

### 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
Gurlitt	Andante p.23	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Gluck	Chorus p.22	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Cowles	Catchy Toon	25 Fun Moments for Bassoon	Studio Music
Cowles	Catch the Crook	25 Fun Moments for Bassoon	Studio Music
Cowles	Croonin' 'Oon	25 Fun Moments for Bassoon	Studio Music
Trad	Polka	First Book of Bassoon Solos Arr. Hilling and Bergmann	Faber
Aubert	Gavotte	First Book of Bassoon Solos Arr. Hilling and Bergmann	Faber
Hotteterre	Menuet du Tambourin	First Book of Bassoon Solos Arr. Hilling and Bergmann	Faber
Sheen	March Introduction	The Really Easy Bassoon Book	Faber
Sheen	Rondo	The Really Easy Bassoon Book	Faber
Sheen	Russian Folk Song	The Really Easy Bassoon Book	Faber
Scottish	Robin Adair	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press
Irish	My Love's an Arbutus	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press
English	The Vicar of Bray	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press

# MTB Grade 1

## Bassoon

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy here
Czerny	Rise and Shine!	Bravo! Bassoon by Carol Barratt	Boosey & Hawkes
Kabalevsky	Russian Dance	Bravo! Bassoon by Carol Barratt	Boosey & Hawkes
French	Fais DoDo	Bravo! Bassoon arr Carol Barratt	Boosey & Hawkes
Hanmer	Song Without Words	Bassoon Bagatelles	Emerson
Gluck	Aria p.15	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Diabelli	Etude p.22	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Green	End of the Day p.36	The Boosey Woodwind Method Book 1	Boosey & Hawkes
Barratt	Hopak p.40	The Boosey Woodwind Method Book 1	Boosey & Hawkes
Weissenborn	p.2 no.3 <b>or</b> no.4 (Op.8 Vol. 1)	N/A	Peters EP 2277a
Dacre	Daisy Bell no. 53	Abracadabra for Bassoon Jane Sebba	A&C Black
Scottish	Auld Lang Syne no. 73	Abracadabra for Bassoon Jane Sebba	A&C Black
Hinke	Study no.8 (Sostenuto)	90 Easy Bassoon Studies	Emerson
English	Study no.9 (Folk Tune)	90 Easy Bassoon Studies	Emerson
Rae	Power House no.2	16 Characteristic Studies for Bassoon	Reedimensions
Rae	Blue Bop no.4	16 Characteristic Studies for Bassoon	Reedimensions
Duets (Top part to be played by the candidate. Only their part will be marked. Only one duet can be chosen as part of the recital)			
Wastall	Corumba p.17	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Trad.	One Man Went to Mow no. 56	Abracadabra for Bassoon Jane Sebba	A&C Black

## 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 9](#)

**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 9](#)

**PLUS**

#### Duet:

Perform the duet for this grade

[Page 7](#)

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

# Technical Exercises

Exercise 1 ♩=80

**Tone (to be played with a full tone)**



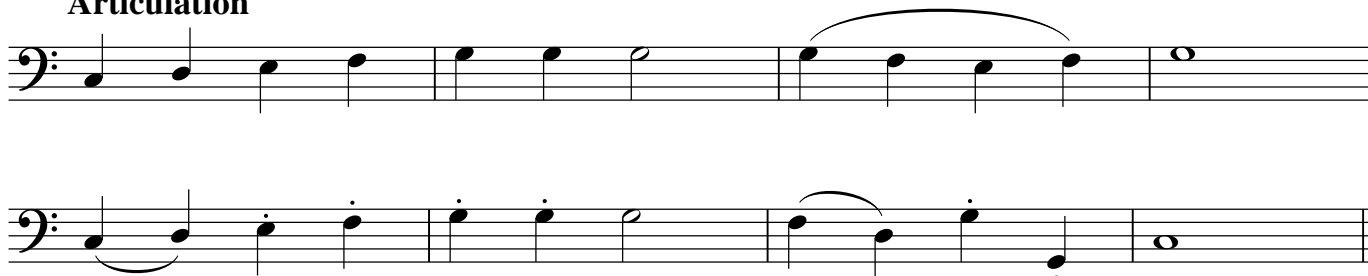
Exercise 1 ♩=85

**Fingering**



Exercise 1 ♩=80

**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.

Scales ♩ = 50 Arpeggios triplet ♩ = 72

F major scale



G major scale



E minor harmonic scale (only one version of minor harmonic or melodic required)



E minor melodic scale



F major arpeggio



G major arpeggio



E minor arpeggio



## Alternative to Scales from Memory

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

Scales ♩ = 50     Arpeggios triplet ♩ = 72

F major scale

Musical notation for the F major scale in bass clef, 4/4 time. The scale starts on F2 and ends on F3. It is marked with a forte (*f*) dynamic.

F major scale with rhythmic pattern

Musical notation for the F major scale with a rhythmic pattern in bass clef. The scale is played with eighth notes and quarter notes.

G major scale

Musical notation for the G major scale in bass clef, 4/4 time. The scale starts on G2 and ends on G3. It is marked with a piano (*p*) dynamic.

E minor harmonic scale

Musical notation for the E minor harmonic scale in bass clef, 4/4 time. The scale starts on E2 and ends on E3. It is marked with a forte (*f*) dynamic.

E minor harmonic scale with rhythmic pattern

Musical notation for the E minor harmonic scale with a rhythmic pattern in bass clef. The scale is played with eighth notes and quarter notes.

F major arpeggio

Musical notation for the F major arpeggio in bass clef, 3/4 time. The arpeggio starts on F2 and ends on F3. It is marked with a forte (*f*) dynamic.

G major arpeggio

Musical notation for the G major arpeggio in bass clef, 3/4 time. The arpeggio starts on G2 and ends on G3. It is marked with a piano (*p*) dynamic.

E minor arpeggio

Musical notation for the E minor arpeggio in bass clef, 3/4 time. The arpeggio starts on E2 and ends on E3. It is marked with a forte (*f*) dynamic.

Select ONE of the following four duets

1 (Candidate)

2

### Morning Stroll

Moderato - relaxed!

Musical score for 'Morning Stroll' in 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *f* (forte) and features a melody of eighth and quarter notes. The second staff provides a harmonic accompaniment with similar rhythmic patterns. Dynamic markings of *p* (piano) and *f* are used throughout to indicate changes in volume.

### Shining Bright

Andante - dreamily!

Musical score for 'Shining Bright' in 4/4 time, key of B-flat major. The score is divided into three systems, each with two staves. The first system starts with a dynamic marking of *mf* (mezzo-forte). The second system begins with a *p* (piano) marking. The third system starts with a *p* marking. The music features a mix of eighth, quarter, and half notes, with some rests. Dynamic markings of *mf* and *p* are used to guide the performer's volume.

\*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.

## Catch the Ball

Moderato - having fun!

Musical score for 'Catch the Ball' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a *mf* dynamic. The second system features a *p* dynamic in the first half and a *mf* dynamic in the second half, with a crescendo line connecting the two. The piece concludes with a double bar line.

## Hocus Pocus

Moderato - spookily!

Jane Finch

Musical score for 'Hocus Pocus' in 4/4 time, key of B-flat major. The score is divided into two systems, each with two staves. The first system begins with a first ending bracket (1) and a *mp* dynamic. The second system begins with a fifth ending bracket (5) and a *f* dynamic. The piece ends with a double bar line.

\*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.



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](#).
- 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.