

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
Dragonetti	Waltz No.2 Unaccompanied	12 Waltzes	Henle
Hauta-aho	Erkon Elegia Unaccompanied	N/A	Recital Music
Grieg	Solveig's Song	Amazing Solos for Double Bass	Boosey & Hawkes
FJ Gossec	Gavotte	Festival Performance Solos	Carl Fischer
Verdi	Aria from Rigoletto	Solos for the Double Bass Player	Schirmer
FJ Haydn	Symphony No.8 'Le Soir'	Symphony Solos	Recital Music
Hester	The Bull Steps Out	N/A	Yorke Edition
Holmboe	Sonata Op.82 2 nd Movt: Intermezzo Unaccompanied	N/A	Wilhelm Hansen
Hummel	Sonatine Op.69b 1 st <u>or</u> 3 rd Movts	N/A	Simrock
Leopoldo	May I?	N/A	Spartan Press
Osborne	Aeolian Air	N/A	Recital Music
Osborne	Mixed Feelings	Pizzicato All-Sorts	Recital Music
Osborne	Sounds Cool	Junior Jazz Book 2	Recital Music

MTB Grade 7 Double Bass

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Ratez	Cantabile Op.46 no.2	Characteristic Pieces Book 1	Recital Music
Rossini	Une Larme	N/A	Recital Music
Russell	1 st or 2 nd Movt	Lyric Suite	Recital Music
GP Telemann	Sonata in A minor: Any two movements	N/A	IMC
Vivaldi	Sonata No.2 in F major 1 st & 2 nd Movts	N/A	IMC or Schirmer
Wagner	Die Meistersinger	Festival Performance Solos	Carl Fischer
CM von Weber	Adagio (p.41)	Enjoy the Double Bass Vol 3	Boosey & Hawkes / Bote & Bock
Jan Kment	No.120 or No.121	Elementaretuden fur Kontrabass	Hofmeister
Franz Simandl	No.17	30 Studies for String Bass	IMC
Anton Slama	No.4 or No.10	66 Studies for String Bass	IMC
Storch/Hrabe	No.3 or No.5	57 Studies for String Bass Vol 1	IMC
Wilhelm Sturm	No.25 or No.42	110 Studies for String Bass Vol 1	IMC
J.P. Waud	No.24 or No.25	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

[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 9](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 11](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

PLUS

Duet:

Perform the duet for this grade

[Page 8](#)

Technical Exercises

Exercise 1: Fluency

♩ = c.104

Exercise 1: Fluency musical notation, including time signatures (3/8, 4/8, 5/8, 6/8, 7/8, 8/8) and fingerings (1, 2, 4).

Exercise 2: String crossing

♩ = c.69

Exercise 2: String crossing musical notation, including dynamics (*pp*, *f*, *pp*) and fingerings (2 1, 4 1, 4 1, 2 1).

Exercise 3: Hand shape - double stops

♩ = c.100

Exercise 3: Hand shape - double stops musical notation, including fingerings (0 1, 1 4, 1 4).

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.84

Ab major scale - 2 octaves



Bb major scale - 2 octaves



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



C melodic minor scale - 2 octaves



D major in thumb position, 2 ♩ per note - one octave



separate bows

D minor harmonic in thumb position, 2 ♩ per note - one octave



separate bows

G pentatonic scale - 2 octaves



separate bows and pizzicato

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



separate bows and slurred in fours

Diminished 7th on Bb - 2 octaves



separate bows and slurred in fours

Bb Chromatic Scale - 2 octaves ♩ = c.42



separate bows and slurred in fours

** Ab major arpeggio - 2 octaves ♩ = c.37



Bb major arpeggio - 2 octaves



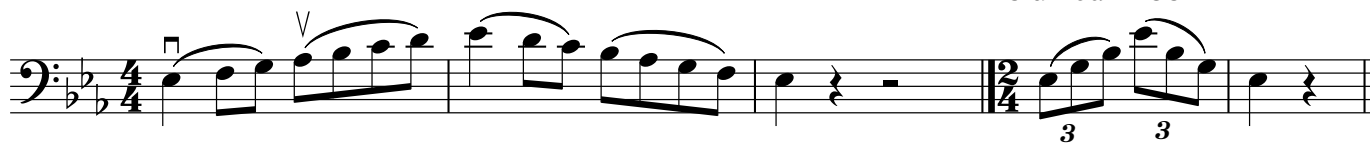
C minor arpeggio - 2 octaves



Scale Bowing Pattern Examples

Even notes or long tonics. separate & slurred two bows 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.84

Ab major scale - 2 octaves

Bb major scale - 2 octaves

C melodic minor scale - 2 octaves

G pentatonic scale - 2 octaves

Dominant 7th in Eb - 2 octaves ♩=c.68

Diminished 7th on Bb - 2 octaves

Thumb position - D harmonic minor ♩=c.84

Bb chromatic scale - 2 octaves ♩=c.60

Ab major arpeggio - 2 octaves ♩=c.37

Bb major arpeggio - 2 octaves

C minor arpeggio - 2 octaves

Duet

Reel Deal!

Vivace (arco)

The musical score is written for two double basses in 6/8 time, marked *Vivace (arco)*. The key signature has one sharp (F#). The score is divided into several systems, each with two staves. The first system begins with a *f* dynamic and includes *f* and *ff* markings. The second system continues with *f* and *ff* dynamics. The third system features *mp* and *cresc* markings, leading to a *f* dynamic. The fourth system includes *mp*, *cresc*, and *ff* dynamics. The fifth system concludes with *mp*, *cresc*, and *ff* markings. The score is filled with rhythmic patterns, slurs, and accents, characteristic of a lively reel.

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).

♩ = 140

1

candidate

metronome

Exercise 1: 4/4 time, tempo 140. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

♩ = 120

2

Exercise 2: 3/4 time, tempo 120. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

Exercise 3: 3/4 time. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes, including a slur over two eighth notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

♩ = 104

3

Exercise 4: 4/4 time, tempo 104. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes, including a slur over two eighth notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3 3

♩ = 86

6

3 3

3 3

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.

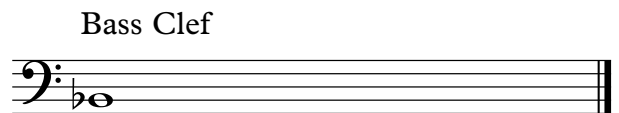
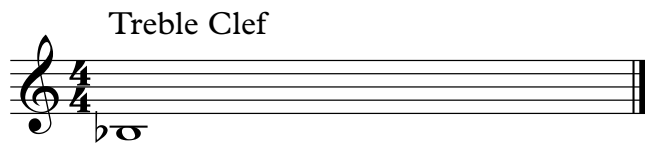
Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

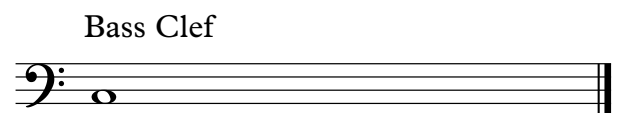
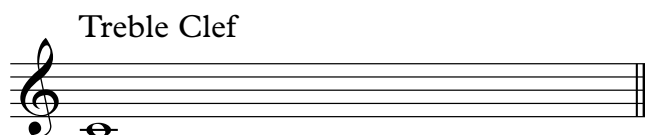
We shall do this for 4 chords.



Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



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.