MTB Grade 8
Double Bass

MUSIC TEACHERS' BOARD

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 **or** 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 1st 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 **or** 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: 4th Movement not to be selected if Stravinsky Pulcinella Alternative Orchestral Excerpt is chosen)	Sinfonia in F	Bartholomew Music Publications

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MTB Grade 8
Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Pichl	Concerto in C major 1st 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

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MTB Grade 8
Double Bass

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 7

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 12

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 14

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 12

PLUS

Duet:
Perform the duet for this grade

Page 8

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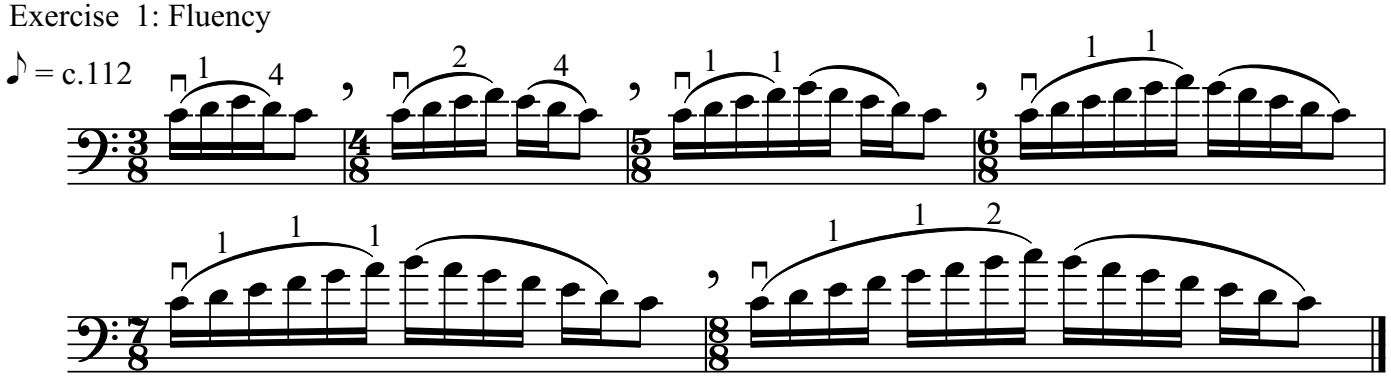
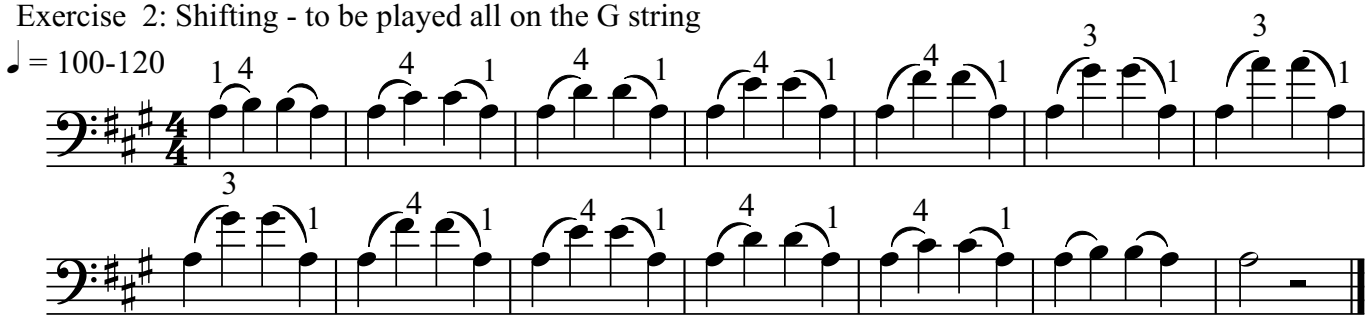
Technical Exercises

