

## 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 <b>or</b> 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 <b>or</b> Hornpipe <b>or</b> 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 <b>or</b> G'iraffe To Do It?	Who's Zoo? For Bassoon and Piano	Spartan Press SP485
Elliott	Signature Tune <b>or</b> The Donkey Trot	Ivor the Engine for Bassoon and Piano	Paterson's Publications
Elliott	Eastern Dance <b>or</b> 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 <b>or</b> 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 violoncelle 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) <b>or</b> 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

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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 ♩=80

**Tone** *cresc.*

Exercise 1 is a technical exercise for Bassoon in the bass clef, 2/4 time, with a tempo of 80 beats per minute. It is titled "Tone" and includes a "cresc." (crescendo) instruction. The exercise consists of two staves of music. The first staff begins with a half note G2, followed by a half note A2, then a half note B2, and a half note C3. The second staff begins with a half note D3, followed by a half note E3, then a half note F3, and a half note G3. The dynamics are marked as *p* (piano) for the first two notes of each staff, *f* (forte) for the next two notes, and *f* (forte) for the final note. The exercise concludes with a fermata over the final note.

Exercise 2 ♩=80

**Fingering**

Exercise 2 is a technical exercise for Bassoon in the bass clef, 2/4 time, with a tempo of 80 beats per minute. It is titled "Fingering". The exercise consists of two staves of music. The first staff begins with a half note G2, followed by a half note A2, then a half note B2, and a half note C3. The second staff begins with a half note D3, followed by a half note E3, then a half note F3, and a half note G3. The exercise concludes with a fermata over the final note.

Exercise 3 ♩=70

**Articulation**

Exercise 3 is a technical exercise for Bassoon in the bass clef, 2/4 time, with a tempo of 70 beats per minute. It is titled "Articulation". The exercise consists of two staves of music. The first staff begins with a half note G2, followed by a half note A2, then a half note B2, and a half note C3. The second staff begins with a half note D3, followed by a half note E3, then a half note F3, and a half note G3. The exercise concludes with a fermata over the final note.

# 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

Musical notation for G major scale - 2 octaves in bass clef, 4/4 time. The scale is written in two lines, starting on G4 and ending on G6.

\*\*G major scale with rhythmic pattern

Musical notation for G major scale with rhythmic pattern in bass clef, 4/4 time. The scale is written in two lines, starting on G4 and ending on G6, with a dotted quarter note followed by an eighth note pattern.

Bb major scale - 2 octaves

Musical notation for Bb major scale - 2 octaves in bass clef, 4/4 time. The scale is written in two lines, starting on Bb4 and ending on Bb6.

\*\* Eb major scale - 2 octaves

Musical notation for Eb major scale - 2 octaves in bass clef, 4/4 time. The scale is written in two lines, starting on Eb4 and ending on Eb6.

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

Musical notation for E harmonic minor scale in bass clef, 4/4 time. The scale is written in two lines, starting on E4 and ending on E6, with a natural sign on the 7th degree (D#).

\*\* E melodic minor scale

Musical notation for E melodic minor scale in bass clef, 4/4 time. The scale is written in two lines, starting on E4 and ending on E6, with natural signs on the 6th and 7th degrees (D and C#).

♩=48

\*\* C chromatic scale - 2 octaves

Musical notation for C chromatic scale - 2 octaves in bass clef, 4/4 time. The scale is written in two lines, starting on C4 and ending on C6, with triplets over groups of three notes.

Musical notation for C chromatic scale - 2 octaves in bass clef, 4/4 time. The scale is written in two lines, starting on C4 and ending on C6, with triplets over groups of three notes.

♩=50

\*\* Dominant 7th in C - two octaves

Musical notation for Dominant 7th in C - two octaves in bass clef, 4/4 time. The scale is written in two lines, starting on C4 and ending on C6, with a natural sign on the 7th degree (B).

♩=100

G major arpeggio

Musical notation for G major arpeggio in bass clef, 2/4 time. The arpeggio is written in two lines, starting on G4 and ending on G6, with a piano (*p*) dynamic marking.

\*\* Bb major arpeggio

Musical notation for Bb major arpeggio in bass clef, 2/4 time. The arpeggio is written in two lines, starting on Bb4 and ending on Bb6, with a forte (*f*) dynamic marking.

Eb major arpeggio

Musical notation for Eb major arpeggio in bass clef, 2/4 time. The arpeggio is written in two lines, starting on Eb4 and ending on Eb6, with a mezzo-forte (*mf*) dynamic marking.

\*\* E minor arpeggio

Musical notation for E minor arpeggio in bass clef, 2/4 time. The arpeggio is written in two lines, starting on E4 and ending on E6, with a mezzo-piano (*mp*) dynamic marking.

Duet Selection

Select ONE of the following two duets

1 (Candidate)

# Cup Final

2

Excitedly!

The musical score is written for two bassoons in 4/4 time, with a key signature of one sharp (F#). The piece is marked 'Excitedly!' and begins with a forte (f) dynamic. The score consists of two staves, each with two systems of music. The first system contains two measures. The second system contains two measures. The third system contains two measures. The fourth system contains two measures. The fifth system contains two measures. The sixth system contains two measures. The seventh system contains two measures. The eighth system contains two measures. The piece concludes with a double bar line. Dynamics include forte (f) and fortissimo (ff). There are numerous accents and slurs throughout the score.

\*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 *mf*

5 *p*

9 *f*

13 *mp*

17 *f* *p*

\*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

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 highes and lowest notes. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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.