

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Arlen	We're Off to See the Wizard (No.70)	Abracadabra Double Bass Book 1	A & C Black
Holst	Jupiter (No.58)	Abracadabra Double Bass Book 1	A & C Black
Rodgers	Edelweiss (No.50)	Abracadabra Double Bass Book 1	A & C Black
Marshall	Giocoso (No.91)	Abracadabra Double Bass Book 1	A & C Black
Donkin	The Ogre's Dance (No.1) or Evening Star (No.2)	Bass-Time Beginners	Recital Music
Glinka	The Wind Soughs	Easy Double Bass	De Haske
Gordon	Penguin Parade (No.6) or Rooster Strut (No.11)	Feathered Friends	Recital Music
Leogrande	Snow Day (No.2)	Eight Progressive Solos	Latham Music Enterprises
Nicks	The Little Sailor (No.3)	Yorke Solos Vol 1	Yorke Edition
Osborne	The Half-Hearted Hippo (No.13) Unaccompanied	A Jungle Jamboree	Recital Music

MTB Grade 2

Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Osborne	The Duke of York Joins the Navy (No.21)	The Really Easy Bass Book	Faber Music
Osborne	Alpen Song (No.18)	The Really Easy Bass Book	Faber Music
Petzold	Minuet in D	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music Publications
Roe	Reflections	Play-a-day	Thames Publishing
Russell	Autumn Moods (No.3)	4 Easy Pieces	Recital Music
Osborne/Sekacz	Dancing Bass (No.75)	Bass is Best!	Yorke Edition
Slatford	Dinosaur Dance	Bass is Best!	Yorke Edition
Shaker Folk Song	Simple Gifts (A / No.192)	Essential Elements 2000	Hal Leonard
Field	Galliard from Broomleigh Suite (No.48)	Yorke Studies Vol 1	Yorke Edition
Trad.	The Grinders (No.33)	Yorke Studies Vol 1	Yorke Edition
Kment	No.3 <u>or</u> No, 9	Elementaretuden fur Kontrabass	Hofmeister
Osborne	The High-Living Hippo (No.15) <u>or</u> The Waterhole Walk (No.16)	A Jungle Jamboree	Recital Music

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

(If you would like to play some of the following exercises in thumb position, please refer to the Thumb Position Versions below)

Exercise 1: Dexterity, well spaced fingers and co-ordination

♩ = c.100

Exercise 2: Smooth slurs over major and minor broken chords

Exercise 3: Bow division and playing in half position

(Aim to stay near the heel for the crotchets and use twice as much bow for the minims)

Thumb Position Versions

Exercise 1: Dexterity, well spaced fingers and co-ordination

♩ = c.100

Exercise 2: Smooth slurs over major and minor broken chords

Scales & Arpeggios from Memory

For the examination, the Candidate should be asked to perform all of the following scales and arpeggios from memory. They should perform each scale with separate bows or slurred as requested by the teacher. The Arpeggios are separate bows. The teacher should aim for an even distribution of articulations.

♩ = c.52
Bb major scale



D major scale



B harmonic minor scale



Triplet ♩ = c.80
Bb major arpeggio



D major arpeggio



B minor arpeggio



♩ = 52
G pentatonic



(pizzicato or separate bows)

Double Bass Scale Bowing Pattern Examples

Even notes or long tonics. separate & slurred in pairs

Arpeggios even,
separate bows only

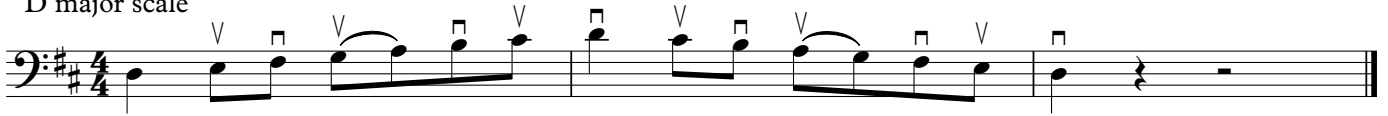


Alternative to Scales from Memory

The following do not need to be played from memory For the examination perform *all* the following scales and arpeggios.

Scales ♩=c.52 Arpeggios triplet ♩=c.80

D major scale



D major scale with rhythmic pattern



Bb major scale



Bb major scale with rhythmic pattern



B harmonic minor scale



G pentatonic scale



D major arpeggio



B minor arpeggio



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Duet

Grade 2 - Jumping Beans

Playful

The musical score consists of four systems of two staves each, both in bass clef and 2/4 time. The key signature has one sharp (F#). The first system includes dynamic markings: *mf*, *cresc*, and *f*. The second system includes a *p* marking. The third system includes *cresc* and *f* markings. The piece concludes with a double bar line.

Reading Skills

[Click here to find the MTB Reading Skills recordings](#)

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

1

♩ = 90

candidate

2

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

Listening Skills

(Aural tests)

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.

Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.