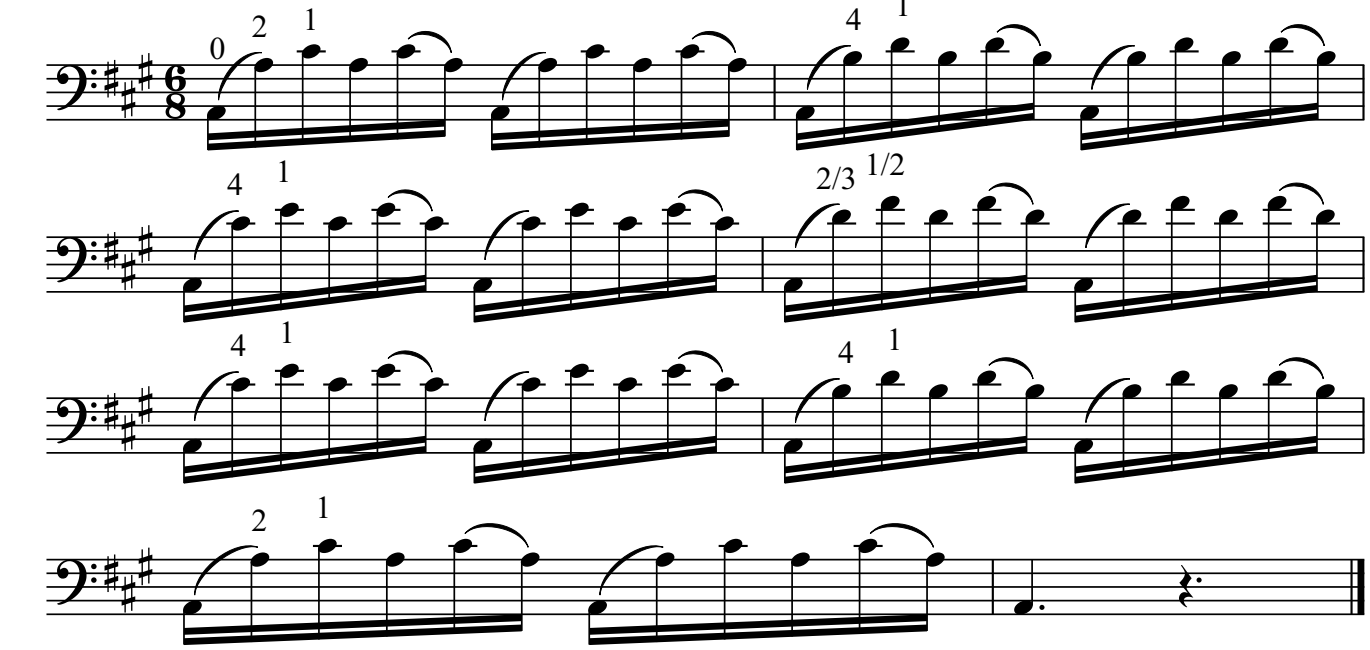
Exercise 1: Fluency



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



Exercise 3: String crossing

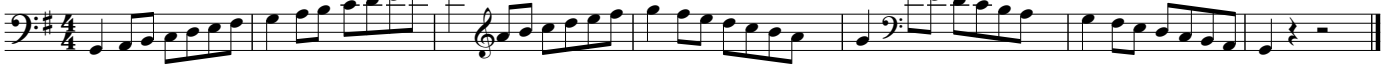


Scales & Arpeggios from Memory

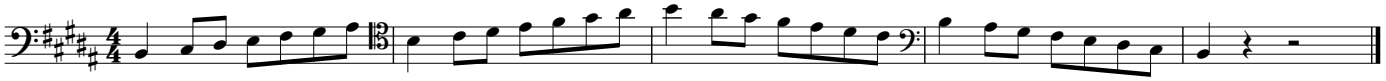
For the examination, the Candidate should be asked to perform all of the following scales and arpeggios from memory. They should play each one with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

♩ = c.92

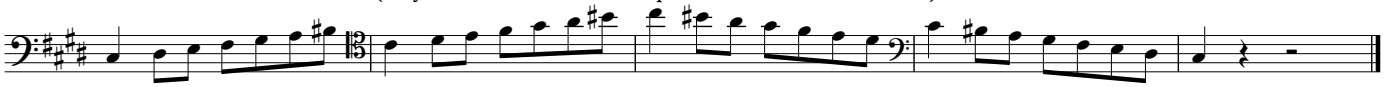
G major scale - 3 octaves



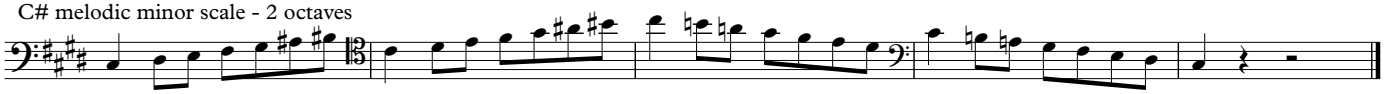
B major scale - 2 octaves



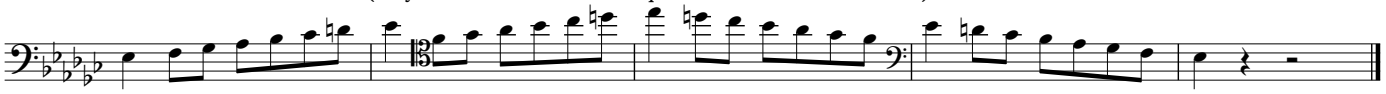
C# harmonic minor scale - 2 octaves (only one version of minor required harmonic OR melodic)



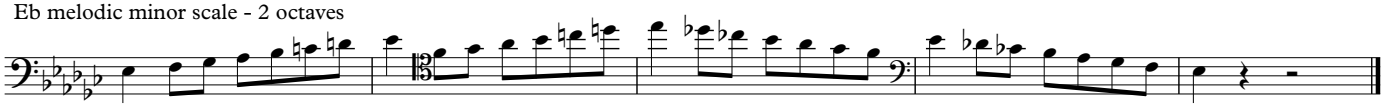
C# melodic minor scale - 2 octaves



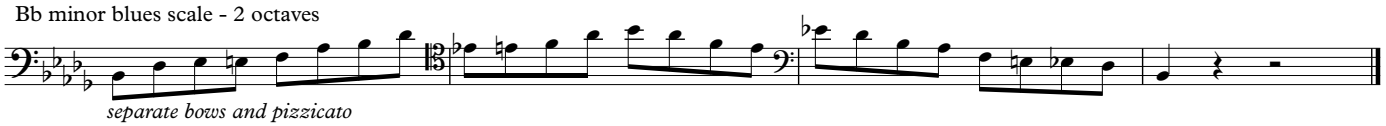
Eb harmonic minor scale - 2 octaves (only one version of minor required harmonic OR melodic)



