



NATIONAL COLLEGE OF MUSIC AND ARTS
LONDON



syllabus

DOUBLE BASS



NATIONAL COLLEGE OF MUSIC, LONDON
EXAMINATIONS IN DOUBLE BASS PLAYING

RULES OF ENTRY

Tuning

In Grades 2 to 4 the teacher or accompanist may tune the candidate's instrument before the examination begins. In all other Grades the candidate will be expected to do so.

Music Stands

Candidates are expected to provide their own music stands.

Points of Performance

Intonation, production and quality of tone, bowing and finger action, and posture will be taken into account in the awarding of marks. Vibrato skill will be taken into account from Grade 5.

Accompanists

Candidates must provide their own accompanists who may remain in the Examination Room only when actually accompanying. A teacher may act as an accompanist.

Sight Reading

Sight Reading will be progressively more difficult through the Grades. Music for Sight Reading will be selected by the Examiner.

Marks

The maximum marks awardable from Grades A to 8 are 100. From Grade A to 7 distinctions are granted as follows: 90 per cent Pass with First Class Honours; 85 per cent Pass with Honours; 75 per cent Pass with Distinction; 65 per cent Pass. Candidates must obtain 100 marks to pass in Grade 8 where the maximum is 150; merits in Grade 8 are 140 First Class Honours, 130 marks Pass with Honours, 120 Pass with Distinction. In the theory paper which is part of Grade 8 the pass mark is 75 out of a possible 100

GRADE EXAMINATIONS IN DOUBLE BASS PLAYING

Grade 2 - Elementary

Scales and Arpeggios

10 marks

Major scales of G and D, one octave, with (a) separate bows, even notes and (b) slurred, two even notes to a bow.

Harmonic minor scale of B, one octave, with (a) separate bows, even notes and (b) slurred, two even notes to a bow.

Arpeggios of G major, D major and B minor; one octave; with separate bows.

Solos

60 marks

Three contrasting solos from the following list:

Bech

Czech Song No 3 – 35 from Bass for Beginners (Recital)

Carroll

Prelude No 1 – 5 Simple Pieces (Stainer)

Eccles

Minuet in D, No 11 – Double Bass Solo, 1 (OUP)

Emery

Waltz for a Prontosaurus, No 23 – Bass is Best, Book 2 (Yorke)

Minville

Mon Premier Rock – 10 Duos Jazz (Cambre)

Mozart

Minuet - Team Strings (IMP)

Nelson

Lullaby, No 12 – Right from the Start (Boosey)

Nicks

Sunshine, No 4 – Yorke Solos for Double Bass (Yorke)

Osborne

Sur le Pont d'Avignon, No 11 – The Really Easy Bass Book (Faber)

Saint-Saens

Tortues, No 2 – Double Bass Solo, 1 (OUP)

Susato

Allegro – Team Strings (IMP)

Traditional

What shall we do with the Drunken Sailor? No 36 - Bass for Beginners (Recital)

Sight Reading

10 marks

Of easy difficulty.

Viva Voce Theory

10 marks

Questions relating to the staff, treble and bass clefs, rests, simple time; and major key signatures.

Aural Tests

10 marks

- 1 To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time consisting of dotted minims, minims, dotted crotchets, crotchets and quavers only, after it has been played twice by the Examiner on the piano.
- 2 To identify any note of the major scale of C after the key note has been played by the Examiner.
- 3 To say whether a simple harmonic phrase is in a major or minor key after it has been played twice by the Examiner on the piano.

Grade 3 - Junior

Scales and Arpeggios

10 marks

Major scales of F and B flat, one octave, with (a) separate bows, even notes and (b) slurred, two even notes to a bow.

Harmonic or melodic minor scales of A and E, one octave, with (a) separate bows, even notes and (b) slurred, two even notes to a bow.

Arpeggios of F major and B flat major; A and E minor; one octave, with separate bows.

