

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
J.S. Bach	Polonaise in D minor	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music Publications
Basie	Tune Town Shuffle	Amazing Bass	Boosey & Hawkes
Bizet	Habanera (No.5)	La Contrabasse classique Vol B	Editions Combre
Donkin	A Summer Day (No.5)	Bass-Time Beginners	Recital Music
Gossec	Tambourin	Subterranean Solos	Bartholomew Music Publications
Hauta-aho	Paul & Charlie (Jazz Sonatine No.1) Unaccompanied	Pizzicato Pieces Book 1	Recital Music
Lancen	Si j'etais...Moussorgsky (No.13)	Yorke Solos Vol 1	Yorke Edition
Leogrande	Hey Mon! (No.6)	Eight Progressive Solos	Latham Music Enterprises
C. Lowe	Ballad (p.19) From the Serenade	Enjoy the Double Bass Vol 2	Boosey & Hawkes/Bote & Bock
W. Mozart	K.361 (p.22)	Enjoy the Double Bass Vol 2	Boosey & Hawkes/Bote & Bock

MTB Grade 4

Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Marais	Passepied (No.6)	La Contrabasse classique Vol B	Editions Combre
Osborne	Brontosaurus Bop	Jurassic Jazz	Recital Music
Osborne	Bass-in-Ragtime	Recital Rags	Recital Music
Osborne	Chill-Out	Junior Jazz Book 1	Recital Music
Prokofieff	Troika	Amazing Bass	Boosey & Hawkes
Regner	Der Clown tritt auf (No.8)	Kontra-Spass	Schott
Russell	Chopping (No.3)	Challenges	Recital Music
Schlemuller	Forward March! or Old Soldiers	Solos for the Young Bassist Book 1	Recital Music
Kment	No.58 or No.61	Elementaretuden fur Kontrabass	Hofmeister
Michaelis	Bowing Exercise in C minor (No.16)	Yorke Studies Vol 2	Yorke Edition
Simandl	No.1 or No.2	30 Studies for Double Bass	IMC
Sturm	No.1 or No.2	110 Studies Vol 1	IMC
J.P. Waud	No.3 or No.4	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

[Page 4](#)

PLUS

Scales from Memory:

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

[Page 5](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 4](#)

PLUS

Alternative to Scales from Memory:

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

[Page 6](#)

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 9](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

[Page 7](#)

Technical Exercises

(If you would like to play exercise 2 in thumb position, please refer to the Thumb Position Version below)

Exercise 1: Same finger shifts

A major

♩ = c.72

A minor

Exercise 2: Spiccato, off the string, bouncy bows

♩ = c.126

Exercise 3: String crossing

♩ = c.100

Thumb Position Version

Exercise 2: Spiccato, off the string, bouncy bows

♩ = c.126

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.62

A major scale - 12th



G major scale - 12th



E harmonic minor scale - 12th



G mixolydian mode



(separate bows and pizzicato)

♩ = c.46

D chromatic scale



(separate bows and slurred in threes)

Triplet ♩ = c.100

G major arpeggio - 12th



♩ = c.62

Dominant 7th in G



(separate bows and slurred in pairs)

A major arpeggio to a 12th



E minor arpeggio to a 12th



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.62 (except chromatic) Arpeggios triplet ♩=c.100

G major scale



G major scale with rhythmic pattern



G mixolydian mode (slurred in pairs)



A major scale 12th



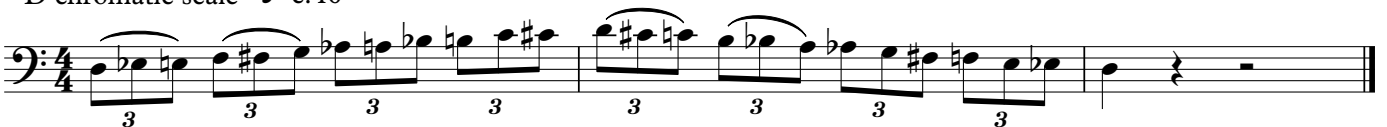
E harmonic minor scale 12th



Dominant 7th in G



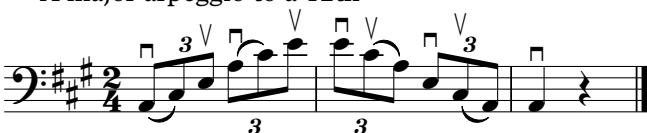
D chromatic scale ♩=c.46



G major arpeggio to a 12th



A major arpeggio to a 12th



E minor arpeggio to a 12th



Duet

Cup Final

Excitedly!
pizz

f pizz

f

ff

ff

The musical score is written for two double basses in 4/4 time, with a key signature of one sharp (F#). The first system includes the tempo and articulation markings 'Excitedly!' and 'pizz'. The first part begins with a half note F#4, followed by quarter notes G4, A4, and B4. The second part begins with a half note F#4, followed by quarter notes G4, A4, and B4. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *ff* (fortissimo). 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

♩ = 106
candidate

metronome

4/4

2

♩ = 90

3/4

3

♩ = 120

4/4

4

♩ = 78

3/4

5

♩ = 110

2/4

6

♩ = 84

4/4

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 3 note chord, and then you shall sing back both the highes and lowest notes. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

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. Before each, I will indicate the pulse.

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.