Eb melodic minor scale - 2 octaves

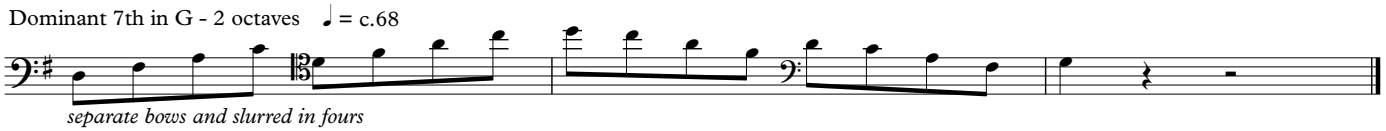


Bb minor blues scale - 2 octaves



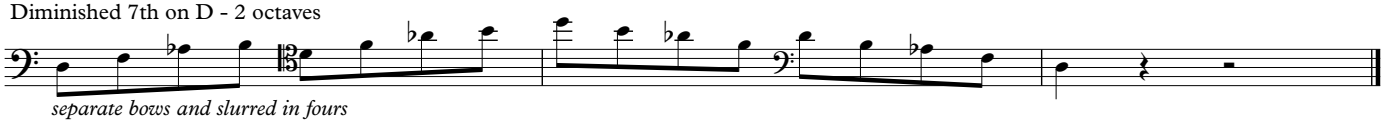
separate bows and pizzicato

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



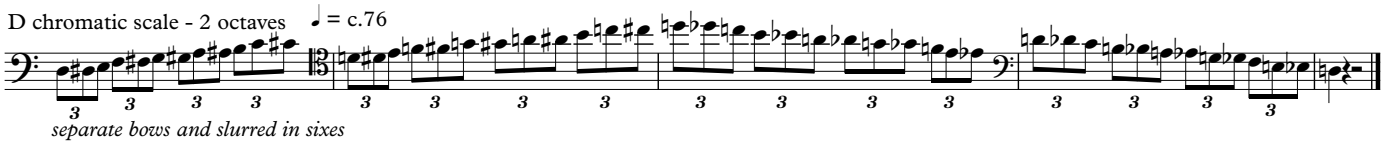
separate bows and slurred in fours

Diminished 7th on D - 2 octaves



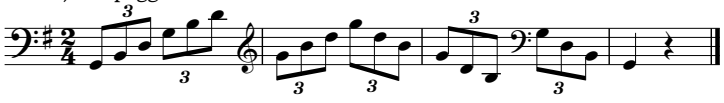
separate bows and slurred in fours

D chromatic scale - 2 octaves ♩ = c.76

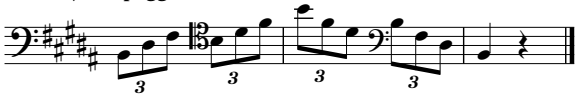


separate bows and slurred in sixes

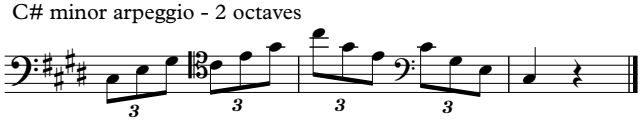
G major arpeggio - 3 octaves ♩. = c.37



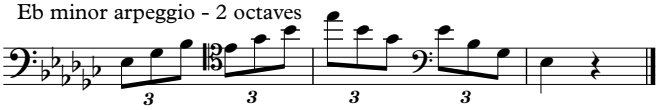
B major arpeggio - 2 octaves



C# minor arpeggio - 2 octaves

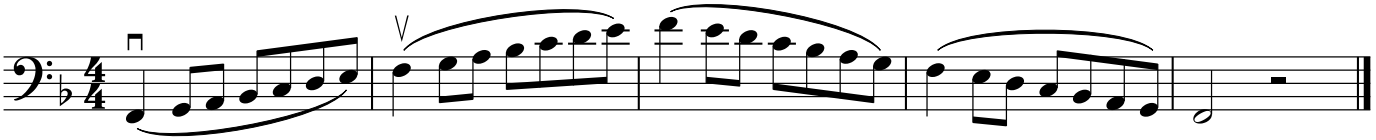


Eb minor arpeggio - 2 octaves

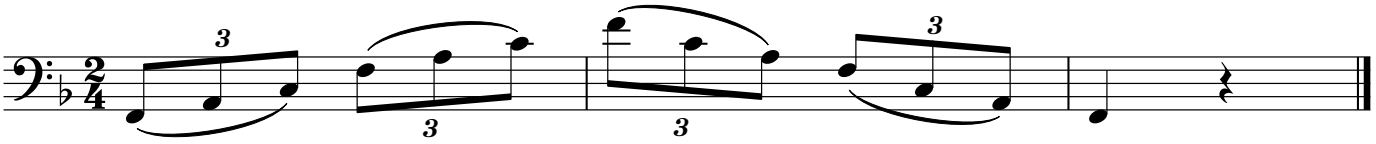


Scale Bowing Pattern Examples

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



Arpeggios separate, even and slurred in 3s



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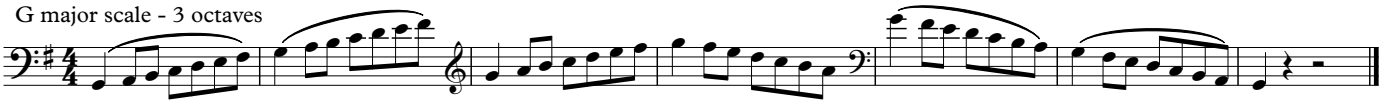
Alternative to Scales from Memory

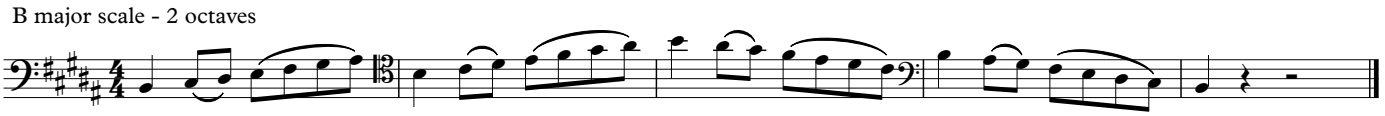
The following do not need to be played from memory For the examination perform *all* of the following scales and arpeggios.

