

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
Fischer	The Cellarman's Song p.58	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Galliard	Minuets I & II p.60	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Weissenborn	Arioso p.61	Learn As You Play Bassoon Arr. Wastall	Boosey & Hawkes/MDS*
Cowles	Ragoon	25 Fun Moments for Bassoon	Studio Music
Cowles	Thumb a Lift	25 Fun Moments for Bassoon	Studio Music
Weber	Rustic March	First Book of Bassoon Solos Arr. Hilling and Bergmann	Faber
Telemann	Duo	First Book of Bassoon Solos Arr. Hilling and Bergmann	Faber
English	A Hunting We Will Go	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press
Irish	As Slow Our Ship	Favourite Folk Songs for the Beginner Bassoonist	Spartan Press
Barratt	Three Variations on Cat in the Snow	Bravo! Bassoon by Carol Barratt	Boosey & Hawkes
Barratt	Jalapeno	Bravo! Bassoon arr Carol Barratt	Boosey & Hawkes
Wedgwood	Riding Out West	Really Easy Jazzin' About fun pieces for Bassoon	Faber
Wedgwood	Homeward Bound	Really Easy Jazzin' About fun pieces for Bassoon	Faber
Bartlett	Dreamy	Just for Fun!	United Music Publishers
Bartlett	Cairo Carnival	Just for Fun!	United Music Publishers
Rae	Sundown	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Rae	In the Loop	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Milde	Three Easy Pieces No.2	Bassoon Solos Vol. 1 ed William Waterhouse	Chester/Music Sales

MTB Grade 3 Bassoon

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Bartlett	Dreamy	Just for Fun!	United Music Publishers
Bartlett	Cairo Carnival	Just for Fun!	United Music Publishers
Rae	Sundown	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Rae	In the Loop	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Jacob	A Peaceful Piece	Four Sketches for Bassoon and Piano	Emerson
Jacob	A Little Waltz	Four Sketches for Bassoon and Piano	Emerson
Norton	Out for Lunch	Microjazz for Bassoon	Boosey & Hawkes
Norton	Pineapple Bounce	Microjazz for Bassoon	Boosey & Hawkes
Evans	Lotus Talk	Session Time by Peter Wastall	Boosey & Hawkes
Grieg	In the Hall of the Mountain King	Going Solo arr Sheen	Faber
Haydn	Minuetto p.43	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Schumann	The Merry Peasant p.55	Learn As You Play Bassoon arr Wastall	Boosey & Hawkes/MDS
Mozart	Theme from Sonata no.12 p.24	The Boosey Woodwind Method Book 2	Boosey & Hawkes
Morgan	Mood Change p.33	The Boosey Woodwind Method Book 2	Boosey & Hawkes
Weissenborn	p.10 no.2 <u>or</u> p.10 no.4 (Op.8 Vol. 1)	N/A	Peters EP 2277a
Mancini	Moon River no.93	Abracadabra for Bassoon Jane Sebba	A&C Black
Trad	Mexican Hat Dance no.107	Abracadabra for Bassoon Jane Sebba	A&C Black
Soussmann	Study no.48 Allegro Assai	90 Easy Bassoon Studies	Emerson
Gariboldi	Study no.74 Moderato	90 Easy Bassoon Studies	Emerson
Rae	The Gaffer no.15	16 Characteristic Studies for Bassoon	Reedimensions
Rae	Pizza, Pizza! no.16	16 Characteristic Studies for Bassoon	Reedimensions
Rae	Pentathlon no.13	Track and Field 16 Athletic Studies for Bassoon	Reedimensions
Concone	No.1 Moderato Sostenuto	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

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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 11](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩=90

Tone

Exercise 1 consists of two staves of music in bass clef with a key signature of one flat. The first staff contains four measures of music with dynamics *f*, *f*, *p*, and *f*. The second staff contains four measures of music with dynamics *f* and *p*.

Exercise 2 ♩=70

Fingering

Exercise 2 consists of two staves of music in bass clef with a key signature of one flat. The music consists of eighth-note patterns with slurs and fingerings.

