

CPM *Manual*

*Contemporary Popular Music Courses
Manual of Syllabuses 2001*

Bass



Australian
Music
Examinations
Board

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Bass

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Contemporary Popular Music (CPM) courses are presented by the AMEB to provide goals and standards for the developing contemporary popular musician. They consist of carefully graded printed material, backing recordings and an assessment program that can lead candidates from beginning to tertiary entrance levels.

The CPM courses were written by highly regarded musicians in this field. Course writing was guided by extensive consultation with specialist musicians and teachers across Australia. This process has ensured the provision of a relevant, high quality Australian product. The consultation process will continue throughout the life of the course and we value the input of teachers and candidates.

The Australian Music Examinations Board has a long history as the most widely used assessment body in Australia for music and speech and drama. Since 1918 the AMEB has offered syllabuses in various music areas including piano, singing, brass, strings and woodwind. Both in Australia and overseas, the AMEB provides a benchmark for musical standards. The AMEB is established by the following educational institutions and authorities: the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training New South Wales, the Minister for Education, Queensland, and the Minister for Education, Tasmania through the University of Tasmania.

CPM courses are carefully graded to provide contemporary popular musicians with goals and standards.

Examinations are also available at the end of each Step in order to provide candidates with a measure of achievement against these standards. After each examination, a report is provided with an overall result. A certificate of achievement confirms completion of each Step.

CPM courses are available in Keyboard, Vocal, Drum Kit, Guitar and Bass. The Keyboard course encompasses two levels: Fundamental and Advancing. There are four Steps in each level.

The Keyboard Fundamental course covers basic music skills over four Steps. This course is also relevant to other instrumentalists and vocalists. Fundamental Step 1 is designed for candidates of any age who have been learning for about one year.

Keyboard, Vocal, Drum Kit, Guitar and Bass courses are available at Advancing level. Advancing Step 1 is geared to candidates who have already acquired some basic music skills. Then Advancing courses progress through to Step 4, which is designed to meet the entrance requirements of tertiary institutions offering contemporary popular music.

COURSE OUTLINE

The CPM Course is divided into a number of sections:

Performance

- Technical Work
- Set Works
- Free Choice
- Creative

Materials

- Knowledge and Understanding
- Aural Skills
- Reading Skills

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit, including tuning the instrument
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Hand and finger positions that facilitate performance
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work
- Systematic fingering
- Fluent playing
- Each note clearly articulated
- Tonal control
- A knowledge of the notes on the fingerboard

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)

- Individual style (Advanced Step 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)
- Individual style (Advanced Step 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone

Knowledge and understanding

- A knowledge of key signatures and musical features of pieces
- Musical features of styles
- Naming of notes

Aural skills

- Interval recognition
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style
- In the chord chart — appropriate style and accurate progression

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Bass Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

E major, E harmonic minor, E melodic minor, F major and F melodic minor contain open strings and these scales appear first. The G major, G harmonic minor and G melodic minor scales are then presented and the fingering for these scales can be transposed to all of the remaining keys.

Similarly, the E major, E minor and F major arpeggios are presented separately. The G major and G minor arpeggios can be transposed to all of the other keys.

Double bass players

If candidates are playing the double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is up to and including the 7th fret.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these.

- Major scales: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending
- Harmonic minor scales: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending
- Melodic minor scales: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending

Notation

Candidates need to be able to name the notes of the following scales as they are playing them in the examination:

C, G, D, F, and B \flat major
A, E, B, D, and G harmonic and melodic minor

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

- Major arpeggios: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending
- Minor arpeggios: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending

Tempo

The tempo for scales and arpeggios is MM crotchet = 144

SET WORKS

Six set works have been chosen for this Step. These are printed in the course, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original printed source for information purposes.

From the AMEB CPM Bass Step 1 Advancing Course and Assessment Kit.