♩=c.92

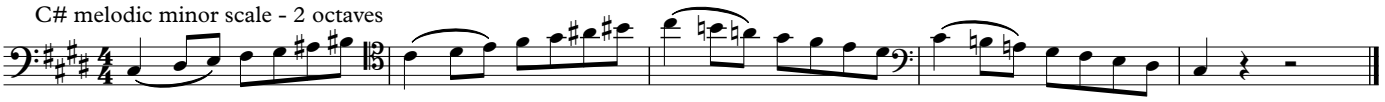
G major scale - 3 octaves



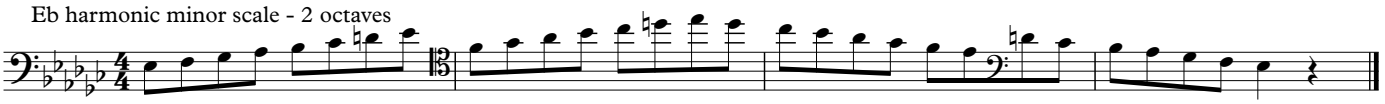
B major scale - 2 octaves



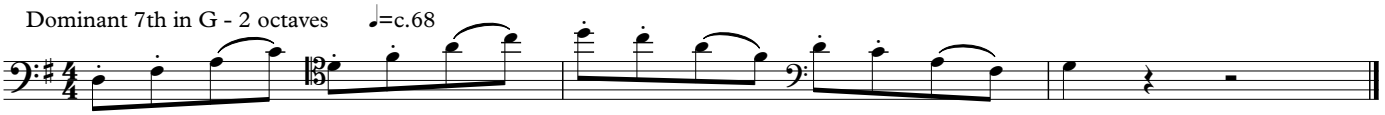
C# melodic minor scale - 2 octaves



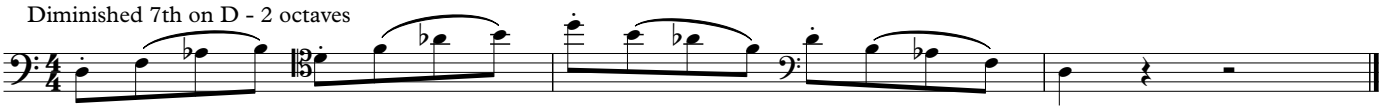
Eb harmonic minor scale - 2 octaves



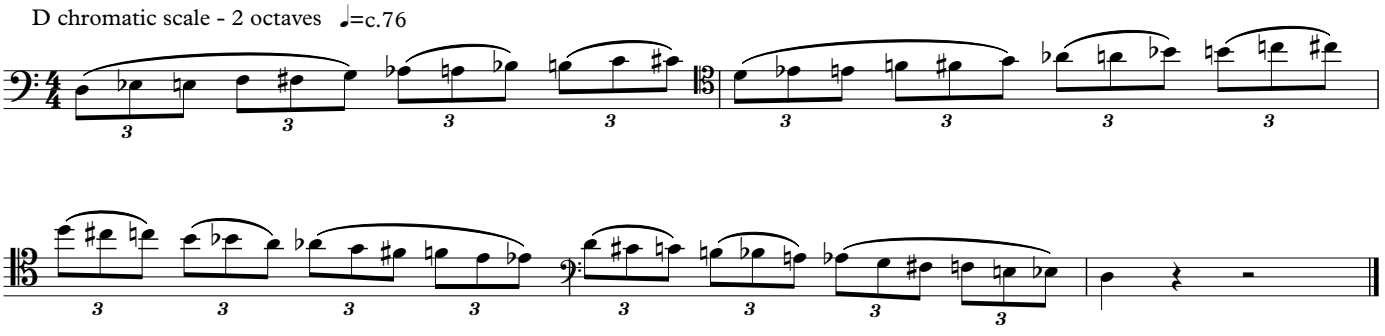
Dominant 7th in G - 2 octaves ♩=c.68



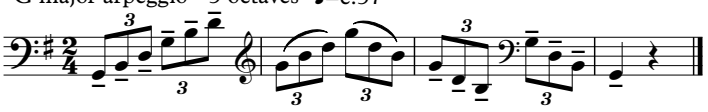
Diminished 7th on D - 2 octaves



