

BASS DIPLOMAS: ATCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 32-38 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Baião Chuvoso	Michael Pipoquinha	Samba	5:10
2.	Feels So	Ida Nielsen	Singer-songwriter	4:13
3.	Gosh	Bobby Vega	Solo funk	1:35
4.	Hejira	Joni Mitchell	Folk rock	6:42
5.	Pow!	Graham Central Station	Funk	4:41
6.	Sky Mall	Vulfpeck	Pop	2:35
7.	The Suspense is Killing Me	Billy Sheehan	Prog rock	3:21
8.	The Ytse Jam	Dream Theater	Prog metal	5:41
				total 33:58

1. Latin-jazz skills are showcased in Michael Pipoquinha's **Baião Chuvoso**, with its melodically complex head, and in-the-pocket samba groove accompaniment. There is scope in this tune to demonstrate your improvisation skills in an extended solo.
2. In Ida Nielsen's **Feels So**, a singer is accompanied. The bass part is replete with multiple voicings, complex rhythms, tapping techniques and changing harmonic colours.
3. **Gosh**, by Bobby Vega, is an unaccompanied solo, played as a tight and consistent groove. This is an ideal vehicle to demonstrate rapid and funky plectrum agility.
4. Sophisticated fretless melodic lines interweave the vocal melody of Joni Mitchell's **Hejira**. Solo and accompaniment textures are explored across the range of the instrument, and a relaxed, meditative character pervades the song.
5. Larry Graham's **Pow!** is a great slap bass feature consisting of two main sections interspersed with breaks and challenging fills. A consistent sound and stamina are needed to maintain the groove in this funk classic.
6. Finger style grooves are combined with complex bass fills in Vulfpeck's **Sky Mall**. Tightly aligned hand to hand coordination is needed in the slapped accelerando that concludes this fun instrumental.
7. Billy Sheehan's **The Suspense is Killing Me** is played at a rapid tempo which makes challenging demands of a strong right-hand double-picking technique, and requires assured independent voicing in the fretting hand.
8. Dream Theater's extended **The Ytse Jam** is a progressive metal workout in extended song-form, travelling through multiple metres and time signatures, requiring assured synchronisation and seamless transitions between constantly evolving textures and feels.

BASS DIPLOMAS: LTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 37-43 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Chump Suey	Doug Johns	Jazz funk	4:25
2.	Cowboy from Prague	Wojtek Pilichowski	Solo funk	1:21
3.	Dixie	Jeff Berlin	Folk	3:27
4.	Haunted Love	Tal Wilkenfeld	Singer-songwriter	6:27
5.	Jerry Was a Race Car Driver	Primus	Alternative rock	3:10
6.	Mollette Express	Fernando Lamadrid	Jazz funk	6:32
7.	Port of Entry	Weather Report	Jazz fusion	5:10
8.	School Days	Stanley Clarke	Jazz fusion	7:50
				total 38:22

1. Doug Johns' **Chump Suey** is a chord-melody led funk shuffle in which a refined balance is needed across three strings, with a clearly defined lead. The intricate slapped accompaniment precedes an extended improvisation.
2. Wojtek Pilichowski's short but rewarding **Cowboy from Prague** is a brief but virtuosic tune which foregrounds sophisticated slap-bass techniques and challenging harmonics within a brief minute-and-a-half showpiece.
3. Jeff Berlin's unaccompanied arrangement of the American folk song **Dixie** highlights the solo, classical guitar-like potential of the bass. The lines are intricate, requiring focus and attention to detail, while the melodic contours invite shaped phrasing and expressive use of time.
4. Tal Wilkenfeld's sophisticated **Haunted Love** employs the bass as a classical guitar-like accompaniment to a solo singer. Solo passages, multiple voicings and vocal-melody doublings require smooth left-hand chord-shape work, and refined right-hand finger control and independence.
5. **Jerry Was a Race Car Driver** by Primus involves two-handed tapping as a groove, for the majority of the song. This requires strong percussive power and assured coordination between hands. The choruses combine rapid thumb bass with percussive high chords.
6. Fernando Lamadrid's 7/8-time fusion piece **Mollette Express** makes demands of an array of styles and techniques. Lyrical playing is brought to the fore in sophisticated natural-harmonic sections, with complex slapped passages and multiple-voiced sections to follow.
7. Weather Report's **Port of Entry** is a highly challenging but musically rewarding tune which explores harmonics, octaves, slides, fast percussive damping and a highly attuned feel for tight ensemble playing. Jaco Pastorius's sophisticated and intricate outro groove concludes this challenging jazz-fusion instrumental.
8. Stanley Clarke's **School Days** is an extended virtuosic showpiece with a famous power-chord groove which requires an assured right-hand strumming technique. The lengthy solo which runs for the majority of the song involves high levels of soloistic detail.

BASS DIPLOMAS: FTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 42-48 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Classical Thump	Victor Wooten	Classical pastiche	4:39
2.	Country Music (A Night in Hell)	Stuart Hamm	Country pastiche	3:43
3.	Disseminated Intravascular Coagulation	Viraemia	Technical death metal	4:09
4.	Flow My Tears	Stuart Hamm	Prog rock	8:19
5.	Meat Eater	Mohini Dey	Jazz fusion	5:18
6.	Portrait of Tracy	Jaco Pastorius	Jazz	2:22
7.	Root Food	Tribal Tech	Jazz fusion	8:13
8.	Slam the Clown	Alain Caron	Jazz funk	7:41
				total 44:24

- Victor Wooten's classical pastiche **Classical Thump** is a *tour de force* of sophisticated double-thumbed and tapped techniques. This unaccompanied showpiece requires precision, stamina and showmanship.
- Stuart Hamm's **Country Music (A Night in Hell)** is a character duet which evolves with continuing complexity. Rapid slapped melodies, tapping, hammer-on LH chords and cascades of quintuplets all figure in this fun but rewarding virtuosic pastiche.
- Advanced 6-string bass sweeping techniques, rapid tapping flourishes and labyrinthine tempo and metre changes abound in Viraemia's challenging technical death metal song **Disseminated Intravascular Coagulation**.
- Stuart Hamm's ethereal **Flow My Tears** is an expanded lyrical soundscape requiring nuanced phrasing and a keen sense of musical line. The steady arpeggiated chords in the opening are tapped above sustained held bass notes.
- Mohini Dey's **Meat Eater** is a fusion powerhouse which requires advanced improvisation and ensemble skills throughout this complexly structured instrumental. From the sophisticated Carnatic rhythms at the beginning, through multiple metre changes to the exacting slapping section of the finale, this is a platform for highly skilled, virtuosic soloing.
- Jaco Pastorius' haunting **Portrait of Tracy** is a classic tune consisting of multiple voices and ever-changing time signatures. The tune is characterised by false and natural harmonics played unaccompanied on a fretless instrument.
- Tribal Tech's upbeat **Root Food** is a swung boogie with a sophisticated harmonic structure. The opening portion of the song is a guitar-led vehicle, but the bass line is complex, involved, and technically demanding throughout. Ensemble phrasing and stabs at various junctures require tight synchronisation at a rapid pace.
- Slam the Clown**, an Alain Caron composition, is a tight, slapped-melody led tune, played in the lower reaches of the 6-string bass incorporating double-pulling in the right hand. A lengthy, 32-bar solo is an advanced challenge in linear slap soloing, which repays meticulous technical preparation.