1. Slow Rock

Track 16 from *Essential Styles for the Drummer and Bassist*, Book Two by Steve Houghton and Tom Warrington (Alfred)

2. The Nips Are Getting Bigger

by Martin Plaza — Mental As Anything — printed in *Bass Straight: Let's Talk Straight Bass* (Warner/Chappell)

3. Rhythmic Summaries Two & Six

by Pasquale Monea and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

4. This Old Heart Of Mine

by Holland, Dozier and Holland, originally recorded by the Isley Brothers on *This Old Heart Of Mine* printed in *Standing in the Shadows of Motown — The Life and Music of the Legendary Bassist James Jamerson* edited and transcribed by Dr Licks (Dr Licks Publishing)

5. Another One Bites The Dust

by John Deacon — Queen — printed in *Bass Straight: Let's Talk Straight Bass* (Warner/Chappell)

6. Autumn Leaves

by Joseph Kosma and Johnny Mercer printed in *The New Real Book* (Sher)

Double bass players

The following set works are appropriate for double bass players:

This Old Heart Of Mine
Autumn Leaves

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is

in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give candidates an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The bass lines in the CPM course book are a guide to what is expected.

These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- Major — C, G, D, F, B \flat
- Minor — A, E, B, D, G

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz

- latin (bossa)
- basic rock styles

Note names

Demonstrate knowledge of all the notes on the bass clef.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major third
- minor third
- perfect 5th

Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4 or 4/4. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract in either or both forms for sight reading in the examination.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 17, exercise 21, 22, 23 or 24; p 18,

exercise 25, 26 or 28; and others of the same standard.

• New Method for String Bass

Part 1 by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 13, exercise 4 or 5; and others of the same standard.

Reading from a chord chart

Candidates will need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa)
- basic rock styles

The progression will be in any of the following major keys: C, G, D, F, B \flat , and will contain only I, IV and V chords.

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Most of the scales and arpeggios are presented starting on G, as the fingering is transposable to all other keys. Some scales — such as E and F major — which use open strings, are presented separately.

Double bass players

If candidates are playing double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is up to and including the 12th fret.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these

One octave scales ascending and descending:

- All major scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

- All harmonic minor scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All melodic minor scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major pentatonic scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor pentatonic scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All blues scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Two octave scales ascending and descending

- Major scales:
E, F, F \sharp , G
Harmonic minor scales:
E, F, F \sharp , G
- Melodic minor scales:
E, F, F \sharp , G

Notation

Candidates need to be able to name the notes of the following scales as they are playing them in the examination:

- Major scales:
C, G, D, A, E, F, B \flat , E \flat , A \flat
- Harmonic minor scales:
A, E, B, F \sharp , C \sharp , D, G, C, F
- Melodic minor scales:
A, E, B, F \sharp , C \sharp , D, G, C, F

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

One octave arpeggios in root position ascending and descending:

- All major arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major 7th arpeggios (Δ):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All dominant 7th arpeggios (7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor 7th arpeggios (m7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All half diminished 7th arpeggios (7^{\flat}):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All diminished 7th arpeggios (7°):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Two octave arpeggios in root position ascending and descending:

- Major arpeggios:
E, F, F \sharp , G
- Minor arpeggios:
E, F, F \sharp , G

Tempo

The tempo for scales and arpeggios is MM crotchet = 176

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces

without using the music — from memory. This could be any one of the set works or free choice pieces. The set works for this Step are listed here, together with the original source for information purposes.

From the AMEB CPM Bass Step 2 Advancing Course and Assessment Kit.

1. Hard Rock

Track 19 from *Essential Styles for the Drummer and Bassist*, Book Two by Steve Houghton and Tom Warrington (Alfred)

2. Black Dog

by Jimmy Page/Robert Plant/John Paul Jones from *Led Zeppelin* (IMP)

3. Rhythmic Summary Eight

by Steve Morgan and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

4. Four

by Miles Davis from *The New Real Book* (Sher)

5. Just The Way You Are

by Billy Joel from *Billy Joel Rock Score* (Wise)

6. Pride (In The Name Of Love)

by U2 from *Rockscore Single: Pride (In The Name Of Love)* (Wise)

Double bass players

The following set works are appropriate for double bass players:

Four
Just The Way You Are

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The bass lines in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

Major — C, G, D, A, E, F, B \flat , E \flat , A \flat
 Minor — A, E, B, F \sharp , C \sharp , D, G, C, F

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Scale tone 7th chords

Demonstrate knowledge of scale tone 7th chords.

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha)
- basic rock styles
- 12/8 blues

Note names

Demonstrate knowledge of all the notes on the bass and treble clefs.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad in root position
- augmented triad
- dominant 7th chord

Recognise the sound of the following cadences played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major or minor key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 18, exercise 27; p 19, exercise 31; p 21, exercise 36, 37 or 38; p 27, exercise 53; and others of the same standard.
- **New Method for String Bass** Part 1 by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 18, exercise 3 or 4; and others of the same standard.
- **The Evolving Bassist** by Rufus Reid (Myriad Limited) — for example: p 83, etude X (top of the page); and others of the same standard.