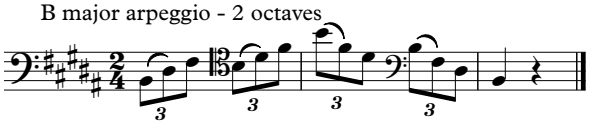
D chromatic scale - 2 octaves ♩=c.76



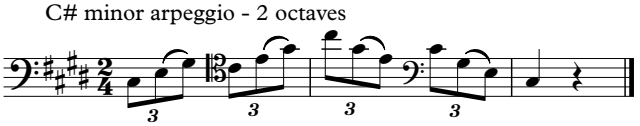
G major arpeggio - 3 octaves ♩=c.37



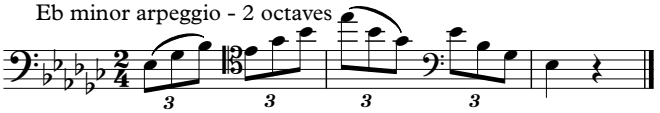
B major arpeggio - 2 octaves



C# minor arpeggio - 2 octaves



Eb minor arpeggio - 2 octaves



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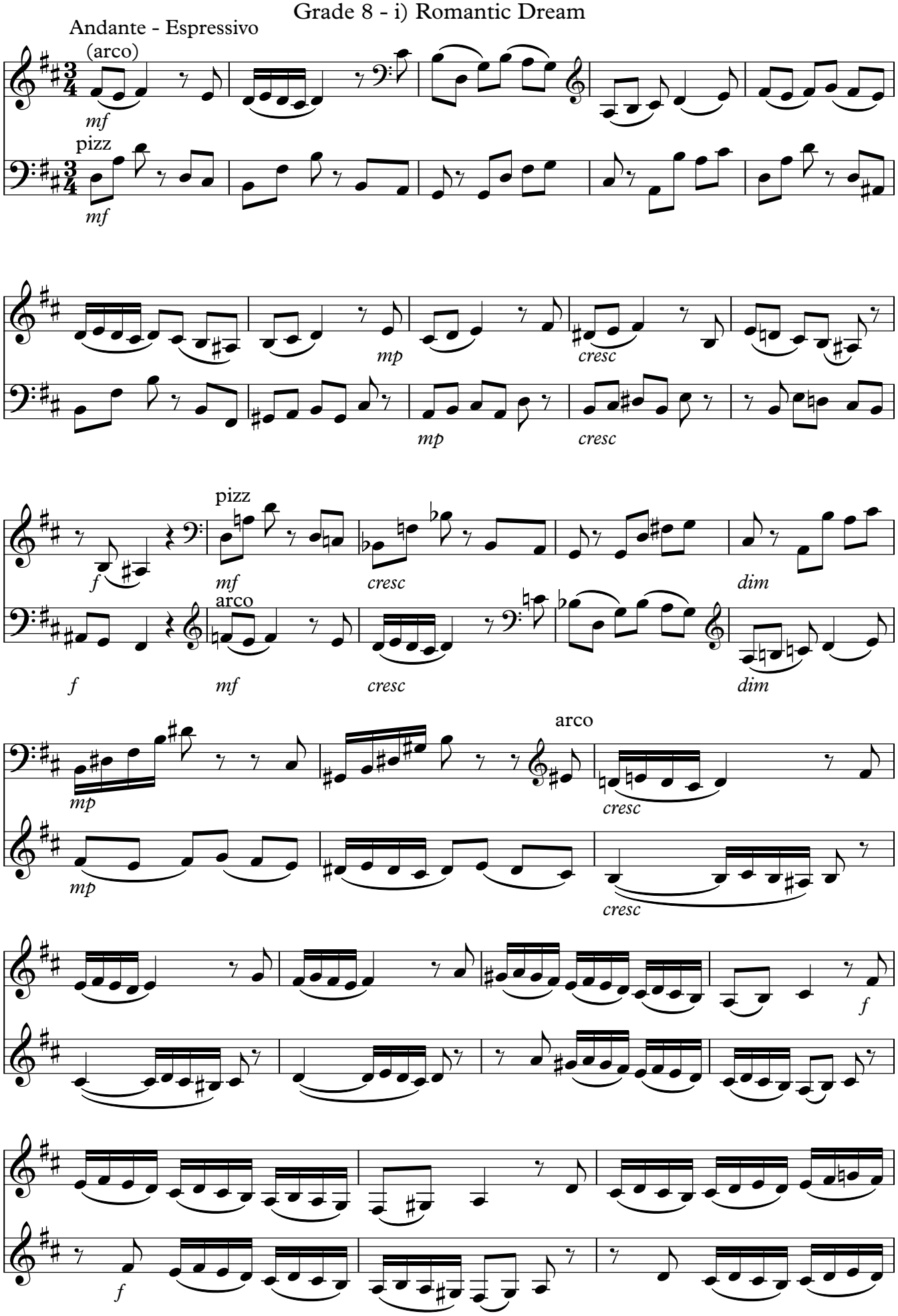
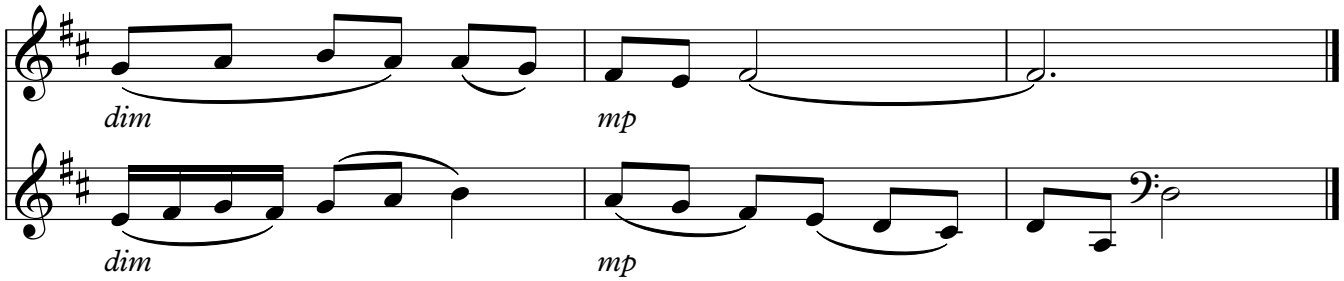
Duets

