

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
Beethoven	Ode to Joy (No.39)	Abracadabra Double Bass Book 1	A & C Black
Elliott	Long, Long Ago (No.48)	Ready Steady Go	Bartholomew Music Publications
Elliott	Mattachins (No.44)	Ready Steady Go	Bartholomew Music Publications
Elliott	The More The Merrier (No.67)	Ready Steady Go	Bartholomew Music Publications
Elliott	A Baby Elephant (No.68)	Ready Steady Go	Bartholomew Music Publications
Faulkner	Marching Together (No.2) <u>or</u> The Haunted House (No.3)	First Bass	Recital Music
Gordon	Gander's March (No.4)	Feathered Friends	Recital Music
Hewitt-Jones & Lumsden	Have A Cup of Tea	N/A	Musicland
Emery/ Leach	Knocking On The Door (No.65)	Bass is Best!	Yorke Edition
Lehar	Waltz (No.63)	Abracadabra Double Bass Book 1	A & C Black

MTB Grade 1

Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Osborne	Big Foot Stomp (No.9) Unaccompanied	A Jungle Jamboree	Recital Music
Osborne	The Bass Bridges of Paris (No.14)	The Really Easy Bass Book	Faber Music
Osborne	Jellied Eels Foo-Yong (No.16)	The Really Easy Bass Book	Faber Music
Osborne	Samba (No.19)	The Really Easy Bass Book	Faber Music
Regner	Lied des Schlafes (No.5)	Kontra-Spass	Schott
Roe	The Old Church or Bells	Play-a-day	Thames Publishing
Trad.	Big Rock Candy Mountain (No.163)	Essential Elements 2000, Double Bass Book 1	Hal Leonard
Kment	No.1 or No.2	Elementaretuden fur Kontrabass (FH 6005)	Hofmeister
Osborne	Antelope Antics (No.6) or Hippo High Jinks (No.7)	A Jungle Jamboree	Recital Music
Trad.	The Croydon Frisk (No.5)	Yorke Studies Vol 1	Yorke Edition
Trad.	The Rat Catcher's Daughter (No.47)	Yorke Studies Vol 1	Yorke Edition

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

Ex. 1 All played with separate bows

Musical notation for Ex. 1, a 4-measure exercise in 4/4 time. The first two measures feature half notes with bow marks (a square above the note and a 'V' above the stem) indicating separate bows. The notes are G2, B1, D2, and F2. The last two measures feature quarter notes: G2, B1, D2, F2, G2, B1, D2, F2. The key signature has one sharp (F#2).

Ex. 2

Musical notation for Ex. 2, an 8-measure exercise in 4/4 time. The first four measures feature eighth notes with bow marks (a square above the note and a 'V' above the stem) indicating separate bows. The notes are G2, B1, D2, F2, G2, B1, D2, F2. The last four measures feature eighth notes: G2, B1, D2, F2, G2, B1, D2, F2. The key signature has one sharp (F#2).

Ex. 3

Musical notation for Ex. 3, an 8-measure exercise in 4/4 time. The first four measures feature quarter notes with fingerings: 0, 1, 2, 4. The notes are G2, B1, D2, F2. The last four measures feature quarter notes with fingerings: 0, 1, 2, 4. The notes are G2, B1, D2, F2. The key signature has one sharp (F#2).

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale with separate bows or slurred as requested by the teacher. The Arpeggios are separate bows. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

(See [MTB Double Bass Scale Bowing Patterns](#))

♩ = 48

D major scale to a 6th



G major scale



A natural minor scale



♩ = 72

D major arpeggio to 6th



Alternative to Scales from Memory

The following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

Scales ♩ = 50 Arpeggios triplet ♩ = 72

D major scale to a 6th with rhythmic pattern

G major scale

A natural minor scale

D major arpeggio to 6th

G major arpeggio

A minor arpeggio

Duets

Select ONE of the following three duets

Grade 1 - Morning Stroll

Moderato - relaxed!

Musical score for 'Morning Stroll' in 4/4 time, key of D major. It consists of two staves. The first staff starts with a forte (*f*) dynamic and features a melodic line with eighth and quarter notes. The second staff starts with a forte (*f*) dynamic and features a rhythmic accompaniment of quarter notes. Both staves include dynamic markings of *f*, *p*, and *f* with slurs indicating phrasing.

Grade 1 - Catch the Ball

Moderato - having fun!

Musical score for 'Catch the Ball' in 4/4 time, key of D major. It consists of two staves. The first staff starts with a mezzo-forte (*mf*) dynamic and features a melodic line with quarter notes and rests. The second staff starts with a mezzo-forte (*mf*) dynamic and features a rhythmic accompaniment of quarter notes and rests. Both staves include dynamic markings of *mf* and *p* with slurs indicating phrasing.

Grade 1 - Shining Bright

Andante - dreamily!

Musical score for 'Shining Bright' in 4/4 time, key of D major. It consists of two staves. The first staff starts with a mezzo-forte (*mf*) dynamic and features a melodic line with quarter notes and eighth notes. The second staff starts with a mezzo-piano (*mp*) dynamic and features a rhythmic accompaniment of quarter notes. Both staves include dynamic markings of *mf*, *mp*, and *f* with slurs indicating phrasing.

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

♩ = 90
candidate

metronome

2

♩ = 82

3

♩ = 104

4

♩ = 116

5

♩ = 80

6

♩ = 108

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 note and then you shall sing it back. We shall do this for 4 different notes.

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.
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.
- Duets set in the Musicianship section cannot to be used as recital pieces.