Exercise 3 ♩=80

Articulation

Exercise 3 consists of two staves of music in bass clef with a key signature of one flat. The music consists of eighth-note patterns with slurs and articulation marks. Dynamics include *f*, *p*, *cresc.*, and *rall.*

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.

♩ = 66

A major scale - 1 octave



Bb major scale - 12th



D major - 2 octaves



F major - 2 octaves



D minor harmonic - 2 octaves (only 1 version harmonic or melodic required)



D minor melodic - 2 octaves



♩ = 44

G chromatic - 1 octave



♩ = 92

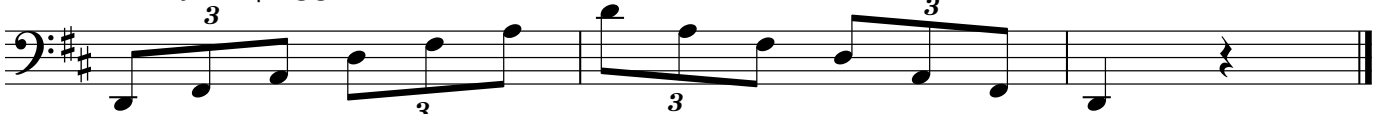
A major arpeggio - 1 octave



Bb major arpeggio - 12th



D major arpeggio - 2 octaves



F major arpeggio - 2 octaves



D minor arpeggio - 2 octaves



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.

♩=66

** A major scale

** A major scale with rhythmic pattern

** Bb major scale - 12th

Bb major scale with rhythmic pattern

D major scale - 2 octaves

F major scale - 2 octaves

** D harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)

** D melodic minor scale - 2 octaves

♩=44

** G chromatic scale

♩=92

** A major Arpeggio

Bb major arpeggio - 12th

** D major arpeggio - 2 octaves

F major arpeggio - 2 octaves

** D minor arpeggio - 2 octaves

Duet Selection

Select ONE of the following two duets

1 (Candidate)

2

Sea Song

Lively!

mf

mf

p

cresc

cresc

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.

Over To You

Jane Finch

1 Bouncy

mf

mf

Musical notation for measures 1-4. The piece is in 4/4 time. The first staff (treble clef) starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second staff (bass clef) starts with a quarter rest, followed by quarter notes G3, A3, B3, and C4. Dynamics are marked *mf* in both staves. A hairpin crescendo is shown in the treble staff from measure 4 to the end of the system.

5

mp

mp

Musical notation for measures 5-8. The first staff (treble clef) continues with quarter notes D5, E5, F5, and G5. The second staff (bass clef) continues with quarter notes D3, E3, F3, and G3. Dynamics are marked *mp* in both staves. A hairpin crescendo is shown in the treble staff from measure 8 to the end of the system.

9

f

f

Musical notation for measures 9-12. The first staff (treble clef) features eighth-note pairs: G4-A4, B4-C5, D5-E5, and F5-G5. The second staff (bass clef) features eighth-note pairs: G3-A3, B3-C4, D4-E4, and F4-G4. Dynamics are marked *f* in both staves. A hairpin crescendo is shown in the treble staff from measure 12 to the end of the system.

13

p

subito p

p

sub p

Musical notation for measures 13-16. The first staff (treble clef) features eighth-note pairs: G4-A4, B4-C5, D5-E5, and F5-G5. The second staff (bass clef) features eighth-note pairs: G3-A3, B3-C4, D4-E4, and F4-G4. Dynamics are marked *p* in both staves. A hairpin crescendo is shown in the treble staff from measure 16 to the end of the system. The piece concludes with a double bar line.

Jane Finch

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

♩. = 74

candidate

metronome

2

♩. = 78

3

♩. = 104

4

♩. = 70

5

♩. = 110

6

♩. = 90

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 both the upper and lower notes. We shall do this with 4 different chords.

Treble Clef	Bass Clef
1. 2. 3. 4.	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.