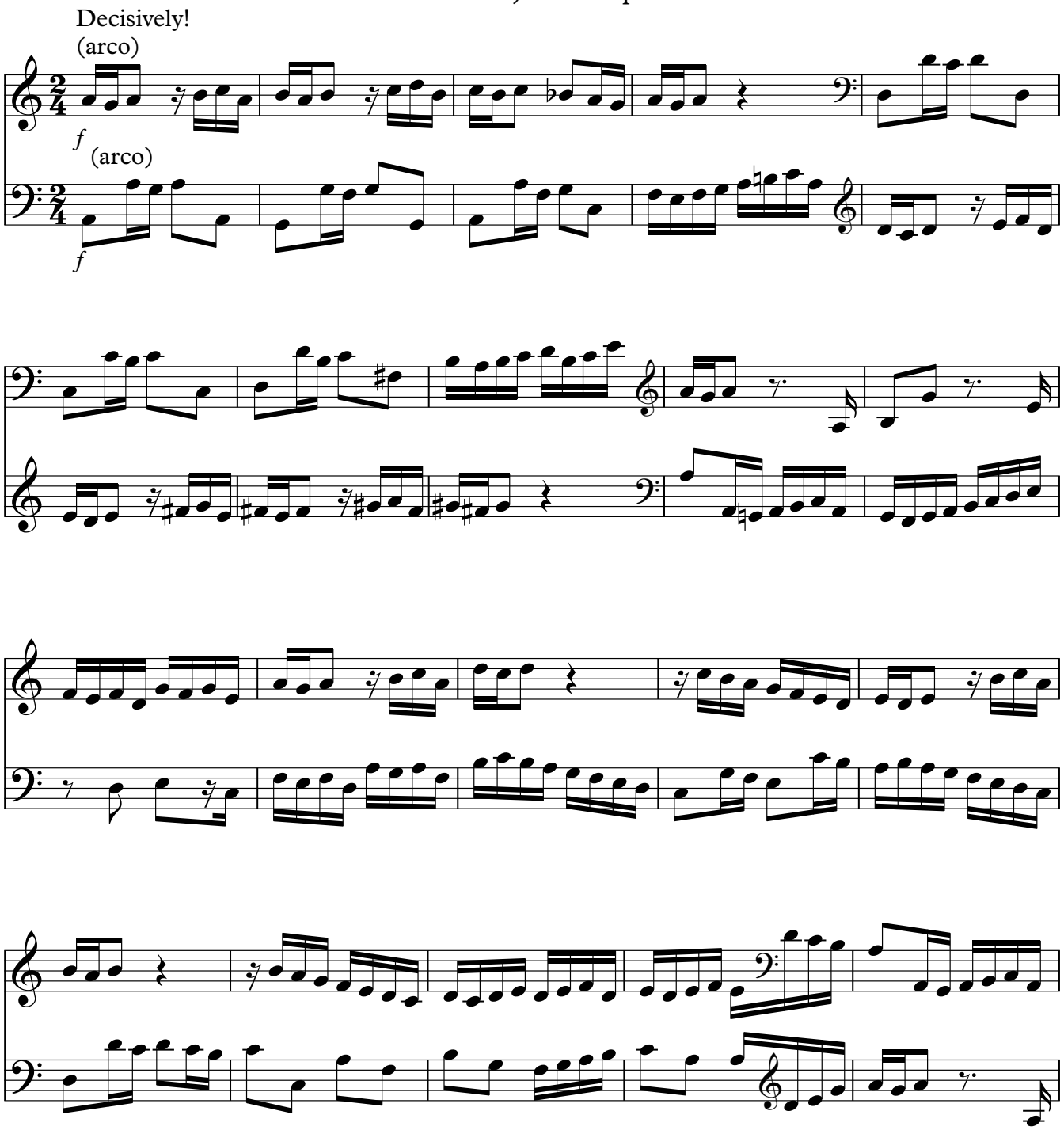
Select ONE of the following two duets

Grade 8 - i) Romantic Dream





Grade 8 - ii) Contra-punkt



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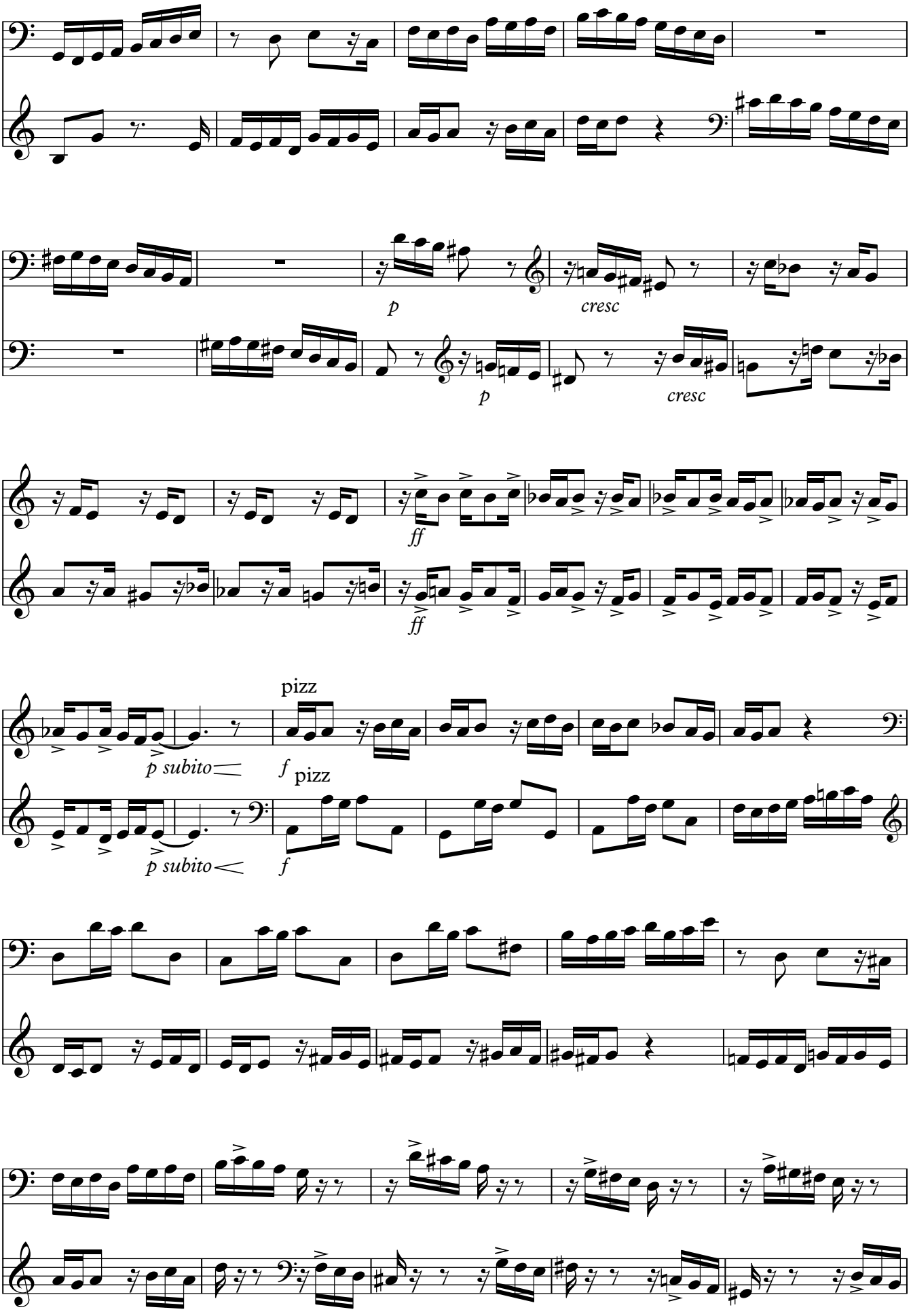