Solos

60 marks

Three contrasting solos from the following list:

Arne	Rule Britannia, No 89 – Yorke Studies, Vol 1	(Yorke)
Bach	Jesu, Joy of Man's Desiring, No 29 – Double Bass Solos	(OUP)
Carroll	Gigue - 5 Simple Pieces	(Stainer)
Grieg	Norwegian Dance – Subterranean Solos	(BMP)
Handel	March, No 15 – Double Bass Solos 1	(OUP)
Joyes	The Old Sea Dog, No 52 – Bass is Best	(Yorke)
Nelson	Toad in the Hole – Technitunes	(Boosey & Hawkes)
Nicks	The Little Sailor, No 3 – Yorke Solos for Double Bass, Vol 1	(Yorke)

Norton	Soft Drink – Microjazz for Double Bass	(Boosey)
Tutt	Perpetuum Mobile, No 98 – Bass is Best, Book 1	(Yorke)
Walton	Donkey Cart, No 96 – Bass is Best, Book 1	(Yorke)
Warlock	Basse Danse – Subterranean Solos	(BMP)

Sight Reading 10 marks
Music of fairly easy difficulty.

Viva Voce Theory 10 marks
Questions as for earlier Grades; compound time; minor key signatures; and the formation of both forms of the minor scale.

Aural Tests 10 marks

- 1 To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time played twice by the Examiner on the piano, and to say whether it is in duple or triple time.
- 2 To name three diatonic notes played as a melody and chosen from the major scale of C, F or G. The key note will be stated and played by the Examiner.
- 3 To say whether a harmonic phrase is in a major or minor key, and discuss the closing cadence.

Grade 4 - Pre-Intermediate

Scales and Arpeggios 10 marks

Major scales of E, A and D, one octave, with (a) separate bows, even notes and (b) slurred, two even notes to a bow.

Harmonic or melodic minor scales of G and D; one octave, with (a) separate bows, even notes and (b) slurred, two even notes to a bow.

Arpeggios of E, A and D major; G and D minor; one octave, with separate bows.

Dominant 7th in the key of A; one octave with separate bows.

Solos 60 marks

Three contrasting solos from the following list:

Bach
My Heart Ever Faithful – Double Bass Solo 1 (OUP)

Bizet	Habanera – La Contrabass Classique, Vol B	(Combre)
Copland	The Little Horses – Copland for Double Bass	(Boosey)
Count Basie	Tune Town Shuffle – Amazing Solos for Double Bass	(Boosey & Hawkes)
Dale	1 st Movement from Sonatina, Op 81	(Piper)
Emery	Ragtime Reggae, No 69 – Bass is Best, Book 2	(Yorke)
Handel	March from Scipio – Double Bass Solo 1	(OUP)
Hindemith	Danza and Coda – Pieces for Solo Double Bass	(Boosey)
Holst	Jupiter, No 26 – Double Bass Solo 1	(OUP)
Nelson	German Dance – Technitunes	(Boosey)
Osborne	Chill-Out (pizzicato) – Junior Jazz, Book 1	(Recital)
Prokofiev	Troika – Amazing Solos for Double Bass	(Boosey)
Ridout	Allegro, No 6 – Dance Preludes	(Yorke)
Traditional	English Country Garden – Subterranean Solos	(BMP)
Tutt	Spanish Dance, No 8 – Bass is Best, Book 2	(Yorke)

Sight Reading 10 marks
Music of Grade 2 difficulty

Viva Voce Theory 10 marks
Questions as for earlier Grades; and general vocabulary of musical terms.

Aural Tests 10 marks

- 1 To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again, and to say whether it is in duple or triple time.
- 2 To hum or sing a simple four-bar melody in a major key after it has been played twice by the Examiner on the piano; the melody will be in 2/4 or 6/8 time.
- 3 To say whether a triad played by the Examiner is major or minor.

Grade 5 - Intermediate

Scales and Arpeggios

10 marks

Major scales of E, two octaves; B and C, one octave; with (a) separate bows, even notes; (b) slurred, four even notes to a bow and (c) pizzicato.

Minor scale of E (melodic), one octave with (a) separate bows, even notes; (b) slurred, four even notes to a bow and (c) pizzicato.

Chromatic scale starting on E (open string); one octave with separate bows.

Arpeggios of E major, two octaves; B and C major, one octave; E minor, two octaves; and C minor, one octave – all with (a) separate bows, even notes; (b) slurred, three even notes to a bow and (c) pizzicato.

Dominant 7th in the key of F, one octave, with separate bows.

