MTB Grade 5
Bassoon

MUSIC TEACHERS' BOARD

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
Parker	Evening Thoughts	Three Trifles	Stainer H309
Parker	Tom Jones **or** Soldier Soldier **or** The House of Eliott	The Music of Jim Parker for Bassoon and Piano	Brass Wind Publications
Cowles	The Alligator Rag	Who's Zoo? For Bassoon and Piano	Spartan Press SP485
Cowles	Hip Hiip Hippo-ray!	Who's Zoo? For Bassoon and Piano	Spartan Press SP485
Hess	Landler **or** Pastorale	7 Recital Pieces for Bassoon and Piano Vol 1	Hinrichsen
Davi	Mr Jeremy Fisher	Unbeaten Tracks Ed. by John Orford	Faber
Hart	Andante	Unbeaten Tracks Ed. by John Orford	Faber
Elliott	A Little Reverie I Land of Ice **or** Sky-Flights	Ivor the Engine Noggin the Nog Suite for Bassoon and Piano	Paterson's Publications
Rae	Moovin' and Groovin'	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions
Dunhill	Lyric Suite Op.96: Scherzino **or** Intermezzo	N/A	Boosey
Walker	A la Russe	N/A	Weinberger
Vojacek	Scherzo	Bassoon Solos Vol 1 Ed. William Waterhouse	Chester/Music Sales
Mozart	Sonata For Bassoon and Cello K.292: Andante	Bassoon Solos Vol 1 Ed. William Waterhouse	Chester/Music Sales
Wolf-Ferrari	Suite-concertino in F Op.16: Strimpellata **or** Canzone	N/A	Ricordi/UMP

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MTB Grade 5
Bassoon

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Galliard	Sonata No.2 in G major Spirtoso ed Allegro	N/A	IMC 2114/MDS
Besozzi	Sonata in B flat Major 3rd Movt: Presto	Ed. William Waterhouse	OUP
Boismortier	Sonata in A minor No.2 3rd Movt: Giga	N/A	Musica Rara
Foster	Rondo Op.10 no.2	N/A	Stainer & Bell 2577
Baines	Introduction and Hornpipe	N/A	Schott Ed 10531/MDS
Barron	Santis	Session Time by Peter Wastall	Boosey & Hawkes
Barron	Butterflies	Session Time by Peter Wastall	Boosey & Hawkes
Gershwin	The Half of It	Session Time by Peter Wastall Dearie, Blues	Boosey & Hawkes
Weissenborn	Op.8 Vol 1 p.30 no. 2 **or** p.27 no. 22	N/A	Peters EP 2277a
Weissenborn	Op. 8 Vol 2 p.5 no.6 **or** p.6 no.8	Weissenborn Studies	Peters EP2277b
Pivonka	No.5 Allegro	Rhythmical Etudes for Bassoon	Supraphon
Chopin	Prelude no.6 p.52	Fabien Boichard The Bassoon Apprentice Vol 2	UMP
Rae	Heptathlon no.14	Track and Field 16 Athletic Studies for Bassoon	Reedimensions
Rae	Decathlon no.15	Track and Field 16 Athletic Studies for Bassoon	Reedimensions
	Marathon no.16	Track and Field 16 Athletic Studies for Bassoon	Reedimensions
Concone	No.7 Allegretto grazioso **or** no.13 Lento **or** no.16 Allegretto **or** no.30 Allegro grazioso	The Singing Bassoon	Emerson
Braun	Study No.1	30 Classical Studies for Bassoon ed. Waterhouse	Universal 18124/MDS