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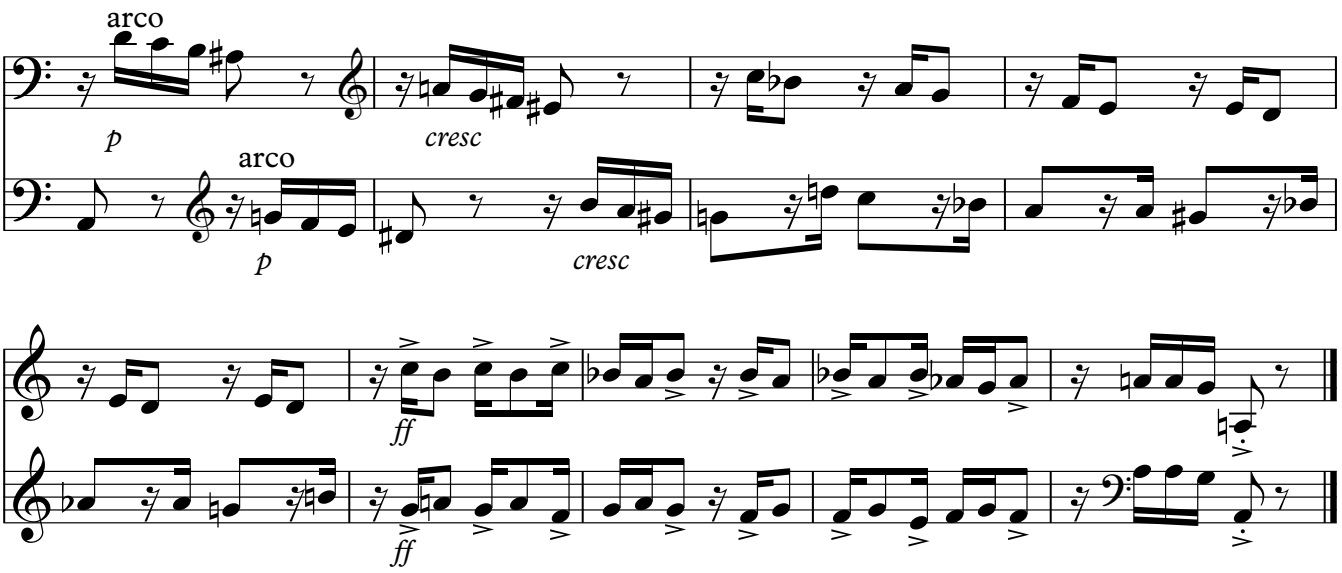
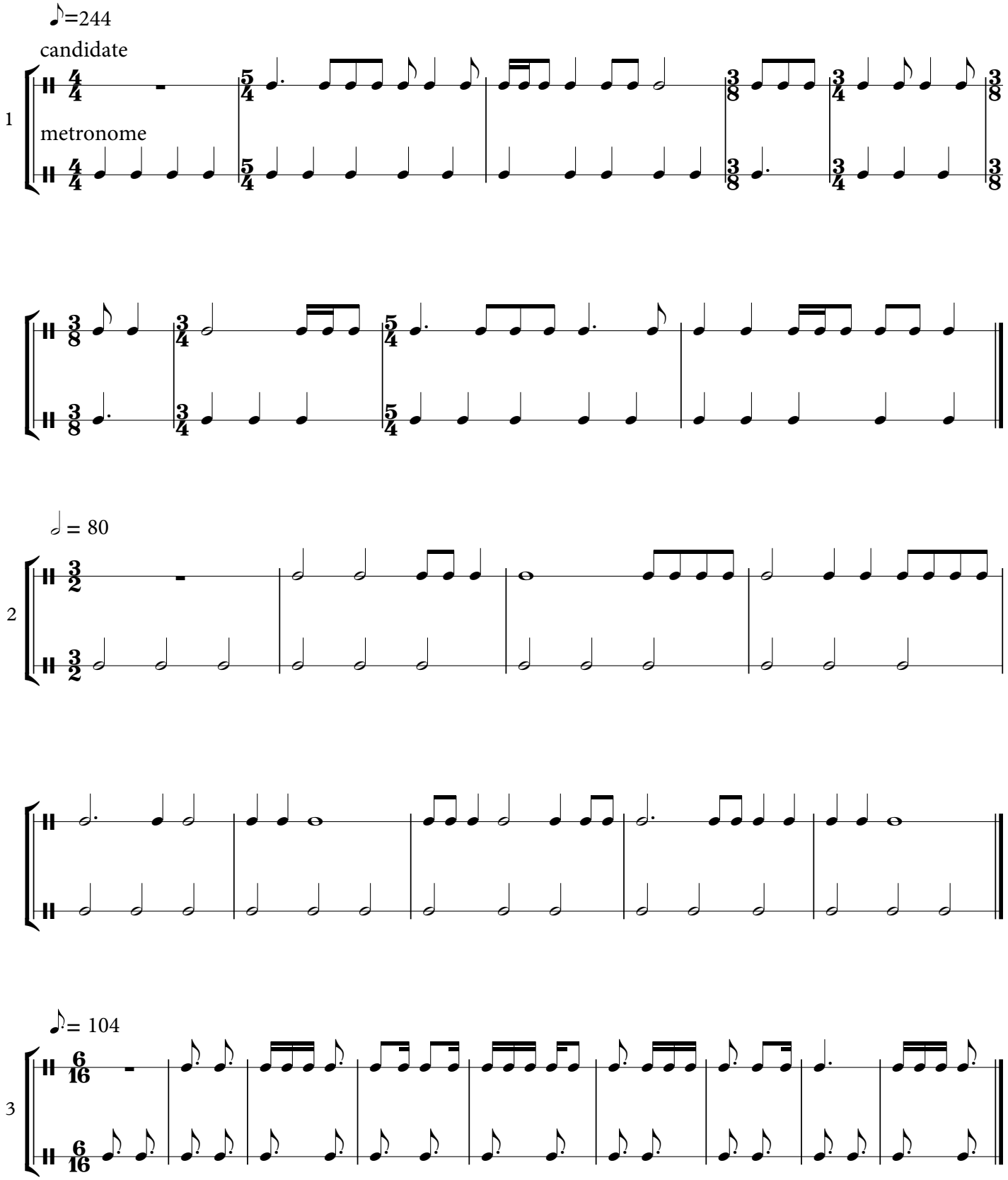

arco
p
cresc
arco
p
cresc
ff
ff

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).



