

**DOUBLE BASS**

**A S T A C A P**



ASTA  
CERTIFICATE  
ADVANCEMENT  

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P R O G R A M

## 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 4<sup>th</sup> position and

2. Tetrachord in A or D in 1<sup>st</sup> 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 2000, Bk 1, 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

\* Applicable to all Summy-Birchard Publications: with exclusive rights administered by Alfred Publishing.

# **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 prepares 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 prepares one scale from each category and its equivalent tonic arpeggio:

1. One-octave major scale and tonic arpeggio in D or B $\flat$ .
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 prepares 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 prepares one scale from each category and its equivalent tonic arpeggio:

1. Two-octave major scale in E, F, G, Bb 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 prepares 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 prepares 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, 1<sup>st</sup> 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 prepares 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 5<sup>th</sup> 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 prepares 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 prepares 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)  
Gliere: Scherzo (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)  
Gliere: 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, 1<sup>st</sup> 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 prepares 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 1<sup>st</sup> 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 2<sup>nd</sup> 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), 2009 Edition edited by David Litrell. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.

Order online at [www.astaweb.com](http://www.astaweb.com).

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