Solos

60 marks

Three contrasting solos from the following list:

J S Bach

Minuet, No 48 – Double Bass Solos, Book 1

(OUP)

Bernstein

Cool – Amazing Solos for Double Bass

(Boosey)

Bizet

Toreador's Song, No 39 – Double Bass Solos, Book 1

(OUP)

Bottesini

Study No 15

(Method)

Brahms

St Anthony Chorale, No 40 – Double Bass Solos, Book 1

(OUP)

Carroll

Cuban Rumba – 5 National Dances

(Stainer)

Copland

Simple Gifts – Copland for Bass

(Boosey)

Gliere

Russian Sailors' Dance

(Fischer)

Gounod

Funeral March of a Marionette

(Forsyth)

Handel

Sarabande, No 8 – La Contrebasse Classique, Vol B

(Combre)

Mahle

Concertino

(Recital)

Moszkowski

Spanish Dance – Subterranean Solos

(BMP)

Osborne

Jazz Waltz (pizzicato) – Junior Jazz, Book 1	(Recital)
Saint-Saens	
The Elephant – Double Bass Solos 2	(OUP)
Traditional	
Greensleeves, No 30 – Double Bass Solos, Book 1	(OUP)
Traditional	
Stars, No Moon – Amazing Solos for Double Bass	(Boosey)
<u>Sight Reading</u>	10 marks
Music of Grade 3 difficulty.	

<u>Viva Voce Theory</u>	10 marks
Questions as for earlier Grade; and diatonic intervals within the octave.	

<u>Aural Tests</u>	10 marks
1 To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.	
2 To hum or sing a four-bar melody in a major key after it has been played twice by the Examiner on the piano; the melody will be in 2/4, 3/4 or 6/8 time.	
3 To say whether a triad played by the Examiner is major, minor or augmented.	
4 To sing the top, middle or lowest note of a major or minor triad after it has been played by the Examiner, and to sing up all three notes after the chord has been played again.	

Grade 6 - Senior

<u>Scales and Arpeggios</u>	10 marks
Major scales of F and G, two octaves; D flat and E flat, one octave with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.	
Melodic minor scales of F and G, two octaves; C sharp and E flat, one octave with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.	
Chromatic scales starting on D flat, one octave with separate bows.	
Arpeggios of F and G major, two octaves; D flat and E flat major, one octave; F and G minor, two octaves; C sharp and E flat minor, one octave with (a) separate bows, even notes, (b) slurred, three even notes to a bow and (c)	

pizzicato.

Dominant 7th in the key of G, one octave with separate bows.

Solos 60 marks

Three contrasting solos from the following list:

Berlioz	Lento (King Lear), No 7 – Double Bass Solo 2	(OUP)
Bottesini	Study 25 – Method for Double Bass, Part 1	(Yorke)
Copland	I Bought Me a Cat – Copland for Bass	(Boosey)
Giovannino	1 st and 2 nd Movements from Sonata in A minor	(Yorke)
Gouinguene	Hommage à Vivaldi	(Leduc)
Handel	Aria: Ombra mai fu	(McTier)
Isaac	The Jolly Dutchman	(Fischer)
Lancien	Berceuse for a Baby Hippopotamus	(Yorke)
Lotter	The Ragtime Bass Player	(Recital)
Mendelssohn	Romance sans Paroles – Pieces Classique, Vol 1	(Billaudot)
Pitfield	2 nd Movement from Sonatina for Double Bass	(Yorke)
Purcell	Rondeau – Subterranean Solos	(BMP)
Rameau	Dance, No 68 – Bass is Best, Book 2	(Yorke)
Rodgers	Bega's Ballad – Bass Moods	(Recital)
Vivaldi	Larghetto and Allegro – Amazing Solos	(Boosey & Hawkes)
Weinberger	Fugue, No 20 – Double Bass Solo 2	(OUP)

Sight Reading 10 marks

Music of Grade 4 difficulty.

Viva Voce Theory 10 marks

Questions as for earlier Grades; including chromatic intervals and inversions.

Aural Tests 10 marks

- 1 To clap or tap the note values of a melody not exceeding four bars in 2/4, 3/4 or 6/8 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is duple or triple time.
- 2 To hum or sing a four-bar melody in a minor key after it has been played twice by the Examiner on the piano; the melody will be in 2/4, 3/4 or 6/8 time.
- 3 To say whether a triad played by the Examiner is major, minor, augmented or diminished.
- 4 To sing the three notes of a major or minor chord as directed after the lowest note only has been played by the Examiner; and, when told the letter-name of the lowest note, to give the letter-names of the other two.

Grade 7 - Advanced Senior

Scales and Arpeggios

10 marks

Major scales of F sharp, A flat and A, two octaves with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.

