DOUBLE BASS

ASTACAP

ASTA CERTIFICATE ADVANCEMENT PROGRAM
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: detaché), 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 (Rabbath 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)
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), Bb or F, and its equivalent tonic arpeggio

  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: détaché, 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)
  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)
Suzuki: Bass School Book 1 (Summy-Birchard)

Book 1:
- Lament
- Perpetual Motion
- Allegretto
- Allegro
- The Little Fiddle


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 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 ½ 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)
  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)
  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)
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’étais
  #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)
Vance: Vade Mecum (Carl Fischer)
• **Etudes and Technical Studies**
  Bille: New Method for Double Bass, Part 1 Course 1, pp. 83-91 (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)
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)
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)
- Nanny: Method Part 2 (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 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)
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)
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 Bb 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)
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)
  Vanhal: Concerto (Hofmeister)
  Vivaldi: Concerto in F (Liben)
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 Amorose (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, 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))
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)
  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 2\textsuperscript{nd} 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

\textbf{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 \url{www.astaweb.com}.
\textit{Note: Levels in the String Syllabus do not correspond to Certificate Program levels.}