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MTB Grade 5
Bassoon

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 7

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 10

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 12

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 10

PLUS

Duet:
Perform the duet for this grade

Page 8

Please go to page 13 to find syllabus guidance

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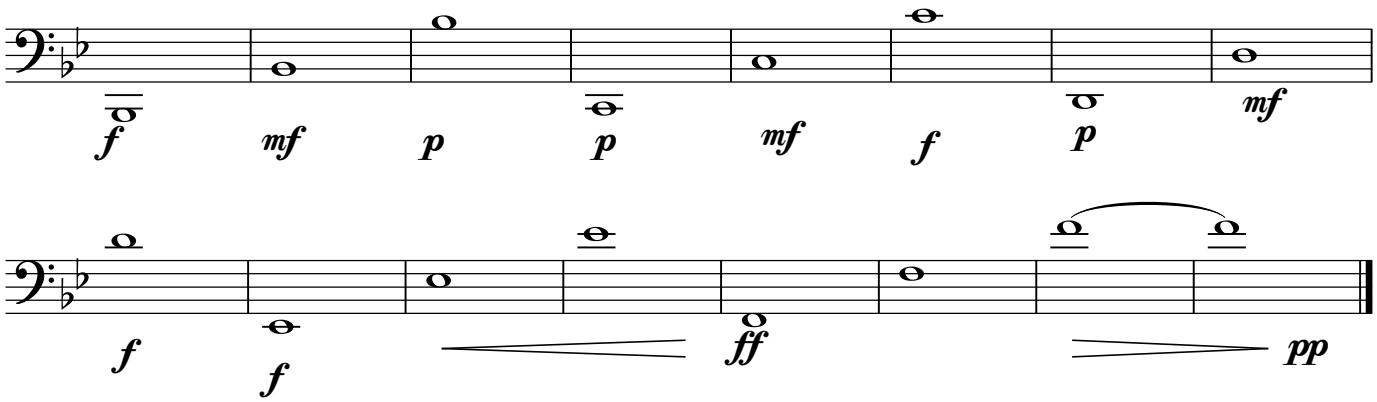
Technical Exercises

