eighths through whole notes

Two-note slurs

Recommended Goals for Level 4

Increasing control of intonation, rhythm and tone

Increasing control of bow use

On the string bowing

Use of dynamics

Vibrato development progresses from Level 3

Examples of Music Suitable for Level 4

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 1, pp. 83-91 (Ricordi)
Bille: New Method for Double Bass, Part 1 Course 3, etudes 32-39 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 4, 5 (International)
Rabbath: New Technique for Double Bass, Book 2, Etudes 11-13 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 9-16 (International)
Sturm: Volume 1 (International)

• **Pieces**

Capuzzi/Baines: Concerto for Double Bass in F major (Boosey and Hawkes)
Iadone: Sonata for Double Bass and Piano (Slava)
Marcello/Zimmerman: Sonatas 1-6 (International)
Pergolesi: Sonata Pulcinella (Breitkopf and Hartel)
Vance: Progressive Repertoire, Volume 3, Book 5 (Fischer)
 Berceuse
 La Cinquantaine
 Thomas: Gavotte
Vivaldi/Zimmerman: Sonata No. 3 (International)
Walter, D.: The Elephant's Gavotte (Yorke)
Walton, J.: A Deep Song (Yorke)
Zimmerman, ed.: Solos for the Double Bass Player (Schirmer)
 Dall'Abaco, Grave
 Russell, Chaconne

DOUBLE BASS- LEVEL 5
Performance Exam Requirements
Duration of examination: 15 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio

1. Three-octave major scale and tonic arpeggio in G. Slur one set of triplet eighths or four eighths.
2. Two-octave major scale and tonic arpeggio in A, D or Eb. Slur four eighths or eight sixteenths.
3. Two-octave minor scale and tonic arpeggio (play both melodic and harmonic versions) in F#, B or C. Slur four eighths.
4. Two-octave chromatic scale in E. Slur two or four eighths.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

• Etudes

One, memorization not required

Select an etude written in one of the keys listed above.

• Pieces

One or two, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading

Two octave range

Major keys of two or three accidentals

Meters: 4/4, 3/4, 2/4, 6/8

Note and rest values of eighths through whole notes

Two-note slurs

Recommended Goals for Level 5

Increased bow control including martelé, legato and spiccato

Vibrato is established

Transition between lower and upper positions established

Examples of Music Suitable for Level 5

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)
Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 3, etudes 40-53 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 6-8 (International)
Rabbath: New Technique for Double Bass, Book 2, Etudes 14-20 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 17-25 (International)
Sturm: Volume 1 (International)

• **Pieces**

Bach, J. S. /Drew: Gamba Sonatas Nos. 1, 2 and 3 (Warner Bros.)
(Or use any accepted Cello edition)
Bach, J. S. /Zimmermann: Aria from Suite No. 3 (International)
Corelli: Sonata Op. 5, No. 8 (Stefan Schäfer)
Faure/Zimmermann: Sicilienne (International)
Pierne/Drew: Piece in G minor (Belwin Mills)
Vance: Progressive Repertoire, Volume 3 Book 5 (Fischer)
 Minuet L'Antique
 Russian Sailor's Dance
 Lorinzitti Gavotte
Vance: Progressive Repertoire, Volume 3 Book 6 (Fischer)
 Adagio and Presto (Antoniotti)
Vivaldi/Zimmerman: Sonatas 1, 2, 4, 5, 6 (International)
Zimmerman, ed.: Solos for the Double Bass Player (Schirmer)
 D'Andrieu: Prelude and Allegro
 Beveridge: Serenade
 Handel: Sonata in C minor
 Rachmaninoff: Vocalise
 Verdi: Aria from "Rigoletto"
Zimmerman, ed.: Three Sonatas (University of Miami Publications)
 Pergolesi: Sinfonia in F Major
 Caporale, Sonata in D minor
 Croft, Sonata in A minor
Zimmerman, Oscar (editor): Seven Baroque Sonatas (Zimmerman Publications)

DOUBLE BASS- LEVEL 6
Performance Exam Requirements
Duration of examination: 17 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter notes = 60-72

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. Three-octave major scale and tonic arpeggio in F. Slur one set of triplet eighths or four eighths.
2. Two-octave major scale and tonic arpeggio in E, Ab, B, Db with arpeggio. Slur four eighths or eight sixteenths.
3. Two-octave minor scale and tonic arpeggio in C#, F, Ab or Bb. Play both harmonic and melodic forms. Slur one set of triplet eighths or four eighths.
4. Two-octave Chromatic scale in G. Slur four eighths.
5. One-octave major scale in G or C in double-stopped thirds. Separate quarters. Use whole bow.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

• Etude

One, memorization not required

Select an etude written in one of the keys listed above.