Harmonic and melodic minor scales of F sharp, G sharp and A, two octaves with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.

Chromatic scale starting on F sharp and A, two octaves with (a) separate bows, even notes and (b) slurred, six even notes to a bow.

Arpeggios of F sharp, A flat and A major; F sharp, G sharp and A minor, two octaves with (a) separate bows, even notes and (b) slurred, nine even notes to a bow.

Dominant 7th in A and B flat, two octaves with (a) separate bows, even notes and (b) slurred, seven even notes to a bow.

Diminished 7th on F, two octaves, separate bows.

Solos

60 marks

Three contrasting solos from the following list:

Bernstein

America – Amazing Solos

(Boosey & Hawkes)

Bottesini

Study, No 31 – Method for Double Bass, Part 1

(Yorke)

Capuzzi

1st Movement from Concerto in D

(Yorke)

Carroll

Bolero, No 3 – 3 Pieces for Double Bass	(Forsyth)
Diabelli	
Sonatine, No 15 – La Contrabasse Classique, Vol B	(Combre)
Dragonetti	
Three Waltzes	(Yorke)
Giovannino	
1 st Movement from Sonata in F	(Yorke)
Glinka	
Susanin's Aria	(Musicland)
Haúta-Aho	
Di-Ba-Dum – Pizzicato Pieces, Book 1	(Recital)
Holmboe	
3 rd Movement from Sonata, Op 82	(Hansen)
Marcello	
3 rd and 4 th Movements from Sonata in G	(Schirmer)
Smetana	
The Bartered Bride, No 79 – Yorke Studies, Vol 2	(Yorke)
Telemann	
1 st and 2 nd Movements from Sonata in A minor	(IMC)
Vivaldi	
3 rd and 4 th Movements from Sonata No 1 in B flat	(Kalmus)
Walter	
The Elephant's Gavotte	(Yorke)
Walton	
A Deep Song	(Yorke)
<u>Sight Reading</u>	10 marks
Music of Grade 5 difficulty	

<u>Viva Voce Theory</u>	10 marks
Questions as for earlier Grades; triads; cadences; general graces and embellishments.	

<u>Aural Tests</u>	10 marks
1 To clap or tap the note values of a melody not exceeding four bars in 6/8 or 9/8 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.	
2 To sing or play from memory the upper part of a simple two-part phrase in a major key after it has been played twice by the Examiner on the piano; the key will be stated.	
3 To say whether a triad played by the Examiner is major or minor; and whether in root position, first inversion or second inversion.	
4 To say whether harmonised phrase in a major or minor key played twice by	

the Examiner modulates at the end or remains in the tonic key.

Grade 8 - Student's Graduate

There is a written theory requirement as part of this Grade

100 marks

Scales and Arpeggios

20 marks

Major scales of B flat, B and C, two octaves with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.

Harmonic and melodic minor scales of B flat, B and C, two octaves with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.

Chromatic scale starting on B flat and B, two octaves with (a) separate bows, even notes, (b) slurred, six even notes to a bow and (c) pizzicato.

Arpeggios of B flat, B and C major; B flat, B and C minor, two octaves with (a) separate bows, even notes and (b) slurred, with nine even notes to a bow.

Dominant 7th of E flat and F, two octaves with separate bows.

Diminished 7th on F sharp and A, two octaves with separate bows.

Solos

90 marks

Three contrasting solos from the following list:

J S Bach

Gavotte in G minor – Festival Performance Solos

(Fischer)

Bottesini

Study No 107 –Method for Double Bass, Part 1

(Yorke)

Capuzzi

1st Movement from Concerto in F

(Boosey & Hawkes)

Dragonetti

Solo in G

(Kalmus)

Galliard

2nd and 3rd Movements from Sonata in G

(IMC)

Grieg

Solveig's Song – Amazing Solos for Double Bass

(Boosey & Hawkes)

Head

Tango Nuevo

(Recital)

Hester

The Bull Steps Out

(Yorke)

Kelly

Caliban – Caliban and Ariel

(Yorke)

Kohaut

2 nd Movement from Concerto	(Yorke)
Mussorgsky	
Andante, No 41 – Double Bass Solo 2	(OUP)
Noskowski	
Elegy Polonaise	(Recital)
Rachmaninov	
Vocalise – Solos for the Double Bass Player	(Schirmer)
Rossini	
A Tear	(Recital)
Verdi	
Solo from Rigoletto, No 29 – Double Bass Solos, Book 2	(OUP)
Vivaldi	
1 st and 4 th Movements from Sonata No 6 in B flat	(IMC)

Sight Reading 15 marks
Music of Grade 6 difficulty.

