

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	Viola da Gamba Sonata No.1 1st <u>or</u> 3rd Movt	N/A	McTier Music
Benstead	Lament or Finale	Four Episodes	Yorke Edition
Chapuis	Choral	N/A	Recital Music
G. Cimador	Concerto in G 1 st Movt (Allegro)	N/A	Yorke Edition
Dragonetti	Waltz No.7 Unaccompanied	12 Waltzes	Henle
Gajdos	Capriccio No.4 or No.5	Selected Works for Double Bass	Theodore Presser
Geissel	Adagio (from Concerto)	Solos for the Double Bass Player	Schirmer
S. Prokofiev	Romance (Lieutenant Kije)	Solos for the Double Bass Player	Schirmer
F.J. Haydn	Symphony No.31 <u>or</u> No.72	Symphony Solos	Recital Music
Keyper	Rondo	Romance & Rondo	Yorke Edition
Heyes	Lintukoto No.1 Unaccompanied	Finnish Sketches	Recital Music
Osborne	Blues with a Swing	Moving On Again	Recital Music
G.B. Pergolesi	Any two movements (Note: 4 th Movement not to be selected if Stravinsky Pulcinella Alternative Orchestral Excerpt is chosen)	Sinfonia in F	Bartholomew Music Publications

MTB Grade 8 Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Pichl	Concerto in C major 1 st Movt	N/A	Bartholomew Music Publications
Proto	Audition 1/26/87 Unaccompanied	N/A	Liben Music Publishers
J. Rameau	Tambourin	Two Eighteenth Century Pieces	Stainer & Bell
Reynolds	Hornpipe	N/A	Bartholomew Music Publications
Russell	Poeme	N/A	Recital Music
Tchaikovsky	Andante Cantabile	N/A	Recital Music
Turetzky (includes some spoken words)	Neruda Unaccompanied	A Family Album	Liben Music Publishers
Bottesini	No.5 or No.8	Method for Double Bass Part 2	Yorke Edition
Kment	No.138 or No.141	Elementaretuden fur Kontrabass	Hofmeister
Simandl	No.20 or No.21	30 Studies for String Bass	IMC
Slama	No.57 or No.58	66 Studies for String Bass	IMC
Storch/Hrabe	No.23	57 Studies for String Bass Volume 1	IMC
Sturm	No.27 or No.30	110 Studies for String Bass Volume 1	IMC
J.P. Waud	No.28 or No.30	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

Exercise 1: Fluency

$\text{♩} = \text{c.}112$

Exercise 1: Fluency. Musical notation for two staves in bass clef. The first staff contains four measures with time signatures 3/8, 4/8, 5/8, and 6/8. The second staff contains two measures with time signatures 7/8 and 8/8. The music features eighth-note patterns with various fingerings (1, 2, 4) and slurs.

Exercise 2: Shifting - to be played all on the G string

$\text{♩} = 100-120$

Exercise 2: Shifting - to be played all on the G string. Musical notation for two staves in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features eighth-note patterns with various fingerings (1, 4, 3) and slurs, all intended to be played on the G string.

Exercise 3: String crossing

$\text{♩} = 120-144$

Exercise 3: String crossing. Musical notation for four staves in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features eighth-note patterns with various fingerings (0, 2, 1, 4, 1, 2/3, 1/2) and slurs, designed to practice string crossings.

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.92

G major scale - 3 octaves

Musical notation for G major scale - 3 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of two staves: the first staff is in bass clef and the second staff is in treble clef. The scale is played across three octaves, starting from G2 and ending at G5.

B major scale - 2 octaves

Musical notation for B major scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from B2 and ending at B4.

C# harmonic minor scale - 2 octaves (only one version of minor required harmonic OR melodic)

Musical notation for C# harmonic minor scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from C#2 and ending at C#4.

C# melodic minor scale - 2 octaves

Musical notation for C# melodic minor scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from C#2 and ending at C#4.

Eb harmonic minor scale - 2 octaves (only one version of minor required harmonic OR melodic)

Musical notation for Eb harmonic minor scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from Eb2 and ending at Eb4.

Eb melodic minor scale - 2 octaves

Musical notation for Eb melodic minor scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from Eb2 and ending at Eb4.