• Pieces

One or two, memorized. A movement of a sonata or concerto counts as one piece.

• Sight-reading

Two octave range

Major keys of two to four accidentals

Meters: 4/4, 3/4, 2/4, 6/8

Note and rest values of eighths through whole notes

Two-note slurs

Recommended Goals for Level 6

Familiarity with all positions, including upper harmonics

Control of dynamics

Expressive vibrato

Examples of Music Suitable for Level 6

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille, Isaiah: Method book 1 (Ricordi)
Bille: New Method for Double Bass, Part 1 Course 3, etudes 54-61 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 10-15 (International)
Nanny: Method Part 2 (Leduc)
Rabbath: New Technique for Double Bass, Book 2, Etudes 16-19 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 26-30 (International)
Simandl: New Method Book 2 beginning (International)
Sturm: Volume 1 (International)

• **Pieces**

Capuzzi/Buccarella: Concerto for DB [in the key of D] (Yorke)
Cimador: Concerto in G (Yorke)
Dragonetti: Six Waltzes for DB Alone (Hofmeister)
Fauré: Après un Réve (International)
Fauré: Elegie Op. 24 (International)
Frescobaldi: Toccata (Ludwin)
Scarlatti/Zimmerman: Three Sonatas for DB (Schirmer)
Zimmerman, ed.: Solos for the Double Bass Player (Schirmer)
Geissel: Adagio
Vivaldi: Concerto in A minor for Violin, 1st movement

DOUBLE BASS- LEVEL 7
Performance Exam Requirements
Duration of examination: 20 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 66-76

Student chooses one scale from each category:

1. Three-octave major scale in D, F or G. (D major scale starts on open D, then jumps down an octave to the open E string and continues up) Slur two groups of triplet eighths or eight sixteenths.
2. Two-octave major scale in F#, Cb, C# with arpeggio. Slur two groups of triplet eighths or eight sixteenths.
3. Two-octave minor scale in D#, Ab or Bb. Play both harmonic and melodic forms. Slur two groups of triplet eighths or eight sixteenths.
4. Three-octave E chromatic scale. Slur two eighths or four eighths.
5. Two-octave major scale in F in double-stopped thirds. Slur two eighths.

Tonic *and* subdominant arpeggios required for all major and minor scales.

Bowing for arpeggios: Slur one set of triplet eighths.

• Etude

One, memorization not required.

Select an etude written in one of the keys listed above.

• Pieces

One or two, memorized. A movement of a sonata or concerto counts as one piece.

• Sight-reading

Two-octave range

More challenging keys

Meters: 4/4, 3/4, 2/4, 6/8

Note and rest values of eighths through whole notes

Slurs of two, three, and four notes

Recommended Goals for Level 7

Goals of Level 6 plus:

Increasing control of intonation, rhythm and tone

Increasing control of bow use

Martelé stroke

Use of dynamics to enhance musical interpretation

Beginning use of vibrato on longer notes

Examples of Music Suitable for Level 7

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)

Simandl: New Method for String Bass, Part 2 (International)

Vance: Vade Mecum (Carl Fischer)

• Etudes and Technical Studies

Bille: New Method for Double Bass, Part 1 Course 3, etudes 62-72(Ricordi)

Lee: 12 Studies, Op. 31. Etudes 9-12 (International)

Nanny: Method Part 2 (Leduc)

Rabbath: New Technique for Double Bass, Book 2, Etude #21 (Leduc)

Rabbath: New Technique for Double Bass, Book 3, Cyril, Etude in 5th position, Study in Bowing (Leduc)

Simandl: New Method Book 2 (International)

Sturm: Volume 2 (International)

• Pieces

Armand Russell: Harlequin Concerto (Zimmerman)

Eccles: Sonata in G minor (International)

Keyper: Romance and Rondo (Yorke)

Koussevitzky: Chanson Triste (International)

Koussevitzky: Valse Miniature (International)

Nanny/attrib. Dragonetti: Concerto for Double Bass (International)

DOUBLE BASS- LEVEL 8
Performance Exam Requirements
Duration of examination: 20 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 66-76

Student chooses one from each category:

1. Three-octave major scale in E, F, G or C. Slur two groups of triplet eighths or eight sixteenths.
2. Three-octave minor scale in A, D or E. Slur two groups of triplet eighths or eight sixteenths.
3. Two-octave major scale in B \flat in double-stopped thirds. Separate quarters.