Viva Voce Theory 10 marks
All rudiments of music; simple chord progression; general discussion with the Examiner.

Aural Tests 15 marks

- 1 To clap or tap the note values of a melody not exceeding four bars in 6/8 or 9/8 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
- 2 To sing or play from memory the lower part of a simple two-part phrase in a major or minor key after it has been played twice by the Examiner on the piano; and, when told the letter name of the lowest note of a four-note chord, to give the letter-names of the remaining three.
- 3 To recognise a modulation at the end of a harmonised phrase in a major key played twice by the Examiner on the piano as going to the dominant, the relative minor or the supertonic minor.

DIPLOMA EXAMINATIONS IN DOUBLE BASS PLAYING

DipNCM

This diploma is available in all practical subjects. Candidates in musical subjects must have passed Grade 8 or Senior Bronze Medal examination and also Grade 5 or above in Theory of Music – or examinations of equivalent standard.

Copies of all relevant documentation, together with programme notes on the items to be performed should be forwarded to the College for approval at least one month

before formal entry.

The examination consists of a Recital, Sight Reading, and a Viva Voce/Discussion with the Examiner.

Recital

100 marks

Candidates are required to perform a programme of five items, showing contrast of style and period. At least two of the items should be a minimum of Grade 7/8 standard. The length of the recital should be at least 10 minutes, and a high standard of performance, technique and presentation is required. The recital may include:

- An original composition by the candidate
- An item chosen from the jazz, blues or 'popular' repertoire.
- An item performed in ensemble; eg. string quartet, piano trio, vocal quartet, wind quartet, the total number of performers not exceeding four.

Ensemble players, apart from the candidate, will be allowed in the Examination Room only during the performance of the ensemble item.

Sight Reading

20 marks

Music of Grade 7 standard.

Viva Voce

20 marks

All rudiments of music and questions on the forms, stylistic features, harmonic language and composers of the pieces performed.

Discussion with Examiner

10 marks

Discussion on the candidate's music-making activities, compositions and presentation skills, etc.

Marks

Maximum marks are 150; the pass mark is 100.

ASSOCIATE DIPLOMA (ANCM)

This is available as Teacher or Performer. The Teacher Diploma includes a written theory paper and has a pass mark, in the practical examination, of 100 out of a possible 150. The theory pass mark is 75 out of 100. The pass mark for Performer, using the same solo list, is 115 out of a possible 150 marks.

Scales and Arpeggios

20 marks

All major, harmonic and melodic minor scales, three octaves, with (a) separate bows, even notes, (b) slurred, seven even notes to a bow and (c) pizzicato.

Chromatic scale starting on C and D, two octaves with (a) separate bows, even notes, (b) slurred, six even notes to a bow and (c) pizzicato.

Arpeggios of E, G, D flat and D major; E, G, C sharp and D minor; two octaves, with (a) separate bows, even notes and (b) slurred, nine even notes to a bow.

Dominant 7th in E and G, two octaves, separate bows.

Diminished 7th on G and B, two octaves, separate bows.

<u>Solos</u>	90 marks
Three contrasting solos from the following list:	
Berkeley	
Introduction and Allegro, Op 8	(Yorke)
Bottesini	
Reverie	(McTiev)
Bottesini	
Study No 7 or 8 - Method for Double Bass, Part 2	(Yorke)
Corelli	
Sonata in C minor, Op 5 No 8	(Kalmus)
Dittersdorff	
1 st Movement from Concerto No 1	(Yorke)
Gipp	
The Ox and the Ass	(Recital)
Guettler	
Variations on Greensleeves – Unaccompanied Solos, Vol 1	(Yorke)
Handel	
1 st and 2 nd Movements from Sonata in C minor –	
Solos for the Double Bass Player	(Schirmer)
Honegger	
Prelude	(Leduc)
Joubert	
Grand Hotel	(Lafitan)
Leandre	
Taxi	(Yorke)
Lorenzetti	
Gavotte – The Elephant and the Fly	(Bartholomew)
Marcello	
Sonata in F, Op 2 No 1	(Kalmus)
Mendelssohn	
Songs Without Words, Op 109 – Lucas Drew Solo Album, Vol 1	(Brass/Wind)
Prokofiev	
Romance – Solos for the Double Bass Player	(Schirmer)
Reynolds	

Hornpipe	(BMP)
Vivaldi	
2 nd and 4 th Movements from Sonata No 3 in A minor	(IMC)

Sight Reading: 15 marks
Music of Grade 7/8 difficulty

Viva Voce Theory and Aural Tests: 25 marks
All rudiments; intervals and inversions; attendant keys; cadences; general ornaments; sonata form; identification of triads; chord progression; etc.

