

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
Robert Ashfield	3 rd Movt: Allegro giocoso	Sonata for Double Bass	Phylloscopus Publications
J.S. Bach	Study No.11 (p.76)	Enjoy the Double Bass Vol 2	Boosey & Hawkes /Bote & Bock
Panofka	Study No.9 (p.57)	Enjoy the Double Bass Vol 2	Boosey & Hawkes /Bote & Bock
Beethoven	Sonatina	Solos for the Double Bass Player	Schirmer
Beethoven	Study No.10 (p.83)	Enjoy the Double Bass Vol 3	Boosey & Hawkes/ Bote & Bock
Monteverdi	Kyrie Eleison (p.79)	Enjoy the Double Bass Vol 3	Boosey & Hawkes/ Bote & Bock
Bernstein	America (West Side Story)	Amazing Solos for Double Bass	Boosey & Hawkes
Clucas	Prelude or Allemande Unaccompanied	Baroque Suite	Recital Music
Gabriel-Marie	La Cinquantaine	No.1 from Miniatures Book 2	Recital Music
J.E. Galliard	Adagio & Allegro	String Festival Solos Double Bass Vol 2	Alfred Publishing
Giordani	Larghetto	Two Eighteenth Century Pieces	Stainer & Bell
Hauta-aho	3 rd Movt Unaccompanied	Jazz Sonatine No.2	Recital Music

MTB Grade 6

Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Keyper	Romance	Romance & Rondo	Yorke Edition
Gabriel-Marie	La Cinquantaine	N/A	Bartholomew Music Publications
Merle	Caballero	Festival Performance Solos	Carl Fischer
Osborne	Ballad in Blue	Junior Jazz Book 2	Recital Music
Proust	Arcades	N/A	Editions Combre
G. Schlemuller	Perpetuum Mobile	Miniatures Book 2	Recital Music
Vivaldi	2 nd Movt: Allegro vivace	Sonata No.4 in B flat major	Schirmer or IMC
Walton	A Deep Song	N/A	Yorke Edition
Kment	No.93 or No.94	Elementaretuden fur Kontrabass	Hofmeister
Simandl	No.8	30 Studies for String Bass	IMC
Slama	No.3 or No.7	66 Studies for String Bass	IMC
Storch/ Hrabe	No.7	57 Studies Vol 1	IMC
Sturm	No.16 or No.35	110 Studies for String Bass Vol 1	IMC
JP Waud	No.11 or No.13	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

[Page 4](#)

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

Exercise 1: String crossing

$\text{♩} = \text{c.60}$

simile

Exercise 2: Fluency

$\text{♩} = \text{c.60}$

Exercise 3 - Double stops thirds

$\text{♩} = \text{c.100}$

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.76

G major scale - 2 octaves



A major scale - 2 octaves



F# harmonic minor scale - 2 octaves (only one version harmonic or melodic required)



F# melodic minor scale - 2 octaves



F Lydian mode - 2 octaves



F chromatic scale - 2 octaves ♩ = c.42



Dominant 7th in Bb - 2 octaves ♩ = c.68



Diminished 7th on F - 2 octaves



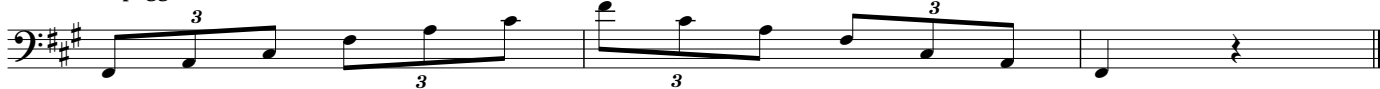
G major arpeggio - 2 octaves Triplet ♩ = c.104



A major arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



Scale Bowing Pattern Examples

Scales & Arpeggios

Even notes or long tonics. separate & slurred two bows per octave

Arpeggios separate, even and
slurred in 3s

The image shows a musical staff with two parts. The first part is in 4/4 time, starting with a bass clef and a key signature of one flat (B-flat). It features a scale-like pattern of eighth notes with slurs and accents, and a long tonic note. The second part is in 2/4 time, featuring two arpeggios, each marked with a '3' indicating a triplet.

Alternative to Scales from Memory

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

G major scale - 2 octaves $\text{♩} = c.76$

A major scale - 2 octaves

F# harmonic minor scale - 2 octaves

F lydian mode pizzicato - 2 octaves

F chromatic scale - 2 octaves $\text{♩} = c.42$

Dominant 7th in Bb - 2 octaves $\text{♩} = c.68$

Diminished 7th on F - 2 octaves

G major arpeggio - 2 octaves triplet $\text{♩} = c.104$

A major arpeggio - 2 octaves

F# minor arpeggio - 2 octaves

Duet

Getting Around

Jazz Waltz
pizz

First system of music for 'Getting Around'. It consists of two staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *f* and a *pizz* (pizzicato) instruction. The second staff also begins with a dynamic marking of *f* and a *pizz* instruction. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of music for 'Getting Around'. It consists of two staves of music in bass clef, 3/4 time, with a key signature of one flat. The first staff begins with an *arco* (arco) instruction. The second staff continues the musical line.

Third system of music for 'Getting Around'. It consists of two staves of music in bass clef, 3/4 time, with a key signature of one flat. The first staff has a *pizz* instruction at the end. The second staff has an *arco* instruction at the end.

Fourth system of music for 'Getting Around'. It consists of two staves of music in bass clef, 3/4 time, with a key signature of one flat. The music continues with various rhythmic patterns and accidentals.

Fifth system of music for 'Getting Around'. It consists of two staves of music in bass clef, 3/4 time, with a key signature of one flat. The first staff has an *arco* instruction. The second staff has a *pizz* instruction.

First system of musical notation for double bass, consisting of two staves. The music is in a key with one flat (B-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and accidentals.

Second system of musical notation for double bass, consisting of two staves. The first staff has a *pizz* marking above the first measure. The second staff has an *arco* marking above the first measure. The notation continues with various rhythmic patterns and accidentals.

Third system of musical notation for double bass, consisting of two staves. The second staff has a *pizz* marking above the first measure. The notation includes various notes, rests, and accidentals.

Fourth system of musical notation for double bass, consisting of two staves. The notation concludes with a double bar line. There are some markings below the notes in the final measures of the second staff.

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

♩ = 128 Swung quavers (♩♩=♩♩)

4

♩ = 90 Swung quavers (♩♩=♩♩)

5

6

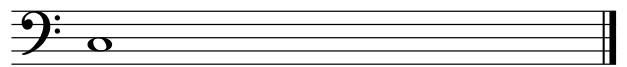
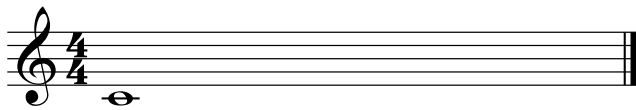
Listening Skills (Aural tests)

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

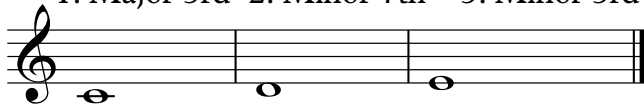


Test 2 - Intervals.

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

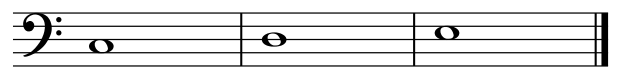
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

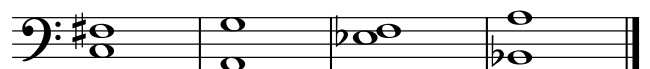
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.