Tonic *and* subdominant arpeggios are required for all major and minor scales.

Bowing for arpeggios: One set of triplet eighths slurred.

• Etude

One, memorization not required.

• Pieces

Two pieces (or movements from a larger piece) in contrasting style. A movement of a sonata or concerto counts as one piece.

Both memorized

• Sight-reading

Range may exceed two octaves

Keys up to three sharps and three flats

Meters of 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, cut time

Note values may include sixteenths, dotted eighths, eighth and sixteenth rests

Slurs of two, three, four, or six notes

Recommended Goals for Level 8

Increased conviction and musical maturity in a varied range of repertoire and styles

Confidence and accuracy in shifting

Control of different kinds of shifting and glissandi

Beauty, resonance, colors and projection in tone production throughout the range of the bass

Ability to change speed and width of vibrato to communicate musical intentions

Refined bowing skills showing control of varied articulations and increased use of nuance and inflection

Examples of Music Suitable for Level 8

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)
Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)
Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Gouffe: 45 studies by Various Composers (Editions Costallat, Presser)
Kayser: 36 Studies, Op. 20 (International)
Mengoli: 40 Studi D'Orchestra in Two Volumes (G. Zanibon, Casa Musicale)
Proto: 21 Modern Etudes (Liben)
Simandl: Gradus ad Parnassum in two volumes (International)
Slama: 66 Studies in All Keys (International)
Storch-Hrabe: 57 Studies in Two Volumes (International)

• **Pieces**

Anderson: Four Short Pieces (Bass Is)
Birkenstock: Sonata (Leduc)
Bottesini: Elegy (Belwin Mills)
Bruch: Kol Nidrei (International)
Dittersdorf: Concerto No. 1 or 2 (Schott)
Faure: Elegy (International)
Geier: Konzert in E (Hoffmeister)
Gliere: Intermezzo (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Gliere: Praeludium (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Guettler: Variations on the tune Greensleeves (Yorke)
Handel: Sonata No. 6, Op. 1, No. 15 (Transcribed for DB) (Slava)
Hindemith: Sonata (Schott)
Kodaly: Epigrams (Boosey and Hawkes)
Koussevitsky: Concerto (International)
Misek: Sonata No. 1 (Hofmeister)
Misek: Sonata No. 2 (Hofmeister)
Persichetti: Parable (Presser)
Pichl: Concerto (Zimmerman)
Proto: Caprice for Solo Double Bass (Liben)
Proto: Sonata 1963 (Liben)
Rabbath: Solos for the Double Bassist (Liben)
 Iberique Peninsulaire
 Ode d'Espagne
 Poucha
 Dass
 Lize
 Concerto in One Part
Ramsier: Road to Hamelin (Boosey and Hawkes)
Saint Saens: Allegro Appassionato (International)
Van Goens: Scherzo (Belwin Mills)
Vanhel: Concerto (Hofmeister)
Vivaldi: Concerto in F (Liben)

DOUBLE BASS- LEVEL 9
Performance Exam Requirements
Duration of examination: 25 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category.

1. Three-octave major scale in Ab or A. Slur two sets of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik), slurred as one set of triplet eighths or more.
2. Three-octave minor scale in F or F#. Slur two groups of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik) slurred as one set of triplets or more.
3. Two-octave major scale in C in double-stopped thirds. Slur two eighths.
4. Two-octave major scale in F or G in double-stopped fifths. Separate quarters.

• Etudes

One, memorization not required.

• Pieces

Two pieces (or movements from a larger piece) in contrasting style *and* one orchestral excerpt. A movement of a sonata or concerto counts as one piece.

• Sight-reading

Range may exceed two octaves

Keys up to three sharps and three flats with a few accidentals

Meters of 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, cut time

Note values may include sixteenths, dotted eighths, eighth and sixteenth rests

Slurs of two, three, four, six, or eight notes

Recommended Goals for Level 9

Heightened development of style

Vibrato and tone colors varied to suit interpretation

Expressive use of shifts/glissandi

Continued overall progress in technical skills and tone production

Extensive thumb position

Clean and even passage work

Examples of Music Suitable for Level 9

Note: Teachers may choose any other works of comparable level.