LICENTIAE DIPLOMA (LNCM)

Candidates must have previously passed the Associate or other examination of similar standard.

Written Theory: 100 marks
Candidates will be required to work a paper on harmony up to and including the dominant and chromatic 7ths; add three parts to a given melody or bass; suspensions; modulations; etc.

Candidates having previously passed the Associate (Teacher) theory paper will be exempt from Licentiate theory.

Solos: 120 marks
Three contrasting solos from the following list and one own choice solo in any style.

J S Bach		
3 rd and 4 th Movements from Sonata No 2 in D, BWV1028		(IMC)
Bottesini		
Allegretto Capriccio		(Yorke)
Cerny		
Nocturno e Intermezzo		(Recital)
D'Angelo		
Fool and Angel entering a City		(Recital)
Dittersdorf		
1 st Movement from Concerto No 2		(Schott)
Dragonetti		
The Famous Solo in E minor		(Yorke)
Ellis		
Sonata for Unaccompanied Double Bass, Op 42		(Yorke)
Henze		
S. Biago 9 Agosto ore 1207		(Schott)
OR Serenade		(Schott)

Hindemith

1 st and 2 nd Movements from Sonata	(Schott)
Hoffmeister	
Concerto No 3 in D	(Hofmeister)
Kuehynka	
Canzonetta	(Recital)
Larsson	
Concertino, Op 45	(Gehrmans)
Massanet	
Meditation (Thais)	(Recital)
Maw	
The Old King's Lament	(Yorke)
Misek	
Slow Movement from Sonata No 2 in E minor	(Liben)
OR 1 st and 2 nd Movements from Sonata No 1 in A major	(Hofmeister)
Pichl	
Concerto in D major	(Hofmeister)
Raisigl	
Suite No 1	(Recital)
Rota	
March and Aria – Divertimento Concertante	(Carisch)
Serventi	
Largo et Scherzando	(Leduc)
Tabakov	
Motiv for Solo Bass	(Yorke)
Tulacek	
Chant d'Amour	(Recital)

Sight Reading and Transposition: 30 marks
 Music of Grade 8 difficulty and transposition of an eight-bar melody up or down a tone or semitone.

FELLOWSHIP DIPLOMA (FNCM)

Candidates must have previously passed the Licentiate or examination of similar standard.

Candidates are required to perform a programme of 35-40 minutes duration. The items selected should show a contrast of style and period, and one item must be performed from memory. Credit will be given for the quality of choice of each piece and for the construction and compilation of the programme as a whole.

The proposed Fellowship programme must be submitted to the College for approval four weeks before entry.

The Examiner's Report will take the form of a critique. No marks as such will be awarded, and the result will be notified as successful or unsuccessful.

MEDAL EXAMINATIONS

Examinations for Bronze, Silver and Gold Medals are held in most subjects. Details of requirements are as follows:

Junior Bronze

Two solos from the Grade 3 List
One solo own choice of similar standard

Intermediate Bronze

Two solos from the Grade 5 List
One solo own choice of similar standard

Intermediate Silver

Two solos from the Grade 6 List
One solo own choice of similar standard

Intermediate Gold

Two solos from the Grade 7 List
One solo own choice of similar standard

Senior Bronze

Two solos from the Grade 8 List
One solo own choice of similar standard

Senior Silver

Two solos from the Associate List
One solo own choice of similar standard

Senior Gold

Two solos from the Licentiate List
One solo own choice of a similar standard
One of the above should be played from memory
The candidate should be prepared to discuss the works performed with the Examiner

Marks:

Marks are awarded as follows:

Listed Solos	60
Own Choice Solo	20
General Impression	20

The pass mark is 80. No award of Honours or Distinction is made in the Medal

Division but a high standard of performance is expected.



NATIONAL COLLEGE OF MUSIC AND ARTS
LONDON

Dr Andrew Wilson (Vice-Principal)

wilsona@ncm-london.co.uk