

## 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
C.P.E. Bach	March in B flat	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music Publications
J.S. Bach	Minuet in A minor	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music Publications
Donkin	Romance (No.4)	Bass-Time Beginners	Recital Music
Gordon	Circling Seagulls (No.8)	Feathered Friends	Recital Music
G.F. Händel	March Basse	Easy Double Bass	De Haske
Warlock	Dance	Easy Double Bass	De Haske
Trad.	Peruvian Dance	Easy Double Bass	De Haske
Laska	Elegie (No.2)	Yorke Solos Vol 1	Yorke Edition
Lee	Rigaudon	String Festival Solos Vol II Double Bass	Alfred
Leogrande	The Daydreamer (No.4)	Eight Progressive Solos	Latham Music Enterprises
Hewitt-Jones & Lumsden	Pumpkin Pie Round	Bread and Butter Pudding	Musicland

# MTB Grade 3

## Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Mozart/Hindemith	O Isis und Osiris <b>Unaccompanied</b>	Hindemith Stucke Fur Kontrabass solo	Schott
Osborne	Parrot Pyrotechnics (No.20) <b>Unaccompanied</b>	A Jungle Jamboree	Recital Music
Osborne	Syncopated Swing (No.1, played pizzicato or arco)	Junior Jazz Book 1	Recital Music
Ridout	No.1 <b>or</b> No.6	4 Dance Preludes	Yorke Edition
Russell	Winter Games (No.4)	4 Easy Pieces	Recital Music
Trad.	The Ash Grove (No.63) <b>Unaccompanied</b>	Bass is Best! Vol 1	Yorke Edition
Tutt	Perpetuum Mobile (No.98)	Bass is Best! Vol 1	Yorke Edition
Walton	Donkey Cart (No.96)	Bass is Best! Vol 1	Yorke Edition
Dare	Semiquaver Study (No.112)	Yorke Studies Vol 1	Yorke Edition
Kment	No.26 <b>or</b> No.29	Elementaretuden fur Kontrabass	Hofmeister
Osborne	Jungle Japes (No.17) <b>or</b> The Crocodile Crawl (No.18)	A Jungle Jamboree	Recital Music
Trad.	The Fairy Dance (No.77)	Yorke Studies Vol 1	Yorke Edition
J.P. Waud	No.1 <b>or</b> No.2	30 Progressive Studies	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 on the next page)*

Exercise 1: Shifting on the first finger - same finger shifts

♩ = c.136

Musical notation for Exercise 1, showing two staves of music in bass clef, 6/8 time, and B-flat major. The exercise consists of eighth-note patterns with fingerings indicated above the notes.

Exercise 2: Double stops - keep the D-string sounding all the time

♩ = c.88

Musical notation for Exercise 2, showing two staves of music in bass clef, 4/4 time, and B-flat major. The exercise consists of double stops (two notes beamed together) over a sustained D-string.

Exercise 3: String crossing

♩ = c.100

Musical notation for Exercise 3, showing two staves of music in bass clef, 4/4 time, and D major. The exercise consists of eighth-note patterns with string crossings.

## Thumb Position Versions

Exercise 2: Keep the D-string sounding all the time

♩ = c.88

Musical notation for Exercise 2, consisting of two staves in 4/4 time. The first staff contains four measures of music, and the second staff contains three measures of music, with a final measure ending with a whole rest.

Exercise 3: String crossing

♩ = c.100

Musical notation for Exercise 3, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

# 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 play each one with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

♩ = c.56

C major scale



F major scale - 12th



D melodic minor scale



♩ = c.44

A chromatic scale



(separate bows and slurred in threes)

♩ = c.56

A minor pentatonic



(pizzicato or separate bows)

Triplet ♩ = c.92

C major arpeggio



F major arpeggio - 12th



D minor arpeggio



## Double Bass Scale Bowing Pattern Examples

Even notes or long tonics. separate & slurred in pairs

Arpeggios separate, even and slurred in 3s



# 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.56 Arpeggios triplet ♩=c.92

C major scale



C major scale with rhythmic pattern



F major scale - 12th



D melodic minor scale



A chromatic scale



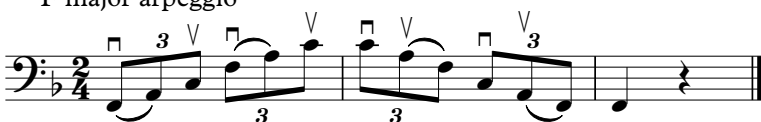
A minor pentatonic scale



C major arpeggio



F major arpeggio



D minor arpeggio



# Duet

## Sea Song

3

Lively!

The first system consists of two staves of music in bass clef, 4/4 time, and B-flat major. The top staff begins with a melodic line of eighth and quarter notes, marked *mf*. The bottom staff provides a rhythmic accompaniment with quarter and eighth notes, also marked *mf*.

The second system continues the duet. The top staff features a melodic line with some rests, while the bottom staff continues the accompaniment. The music maintains the lively character.

The third system shows a dynamic shift. The top staff begins with a piano (*p*) melodic line that gradually increases in volume, marked *cresc*. The bottom staff also starts piano and follows a similar dynamic path.

The fourth system concludes the piece with a fortissimo (*ff*) dynamic. The top staff features a melodic line with accents, and the bottom staff provides a strong accompaniment. The system ends with a double bar line.





# 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 both the upper and lower notes. 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.