• Etudes and Technical Studies

Findeisen: 25 Technical Studies (International)

Findeisen: 25 Studies for Contrabass in All Keys (International)

Mengoli: 20 Concert Etudes for Bass (Schott Musik International)

Nanny: 10 Etudes-Caprices (Leduc)
Nanny: 20 Etudes of Virtuosity (Leduc)
Rabbath: La Nouvelle Technique de la Contrabass, Vol. III etudes (Leduc)
Simandl: Gradus ad Parnassum in two volumes (International)

• Pieces

Anderson: Concerto (Bass Is)
Angerer: Gloriatio (Publisher unknown)
Bach: Suite no. 1 in G (transcribed for DB) (Liben or Slava)
Bach: Suite no. 2 in D minor (transcribed for DB) (Liben or Slava)
Bach: Suite no. 3 in C (transcribed for DB) (Slava)
*Berio: Psy (Universal Edition ISMN M-008-02857-1)
Bloch: Prayer (transcribed for DB) (Carl Fischer)
Bottesini: Concerto no. 1 (Zimmerman)
Bottesini: Concerto no. 2 (Hofmeister)
Bottesini: Tarantella (International)
Bottesini: Passione Amorese (Duet for 2 double basses) (International)
Curb: Valse: ed. Bransby (Contemporary Music Publisher)
Dillman: Sonate fur Kontrabass und Klavier (Doblinger)
Ellison: For C.S. (Publishing in progress)
Fryba: Suite in Ancient Style (Weinberger)
Giere: Scherzo (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Giere: Tarantella (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Lancen: Croquis (Yorke)
Maw: Old King's Lament (Yorke)
Paganini: Variations on one string on a theme by Rossini (International)
Proto: A Carmen Fantasy (Liben)
Proto: Concerto no. 1 (Liben)
Proto: Mingus-Live in the Underworld (Liben)
Rabbath: Solos for the Double Bassist: Breiz, Equation, Kobolds, Papa Georges, Sete Quate, Crazy Course (Liben)
Sankey: Carmen Fantasy (International)
Schubert: Arpeggione Sonata (transcribed for DB) (International)
Whittenberg: Conversations (Peters)

* - If "Psy" is performed as one selection, then a third piece must also be performed.

• Orchestral Excerpts

(All Zimmerman editions are from volumes containing the collected works of the listed composer)

Bach: Orchestral Suite No. 2, Badinerie (Zimmerman) Play all, no repeats.
Beethoven: Symphony no. 5, Scherzo and Trio (Zimmerman) Play all, no repeats.
Beethoven: Symphony no. 9, Recitative (Zimmerman)
Ginastera: Solo from Variaciones Concertantes (Score from Boosey and Hawkes)
Mozart: Symphony no. 35, 1st movement, beginning to letter B (Zimmerman)
Prokofiev: Solo from Lieutenant Kije (Hartley: Double Bass Solo 2 (Oxford))
Smetana: Overture from the Bartered Bride (Zimmerman)- Beginning to 5 after A
Stravinsky: Solo from Pulcinella (Hartley: Double Bass Solo 2 (Oxford))
Verdi: Solo from Othello, Act IV (Hartley: Double Bass Solo 2 (Oxford))

DOUBLE BASS- LEVEL 10
Performance Exam Requirements
Duration of examination: 30 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category:

1. Three-octave major scale in F#, B or C#. Slur two groups of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik), slurred as one set of triplet eighths or more.
2. Three-octave minor scale in Eb, Ab or Bb. (Eb major scale starts on D string, then jumps down an octave to the E string and continues up) Slur two groups of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik), slurred as one set of triplet eighths or more.
3. One-octave major scale in A in double-stopped octaves. Separate quarters.
4. One-octave major scale in D in double-stopped unisons. Slur two eighths.

• Etude: none

• Pieces

Two pieces (movements or comparably significant portion from a larger piece) in contrasting style (not one of the Bach Suites for Cello).

Two movements from the Bach Suites for Cello (memorized with no repeats).

OR

One piece or two contrasting movements from a concerto or sonata.

Two movements of a Bach Suite for Cello (memorized with no repeats).

One orchestral excerpt from three different composers.