Reading from a chord chart

Candidates also need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha)
- basic rock styles
- 12/8 blues

The progression will be in any of the following major keys: C, G, D, A, F, B \flat , E \flat , and will contain only I, II, IV, V and VI chords.

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Bass Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose. Most of the scales and arpeggios are presented starting on G, as the fingering is transposable to all other keys. Some scales and arpeggios — such as E and F major — which use open strings, are presented separately.

Double bass players

If candidates are playing double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is up to and including the 19th fret.

Scales

Learn all of the following scales for the examination. Candidates may be asked to play any of these.

Two octave scales ascending and descending:

- All major scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All harmonic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All melodic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major pentatonic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

- All minor pentatonic scales
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All blues scales
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All chromatic scales:
C, C \sharp , D, D \sharp , E, F, F \sharp , G, Ab, A, B \flat , B

Touch

Be able to play each of the scales both legato and staccato.

Notation

Candidates need to be able to name the notes of each scale as they are playing it in the examination.

Fingerings

Be able to demonstrate two different fingerings for each of the major, harmonic minor and melodic minor scales.

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

Two octave arpeggios in root position ascending and descending:

- All major arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major 7th arpeggios (Δ):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All dominant 7th arpeggios (7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor 7th arpeggios (m7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Tempo

The tempo for scales and arpeggios is MM crotchet = 208.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. The set works for this Step are listed here, together with the original source for information purposes.

From the AMEB CPM Bass Step 3 Advancing Course and Assessment Kit.

1. Hip-Hop

Track 17 from *Essential Styles for the Drummer and Bassist*, Book Two by Steve Houghton and Tom Warrington (Alfred)

2. Modadji

by Dave Grusin from *The New Real Book Volume 1* (Sher)

3. Highway To Funk

by Steve Morgan and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

4. Come 'Round Here (I'm The One You Need)

by Holland, Dozier and Holland from *Standing in the Shadows of Motown — The Life and Music of the Legendary Bassist James Jamerson* edited and transcribed by Dr Licks (Dr Licks Publishing). Originally recorded by Smokey Robinson and The Miracles on *Away We A Go-Go*.

5. Anthropology

by Charlie Parker and Dizzy Gillespie from *The New Real Book Volume 1* (Sher)

6. Metal Mozambique

by Lincoln Goines, Robby Ameen and Mike Stern from *Funkifying the Clave — Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Bobby Ameen (Manhattan Music)

Double bass players

The following set works are appropriate for double bass players:

Come 'Round Here Anthropology

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose

one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Candidates may find the following text a useful reference in the preparation of this section of the course: *Blues Plus (Bass)* by Steve Vertigan and Jack Risos (Educational Music Systems).

Each backing is a repeated 12 bar form. The bass lines in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures:

C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Chord progressions

Demonstrate knowledge of the ii–V–I progression and the Cycle of 5ths chord relationships.

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

Demonstration of style sounds

Drawing from the styles of the two set work pieces, candidates need to be able to perform and demonstrate their basic feels.

Modes

Demonstrate knowledge of the structure of the seven modes: ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad in root position
- augmented triad
- dominant 7th chord
- major 7th
- minor 7th

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are a part of the ii–V7–I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii–V7–I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase of between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

Please note that the use of different positions is an assessment criterion for reading skills in this Step.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 32, exercise 66 or 67; and others of the same standard.
- **New Method for String Bass Part 1** by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 59, exercise in 4ths; and others of the same standard.
- **The Evolving Bassist** by Rufus Reid (Myriad Limited) — for example the third exercise of Etude X (bottom of the page, G major blues); and others of the same standard.

Reading from a chord chart

Candidates also need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha, tumbao)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

The progression will be in any of the following major keys: C, G, D, A, E, B, F, B \flat , E \flat , A \flat , D \flat , and may contain I, II, III, IV, V, VI and VII chords.

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Bass Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingering indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Most of the scales and arpeggios are presented starting on G, as the fingering is transposable to all other keys.

Some scales and arpeggios — such as E and F major — which use open strings, are presented separately.

Double bass players

If candidates are playing double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is the entire range of the student's instrument. The minimum range is 19 frets and four strings. Candidates with 19 fret instruments are to play the E \flat scales and arpeggios one octave only.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these.

