

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
Milde	Three Easy Pieces No. 1 <u>or</u> No.3	Bassoon Solos Vol. 1 ed William Waterhouse	Chester/Music Sales
Mercy	Minuetto ed William Waterhouse	Bassoon Solos Vol. 1	Chester/Music Sales
Jacob	L'Apres-Midi D'Un	Four Sketches for bassoon Dinosaur and piano	Emerson
Jacob	Polka	Four Sketches for bassoon and piano	Emerson
Norton	A Dramatic Episode	Microjazz for Bassoon	Boosey & Hawkes
Norton	With a Swagger	Microjazz for Bassoon	Boosey & Hawkes
Norton	Inter City Stomp	Microjazz for Bassoon	Boosey & Hawkes
Lloyd Webber	Memory	Session Time by Peter Wastall	Boosey & Hawkes
Gershwin	Summertime	Session Time by Peter Wastall	Boosey & Hawkes
Gershwin	Fascinating Rhythm	Session Time by Peter Wastall	Boosey & Hawkes
Cole	Pure Gold	Session Time by Peter Wastall	Boosey & Hawkes
Bartlett	Mr B.	Just for Fun!	United Music Publishers
Bartlett	J.B. Jazz	Just for Fun!	United Music Publishers
Galliard	Spiritoso e Staccato a l'Inglese <u>or</u> Hornpipe <u>or</u> Vivace	Sonata no. 1 in A minor	IMC 2114/MDS
Parker	Jaunty Tune	Three Trifles	Stainer H309

MTB Grade 4 Bassoon

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Cowles	The Dandy Lion <u>or</u> G'iraffe To Do It?	Who's Zoo? For Bassoon and Piano	Spartan Press SP485
Elliott	Signature Tune <u>or</u> The Donkey Trot	Ivor the Engine for Bassoon and Piano	Paterson's Publications
Elliott	Eastern Dance <u>or</u> March of the Kind Giants	Noggin the Nog Suite for Bassoon and Piano	Paterson's Publications
Rae	Mr Big	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Bartok	Evening in the Country	Going Solo Arr. Sheen	Faber
Schubert	Trio from Symphony No.5	Going Solo Arr. Sheen	Faber
Trad	Jewish Wedding Song P48 (unaccompanied)	The Boosey Woodwind Method Book 2	Boosey & Hawkes
Stadler	Marcia di Camelo p.52	The Boosey Woodwind Method Book 2	Boosey & Hawkes
Weissenborn	p.14 no.4 <u>or</u> p.26 no.21	Op.8 Vol. 1	Peters EP 2277a
Weissenborn	Study no.82 Allegro Furioso	90 Easy Bassoon Studies (Also found in: Weissenborn Studies Op.8 Vol 2 Peters EP2277b)	Emerson
Mozart	Study no.90 (Serenade No12 K388)	90 Easy Bassoon Studies	Emerson
Rae	Triple Jump No.8	Track and Field 16 Athletic Studies for Bassoon	Reedimensions
Rae	Long Jump No.10	Track and Field 16 Athletic Studies for Bassoon	Reedimensions
Verdi	Missa da Requiem p.64	Fabien Boichard The Bassoon Apprentice vol. 2	UMP
Bach	1st Suite pour violincelle p.65	Fabien Boichard The Bassoon Apprentice vol. 2	UMP
Rameau	Tambourin en rondeau p.40	Fabien Boichard The Bassoon Apprentice vol. 2	UMP
Concone	No. 3 (Andante cantabile) <u>or</u> No. 6 (Andantino amabile)	The Singing Bassoon	Emerson

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 6](#)

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 8](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 10](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

[Page 7](#)

Please go to [page 11](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩=80

cresc.

Tone

Exercise 2 ♩=80

Fingering

Exercise 3 ♩=70

Articulation

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 either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩ = 72

G major scale - 2 octaves



Bb major scale - 2 octaves



Eb major scale - 2 octaves



E harmonic minor scale (only 1 version harmonic or melodic required)



E melodic minor scale



♩ = 48

C chromatic scale - 2 octaves



♩ = 50

Dominant 7th in C - two octaves



♩ = 100

G major arpeggio



Bb major arpeggio



Eb major arpeggio



E minor arpeggio



Alternative to Scales from Memory

The following do not need to be played from memory. For the examination perform the 8 starred (**) scales and arpeggios below plus any two other items. Only 1 version of minors - harmonic or melodic required. All tempi given are minimum speeds.

♩=72

**G major scale - 2 octaves



**G major scale with rhythmic pattern



Bb major scale - 2 octaves



** Eb major scale - 2 octaves



** E harmonic minor scale (only 1 version harmonic or melodic required)



** E melodic minor scale



♩=48

** C chromatic scale - 2 octaves



♩=50

** Dominant 7th in C - two octaves



♩=100

G major arpeggio



** Bb major arpeggio



Eb major arpeggio



** E minor arpeggio



Duet Selection

Select ONE of the following two duets

1 (Candidate)

Cup Final

2

Excitedly!

1

2

f

f

ff

ff

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade.
Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Round The Bend

Jane Finch

1 Energetically

1 *mf*

2 *mf*

5 *p*

9 *f*

13 *mp*

17 *f* *p*

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

♩ = 106
candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84

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 highest and lowest notes.

We shall do this with 4 different chords.

Treble Clef



Bass Clef

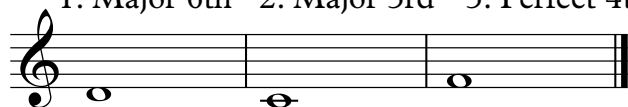


Test 2 - Intervals.

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

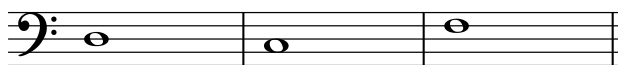
Treble Clef

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](#).
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.
- Electric Keyboards which are not touch sensitive are not suitable to be used for the Piano syllabus. Instead, candidates should use the Keyboard syllabus, using the 'Keyboard as a Piano' section.

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.