Bb minor blues scale - 2 octaves

Musical notation for Bb minor blues scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from Bb2 and ending at Bb4. The notation includes a flat sign and a 'pizzicato' marking.

separate bows and pizzicato

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

Musical notation for Dominant 7th in G - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from G2 and ending at G4. The notation includes a flat sign and a 'pizzicato' marking.

separate bows and slurred in fours

Diminished 7th on D - 2 octaves

Musical notation for Diminished 7th on D - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from D2 and ending at D4.

separate bows and slurred in fours

D chromatic scale - 2 octaves ♩ = c.76

Musical notation for D chromatic scale - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The scale is played across two octaves, starting from D2 and ending at D4. The notation includes a flat sign and a 'pizzicato' marking.

separate bows and slurred in sixes

G major arpeggio - 3 octaves ♩ = c.37

Musical notation for G major arpeggio - 3 octaves. The piece is written in bass clef with a 2/4 time signature. It consists of one staff. The arpeggio is played across three octaves, starting from G2 and ending at G5. The notation includes a flat sign and a 'pizzicato' marking.

B major arpeggio - 2 octaves

Musical notation for B major arpeggio - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The arpeggio is played across two octaves, starting from B2 and ending at B4.

C# minor arpeggio - 2 octaves

Musical notation for C# minor arpeggio - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The arpeggio is played across two octaves, starting from C#2 and ending at C#4.

Eb minor arpeggio - 2 octaves

Musical notation for Eb minor arpeggio - 2 octaves. The piece is written in bass clef with a 4/4 time signature. It consists of one staff. The arpeggio is played across two octaves, starting from Eb2 and ending at Eb4.

Scale Bowing Pattern Examples

Even notes or long tonics. separate & slurred one bow per octave



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* of the following scales and arpeggios.

♩=c.92

G major scale - 3 octaves

Musical notation for the G major scale (one sharp) over three octaves. It is written in 4/4 time with a tempo of approximately 92 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions.

B major scale - 2 octaves

Musical notation for the B major scale (two sharps) over two octaves. It is written in 4/4 time with a tempo of approximately 92 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions.

C# melodic minor scale - 2 octaves

Musical notation for the C# melodic minor scale (three sharps) over two octaves. It is written in 4/4 time with a tempo of approximately 92 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions.

E \flat harmonic minor scale - 2 octaves

Musical notation for the E-flat harmonic minor scale (three flats) over two octaves. It is written in 4/4 time with a tempo of approximately 92 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions.

Dominant 7th in G - 2 octaves ♩=c.68

Musical notation for the dominant 7th chord in G (G7) over two octaves. It is written in 4/4 time with a tempo of approximately 68 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions.

Diminished 7th on D - 2 octaves

Musical notation for the diminished 7th chord on D (D7 \flat) over two octaves. It is written in 4/4 time. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions.

D chromatic scale - 2 octaves ♩=c.76

Musical notation for the chromatic scale on D over two octaves. It is written in 4/4 time with a tempo of approximately 76 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions. Triplet markings are used for the descending half-steps.

Musical notation for the chromatic scale on D over two octaves. It is written in 4/4 time with a tempo of approximately 76 bpm. The scale is presented in both treble and bass clefs, with slurs indicating the upward and downward directions. Triplet markings are used for the descending half-steps.

G major arpeggio - 3 octaves ♩=c.37

Musical notation for the G major arpeggio (G-B-D) over three octaves. It is written in 2/4 time with a tempo of approximately 37 bpm. The arpeggio is presented in both treble and bass clefs, with slurs indicating the upward and downward directions. Triplet markings are used for the descending half-steps.

B major arpeggio - 2 octaves

Musical notation for the B major arpeggio (B-D-F#) over two octaves. It is written in 2/4 time. The arpeggio is presented in both treble and bass clefs, with slurs indicating the upward and downward directions. Triplet markings are used for the descending half-steps.

C# minor arpeggio - 2 octaves

Musical notation for the C# minor arpeggio (C#-E-G) over two octaves. It is written in 2/4 time. The arpeggio is presented in both treble and bass clefs, with slurs indicating the upward and downward directions. Triplet markings are used for the descending half-steps.

E \flat minor arpeggio - 2 octaves

Musical notation for the E-flat minor arpeggio (E-flat-G) over two octaves. It is written in 2/4 time. The arpeggio is presented in both treble and bass clefs, with slurs indicating the upward and downward directions. Triplet markings are used for the descending half-steps.

Duets

Select ONE of the following two duets

Grade 8 - i) Romantic Dream

Andante - Espressivo

(arco)
mf
pizz
mf

mp
cresc
mp
cresc

pizz
f
mf
cresc
dim
f
mf
arco
mf
cresc
dim

mp
arco
cresc
mp
cresc

f
f

f
f

dim *mp*

dim *mp*

Grade 8 - ii) Contra-punkt

Decisively!
(arco)

f (arco)

f

First system of musical notation, consisting of a bass line and a treble line. The bass line begins with a series of eighth notes, followed by a quarter rest and a quarter note. The treble line starts with a quarter note, followed by eighth notes and a quarter rest.