Two octave scales ascending and descending:

- All major scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All harmonic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All melodic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major pentatonic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor pentatonic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All blues scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All chromatic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

One octave scales ascending and descending:

- All modes in C:
C ionian
D dorian
E phrygian
F lydian
G mixolydian
A aeolian
B locrian
- All modes in B \flat :
B \flat ionian
C dorian
D phrygian
E \flat lydian
F mixolydian
G aeolian
A locrian

Touch

Be able to play each of the scales both legato and staccato.

Notation

Candidates need to be able to name the notes of each scale as they are playing it in the examination.

Fingerings

Be able to demonstrate four different fingerings for each of the major scales and two different fingerings for each of the harmonic and melodic minor scales.

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

Two octave arpeggios in root position ascending and descending:

- All major arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major 7th arpeggios (Δ):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All dominant 7th arpeggios (7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor 7th arpeggios (m7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All half diminished 7th arpeggios ($^{\circ}$):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All diminished 7th arpeggios ($^{\circ}$):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

One octave arpeggios in root position ascending and descending:

- Diatonic 7ths around the cycle of 5ths in C
- Diatonic 7ths around the cycle of 5ths in B \flat

Tempo

The tempo for scales and arpeggios is MM mimim = 138, or crotchet = 138 when written in quavers.

SET WORKS

Six set works have been chosen for this Step. These are printed in the course, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform two of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. The set works for this Step are listed here, together with the original source for information purposes.

From the AMEB CPM Bass Step 4 Advancing Course and Assessment Kit.

1. **Fusion Boulevard**
by Steve Morgan and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

2. **St Thomas**

by Sonny Rollins from *The New Real Book* (Sher)

3. How Long Has That Evening Train Been Gone

by Frank Wilson and Pam Sawyer originally recorded by Diana Ross and the Supremes on 'Love Child' printed in *Standing in the Shadows of Motown — The Life and Music of the Legendary Bassist James Jamerson* edited and transcribed by Dr Licks (Dr Licks Publishing)

4. Blue Cha Cha

by Lincoln Goines, Bobby Ameen and Mike Stern from *Funkifying the Clave — Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Bobby Ameen (Manhattan Music)

5. Rush Hour

by Russell Ferrante and Robben Ford (as played by The Yellowjackets) from *The New Real Book* (Sher)

6. Boogie Down

by Al Jarreau and Michael Omartian from *The New Real Book* (Sher)

Double bass players

The following set works are appropriate for double bass players:

- St Thomas
- Blue Cha Cha

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the

CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Candidates may find the following text a useful reference in the preparation of this section of the course: *Blues Plus (Bass)* by Steve Vertigan and Jack Risos (Educational Music Systems).

Each backing is a repeated 12 bar form. The bass lines in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures:

- C, C \sharp , D, D \sharp , E, F, F \sharp , G, A \flat , A, B \flat , B

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha, tumbao)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

Demonstration of style sounds

Drawing from the styles of the two set work pieces, candidates need to be able to perform and demonstrate their basic feels.

Natural harmonics

Demonstrate knowledge of the natural harmonics on each string up to the 8th harmonic.

Chord progressions

Demonstrate ability to describe a given chord progression — for example, *Anthropology* by Charlie Parker. Identify keys, the chord relationships within the keys and modulations.

Show an understanding of the use of roman numerals to identify diatonic chords as well as a knowledge of basic chord substitutions.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise all intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- diminished 5th
- perfect 5th
- minor 6th
- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord
- major 7th chord
- minor 7th chord
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major or minor key. Recognise the sound of the following cadences and/or progressions at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are a part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progressions

- ii-V7-I
- ii^ø-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

- diminished
- locrian

Melody

Sing back a melodic phrase of between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination.

Please note that the use of different positions is an assessment criterion for reading skills in the Step.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 40, exercise 83 and others of the same standard.
- **New Method for String Bass** Part 1 by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 75, exercise 3 and others of the same standard.
- **The Evolving Bassist** by Rufus Reid (Myriad Limited) — for example the fifth example of etude X (top of the page, C blues utilising 10ths); and others of the same standard.

Reading from a chord chart

Candidates need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha, tumbao)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

The progression will be in a major key, and will contain diatonic chords including basic substitutions. The CPM course book provides an example of the standard to be expected at the examination.