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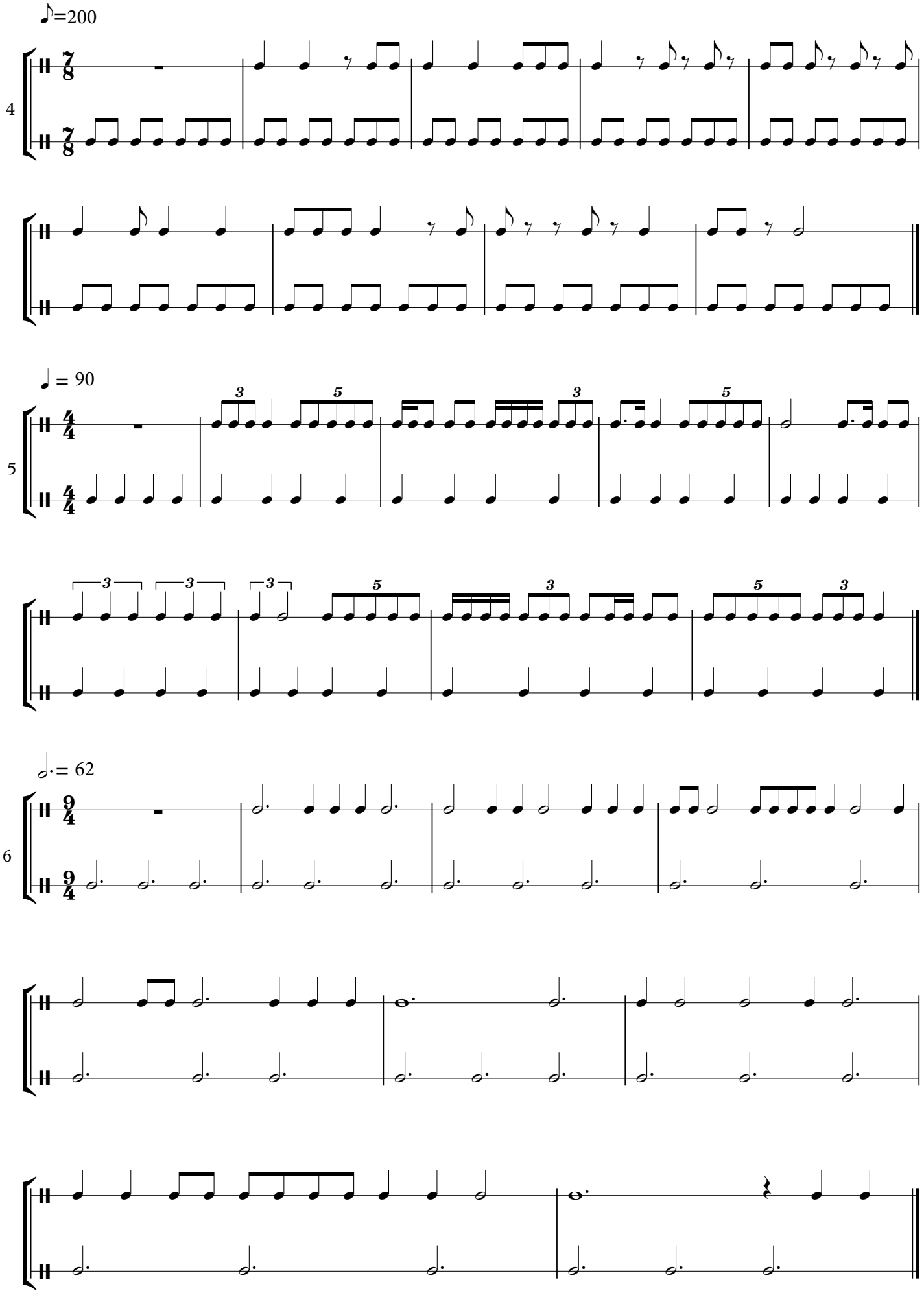

♪=200
4
7/8
7/8
♩ = 90
5
4/4
4/4
3
5
3
5
3
3
3
5
3
5
3
♩.= 62
6
9/4
9/4

[Click here to find the MTB Listening skills recordings in Treble Clef]

[Click here to find the MTB Listening skills recordings in Bass Clef]

Listening Skills

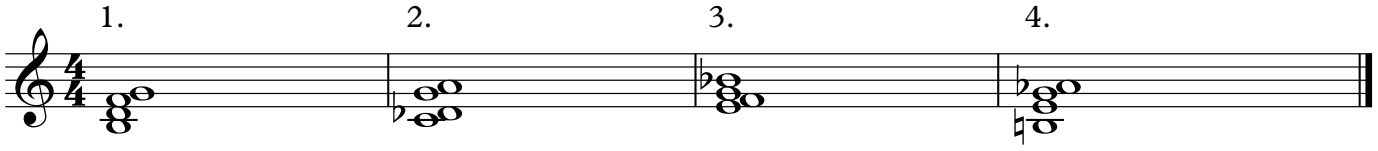
(Aural tests)

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.

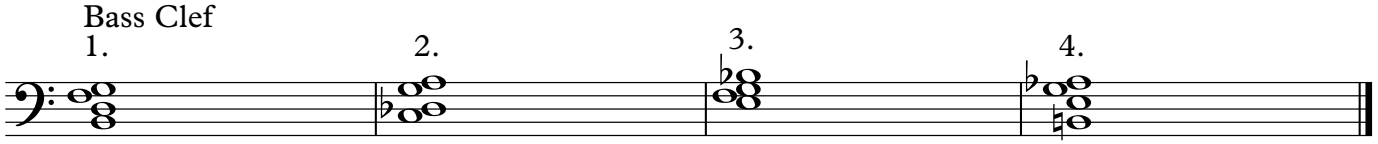
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

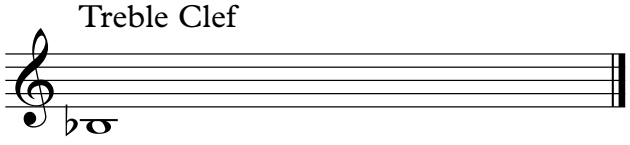


Bass Clef

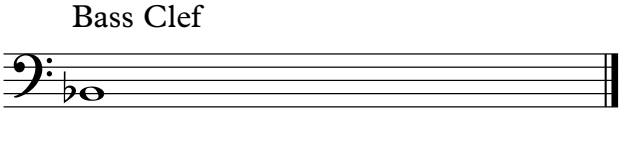


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

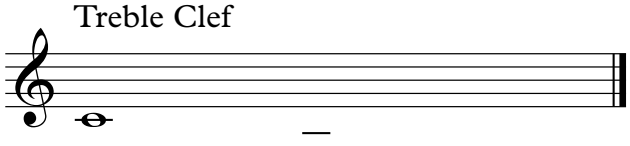


Bass Clef

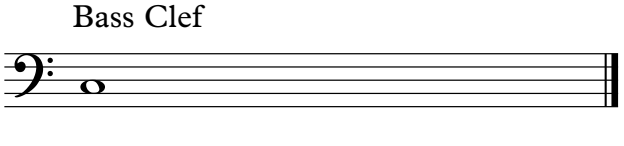


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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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.

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