Second system of musical notation, consisting of a bass line and a treble line. The bass line has a quarter rest followed by eighth notes. The treble line has a quarter rest followed by eighth notes. Dynamic markings include *p* and *cresc*.

Third system of musical notation, consisting of a bass line and a treble line. Both lines feature eighth notes with accents. Dynamic markings include *ff*.

Fourth system of musical notation, consisting of a bass line and a treble line. The bass line has a quarter rest followed by eighth notes. The treble line has a quarter rest followed by eighth notes. Dynamic markings include *p subito*, *f pizz*, and *f*.

Fifth system of musical notation, consisting of a bass line and a treble line. The bass line has eighth notes. The treble line has eighth notes.

Sixth system of musical notation, consisting of a bass line and a treble line. The bass line has eighth notes. The treble line has eighth notes and rests.

The image displays a musical score for Double Bass, organized into two systems. The first system consists of two staves, both in bass clef. The top staff begins with the instruction "arco" above the first measure. The first measure of both staves is marked with a piano dynamic (*p*). The second measure of the top staff is marked with a crescendo (*cresc*). The second system also consists of two staves, both in bass clef. The first measure of the top staff is marked with a piano dynamic (*p*). The first measure of the bottom staff is marked with a fortissimo dynamic (*ff*). The second measure of the top staff is marked with a fortissimo dynamic (*ff*). The second system 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).

♩ = 244
candidate

1

metronome

♩ = 80

2

♩ = 104

3

♩ = 200

4

Musical notation for exercise 4, measures 1-4. Treble clef, 7/8 time signature. The bass line consists of eighth notes. The treble line has a rest in the first measure, followed by eighth notes with accents and slurs.

Musical notation for exercise 4, measures 5-8. Treble clef, 7/8 time signature. The bass line continues with eighth notes. The treble line continues with eighth notes and slurs.

♩ = 90

5

Musical notation for exercise 5, measures 1-4. Treble clef, 4/4 time signature. The bass line has quarter notes. The treble line has eighth notes with triplets and quintuplets.

Musical notation for exercise 5, measures 5-8. Treble clef, 4/4 time signature. The bass line has quarter notes. The treble line has eighth notes with triplets and quintuplets.

♩ = 62

6

Musical notation for exercise 6, measures 1-4. Treble clef, 9/4 time signature. The bass line has quarter notes. The treble line has quarter notes.

Musical notation for exercise 6, measures 5-8. Treble clef, 9/4 time signature. The bass line has quarter notes. The treble line has quarter notes.

Musical notation for exercise 6, measures 9-12. Treble clef, 9/4 time signature. The bass line has quarter notes. The treble line has quarter notes.

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.

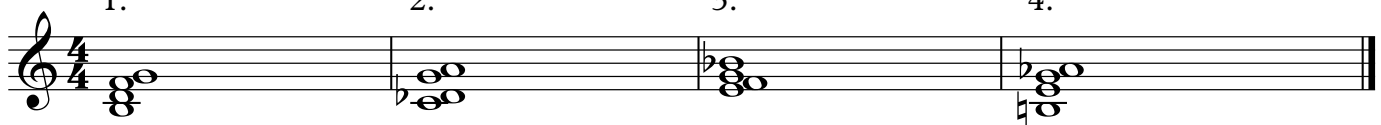
Test 1 - Singing notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.

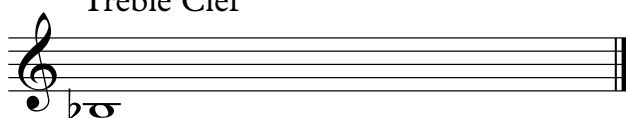


Test 2 - Scales

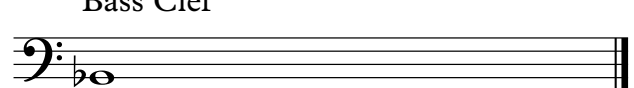
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef



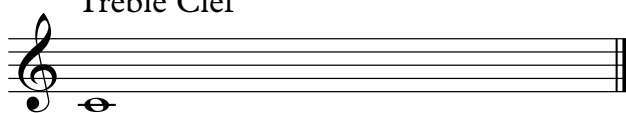
Bass Clef



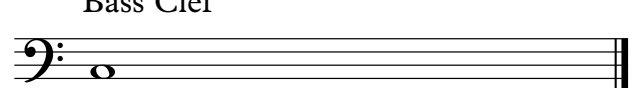
Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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.