

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
Mozart	Aria p.40	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Boismortier	Rigaudon p.41	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Bogar	Quick Dance p.60	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Cowles	Faggotts and Peas	25 Fun Moments for Bassoon	Studio Music
Cowles	Tycoon	25 Fun Moments for Bassoon	Studio Music
Cowles	Macaroon	25 Fun Moments for Bassoon	Studio Music
Cowles	Bassoon Street Blues	25 Fun Moments for Bassoon	Studio Music
Russian/ Hilling and Bergmann	Minka	First Book of Bassoon Solos	Faber
English/ Hilling and Bergmann	Cockle-Shells	First Book of Bassoon Solos	Faber
Trad./ Hilling and Bergmann	Welsh Folk Song I or II	First Book of Bassoon Solos	Faber
Welsh	All Through the Night	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press
Scottish	Ye Banks and Braes	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press
Hanmer	Walking Tune	Bassoon Bagatelles four pieces for beginners	Emerson
Hanmer	Lullaby	Bassoon Bagatelles four pieces for beginners	Emerson
Hanmer	Postlude	Bassoon Bagatelles four pieces for beginners	Emerson
Grieg	Bauernlied	The Really Easy Bassoon Book	Faber
Saint Saens	The Elephant	The Really Easy Bassoon Book	Faber
Schubert	Two German Dances	The Really Easy Bassoon Book	Faber
Sheen	Dulcian	The Really Easy Bassoon Book	Faber

MTB Grade 2

Bassoon

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Haydn	Minuet and Trio	Bravo! Bassoon by Carol Barratt	Boosey & Hawkes
Rameau	Sarabande!	Bravo! Bassoon arr Carol Barratt	Boosey & Hawkes
Wedgwood	Hot Chilli	Really Easy Jazzin' About fun pieces for Bassoon	Faber
Wedgwood	Cat Walk	Really Easy Jazzin' About fun pieces for Bassoon	Faber
Wedgwood	Cheeky Cherry	Really Easy Jazzin' About fun pieces for Bassoon	Faber
Bartlett	Lullaby	Just for Fun!	United Music Publishers
Rae	As If!	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Bach	Minuet p.25	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Clarke	King William's March p.27	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Trad.	Blaydon Races (unaccompanied) p.54	The Boosey Woodwind Method Book 1	Boosey & Hawkes
Trad.	The Irish Washerwoman p.16	The Boosey Woodwind Method Book 2	Boosey & Hawkes
Weissenborn	p.5 no. 6 or p.6 no.1	Op.8 Vol. 1	Peters EP 2277a
Flanders & Swan	Mud Mud Glorious Mud no.82	Abracadabra for Bassoon Jane Sebba	A&C Black
Trad	Portsmouth no.88	Abracadabra for Bassoon Jane Sebba	A&C Black
Anon.	Study no.35 Strawberry Fair	90 Easy Bassoon Studies	Emerson
Gariboldi	Study no.30 Maestoso	90 Easy Bassoon Studies	Emerson
Rae	A Bunch of Fives no.9	16 Characteristic Studies for Bassoon	Reedimensions
Rae	Circular Waltz no.10	16 Characteristic Studies for Bassoon	Reedimensions
Bach	Minuet p.25	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Clarke	King William's March p.27	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
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)			
Berr	Duo p.31	Learn As You Play Bassoon Arr Wastall	Boosey & Hawkes/MDS
Sebba	Pedalling Piece no. 95 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

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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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Please go to [page 10](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩=90

Tone (to be played with a full tone)



Exercise 1 ♩=95

Fingering



Exercise 1 ♩=95

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 ♩ = 56 Arpeggios triplet ♩ = 80

Bb major scale



G major scale - 12th



C major scale - 2 octaves



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



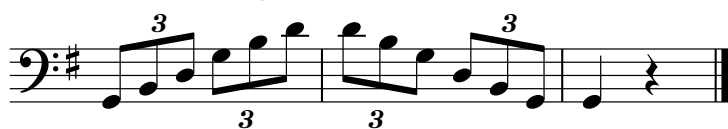
A melodic minor scale



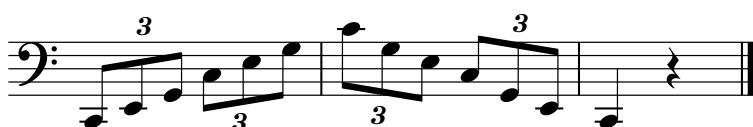
Bb major arpeggio



G major arpeggio - 12th



C major arpeggio - 2 octaves



A 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 (only 1 version of minors - harmonic or melodic are required). All tempi given are minimum speeds.

Scales ♩=56 Arpeggios triplet ♩=80

Bb major scale

p

Bb major scale with rhythmic pattern

G major scale - 12th

f

G major scale with rhythmic pattern

C major scale - 2 octaves

mf

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

p

A melodic minor scale

p

Bb major arpeggio

f

G major arpeggio - 12th

p

C major arpeggio - 2 octaves

mf

A minor arpeggio

f

Duet Selection

1 (Candidate)

Select ONE of the following two duets

2

Jumping Beans

Playful

Musical score for 'Jumping Beans' in 2/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a *mf* dynamic and includes *cresc* and *f* markings. The second system ends with a *p* marking. The third system includes *cresc* and *f* markings.

Pass The Parcel

Jane Finch

1 Moderato - bouncy!

Musical score for 'Pass The Parcel' in 4/4 time. The score consists of two systems of two staves each. The first system includes *mf* and *f* markings. The second system starts with a *mp* marking.

*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.

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

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

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.