• Sight Reading

Range may exceed two octaves

Keys up to three sharps and four flats with a few accidentals

Meters of 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, cut time

Note values might include sixteenths, dotted eighths, eighth and sixteenth rests

Slurs of up to eight notes

Passages implying spiccato (as in repeated eighths in Allegro tempo)

Recommended Goals for Level 10

Increased awareness of musical forms, styles of different periods, and the relationship of tonal elements (theory) to interpretation

Fluent playing over the entire range of the instrument

Familiarity with virtuosic and orchestral bowings

Students are able to develop their own interpretation of repertoire including choices of bowings and fingerings

Knowledge of all major and minor scales, arpeggios, broken thirds

Examples of Music Suitable for Level 10

Note: Teachers may choose any other works of comparable level.

• Pieces

Bach: Suite no. 4 in D or E-flat (transcribed for DB) (Slava)
Bach: Suite no. 5 in C or A minor (transcribed for DB) (Slava)
Bach: Suite no. 6 in G or D (transcribed for DB) (Slava)
Brahms: Sonata for Violoncello in E minor (Any transcription from Cello)
Bruch: Concerto for Violin (Any transcription from Violin)
Deak: BB Wolf (International Society of Bassists)
Deak: The Adventures of Sherlock Holmes: The Hound of the Baskervilles (Carl Fischer)
Druckman: Valentine (Boosey and Hawkes)
Franck: Sonata for Violin (Transcribed for DB) (International)
Hertl: Concerto (Boosey and Hawkes)
Johnson: Failing (Two Eighteen Press)
Paganini/Bernat: Caprice no. 24, Op. 1 (International)
Proto: Concerto no. 2 (Liben)
Proto: Fantasy for Double Bass and Orchestra (Liben)
Proto: Nine Variants on Paganini (Liben)
Proto: Picasso (Liben)
Proto: Death of Desdemona (Liben)
Sarasate: Zigeunerweisen (Any Violin Transcription)
Schifrin: Concerto for Double Bass and Orchestra (MMB Music)
Schuller: Concerto for Double Bass and Orchestra (Associated Music Publishers)
Xenakis: Theraps (Editions Salabert)

• Orchestral Excerpts

(All Zimmerman editions are from volumes containing the collected works of the listed composer)

Beethoven: Symphony no. 9 (Zimmerman)
Movement IV, Recitative and Chorale (Beginning to A)
Movement IV, Letter K to 33 after L
Movement IV, Two before M to fermata
Movement IV, Prestissimo before T to Maestoso after T
Brahms: Symphony no. 1 (Zimmerman)
Movement I, 11 before B to 5 after C
Movement I, Letter E to 1st ending
Movement I, Letter O to 4 after P
Movement IV, Letter D to 5 after E
Movement IV, Letter K to Letter L
Movement IV 11 before M to 5 after N
Brahms: Symphony no. 2 (Zimmerman)
Movement I, 12 before B to B
Movement I, Four before E to F
Movement I, 9 after H to 16 after I
Movement I, 42 before L to L
Movement IV, Beginning to 15 after A
Movement IV, 8 before L to M
Movement IV, 24 before P to end
Mozart: Symphony no. 35 (Zimmerman)
Movement IV, Beginning to 6 after B

Movement IV, 10 after D to E
Mozart: Symphony no. 39 (Zimmerman)
Movement I, m. 13 to m. 21
Movement I, 14 before A to 1 after C
Movement I, D to F
Movement IV, 17 after B to C
Mozart: Symphony no. 40 (Zimmerman)
Movement I, 23 before C to 5 after C
Movement III, beginning to 2nd repeat
Movement IV, 30 before A to A
Movement IV, 22 before D to 31 after D
Schubert: Symphony no. 9 "The Great", C major (Zimmerman)
Movement I, 53 after H to 18 after I
Movement III, beginning to 9 after first repeat
Movement III, B to 7 after C
Movement IV, 55 after A to C
Movement IV, H to K
Strauss: Don Juan (Zimmerman)
A to 5 after B
F to 4 after G
6 before P to 3 after U
Strauss: Ein Heldenleben (Zimmerman)
9 to six after 12
Eight before 16 to 17
"Battle Scene" 51 to Five after 73
Strauss: Also Sprach Zarathustra (Zimmerman)
Four before 3 to 4
Twelve before 43 to 48
Ten before 50 to 52

Note: Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2003 Edition edited by C. Gregory Hurley. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.
Order online at www.astaweb.com.

Note: Levels in the String Syllabus do not correspond to Certificate Program levels.