

## 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) <b>Unaccompanied</b>	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! <b>or</b> Old Soldiers	Solos for the Young Bassist Book 1	Recital Music
Kment	No.58 <b>or</b> No.61	Elementaretuden fur Kontrabass	Hofmeister
Michaelis	Bowing Exercise in C minor (No.16)	Yorke Studies Vol 2	Yorke Edition
Simandl	No.1 <b>or</b> No.2	30 Studies for Double Bass	IMC
Sturm	No.1 <b>or</b> No.2	110 Studies Vol 1	IMC
J.P. Waud	No.3 <b>or</b> 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

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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

[Page 9](#)

**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

## 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 and arpeggio with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

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

♩ = 62

G major scale - 12th



G mixolydian mode (slurred in pairs)



A major scale - 12th



G harmonic minor scale - 12th



A minor pentatonic



♩ = 62

Dominant 7th in G



♩ = 46

D chromatic scale



♩ = 100

G major arpeggio - 12th



Diminished 7th on B



A major arpeggio to a 12th



G minor arpeggio to a 12th



## Scale Bowing Pattern Examples

### Scales & Arpeggios

Grade 4

Long tonics. Separate & slurred in pairs

Arpeggios separate, even  
and slurred in 3s



### Chromatics

Grade 4

Separate, even

### Dominant 7ths

Grade 4

Separate, even and slurred 4 notes to a bow

## 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.

♩=72

G major scale



G mixolydian mode (slurred in pairs)

A major scale 12th  
arco

G harmonic minor scale 12th (only 1 version harmonic or melodic required)



G melodic minor scale 12th



♩=62

Dominant 7th in G



♩=46

D chromatic scale

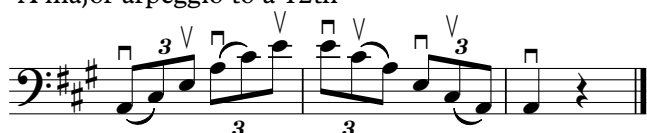


♩=100

G major arpeggio to a 12th



A major arpeggio to a 12th



G 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#). It consists of six systems of two staves each. The first system includes the instruction 'Excitedly!' and 'pizz' above the first staff, and '*f* pizz' above the second staff. The second system has '*f*' below the second staff. The third system has accents (>) above many notes. The fourth system has accents (>) above notes in both staves. The fifth system has accents (>) above notes in both staves. The sixth system has '*ff*' below the second staff in two places. The piece concludes with a double bar line in both staves.





# 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



Bass Clef

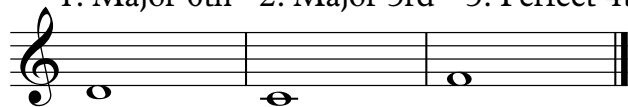


Test 2 - Intervals.

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

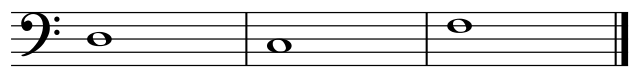
Treble Clef

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.