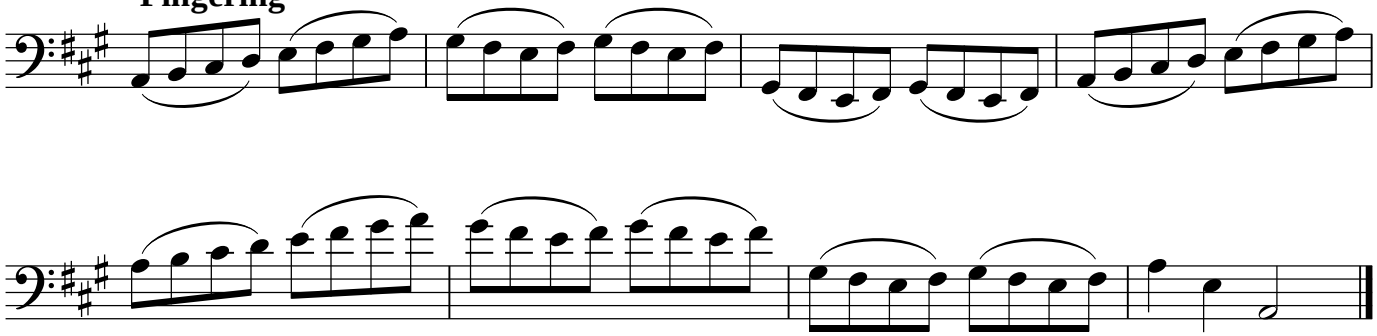
Exercise 1 ♩=70

Tone



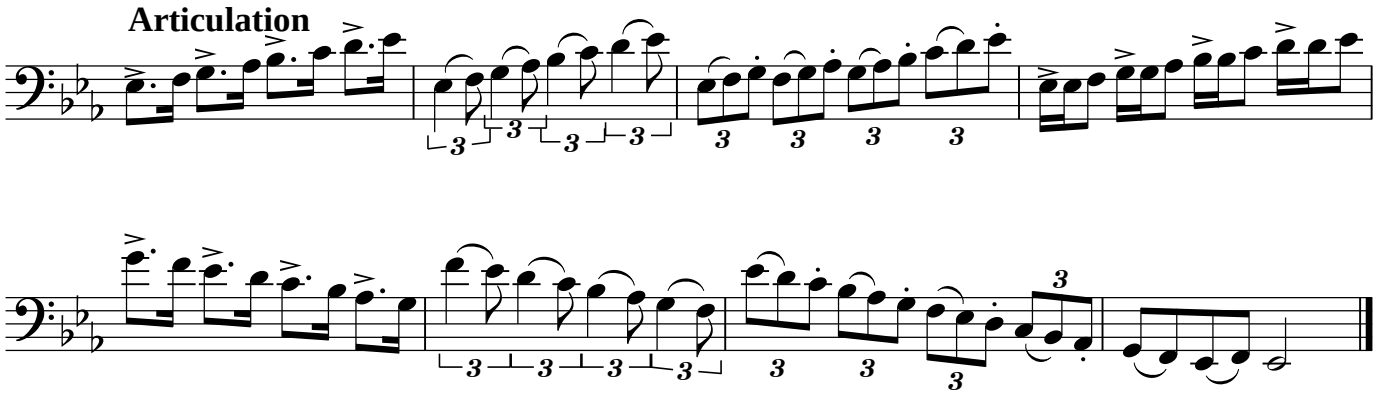
Exercise 2 ♩=80

Fingering



Exercise 3 ♩=90

Articulation

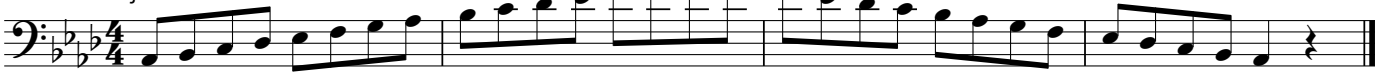


Scales & Arpeggios from Memory

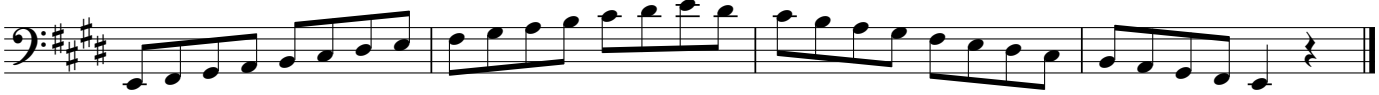
For the examination, the candidate should be asked to perform the eight starred (**) scales and arpeggios below plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩ = 80

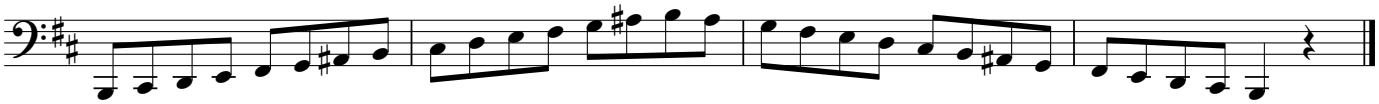
** Ab major scale - 2 octaves



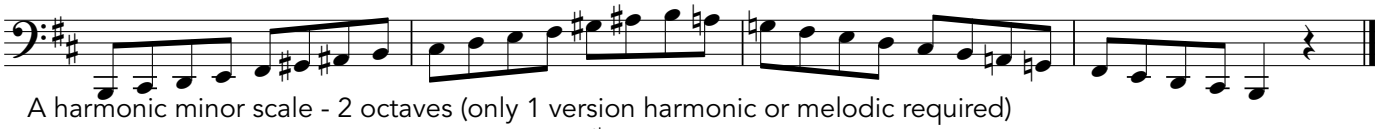
** E major scale - 2 octaves



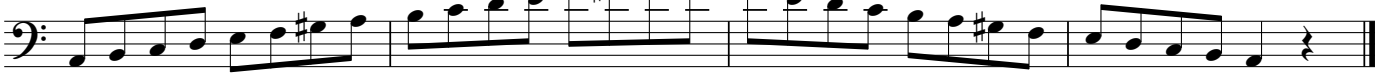
** B harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



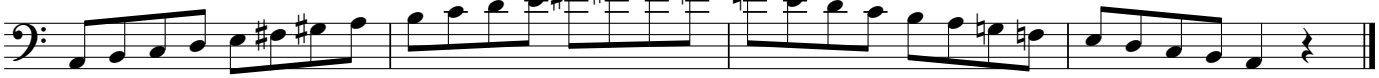
** B melodic minor scale - 2 octaves



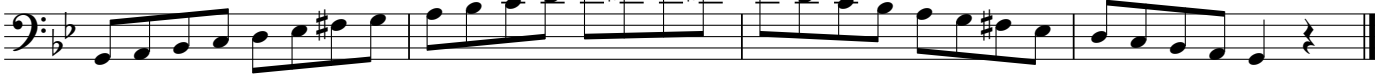
A harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



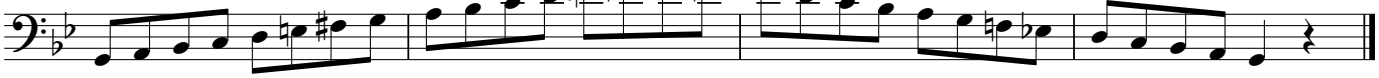
A melodic minor scale - 2 octaves



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

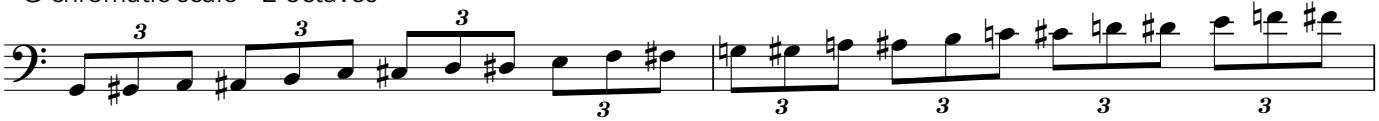


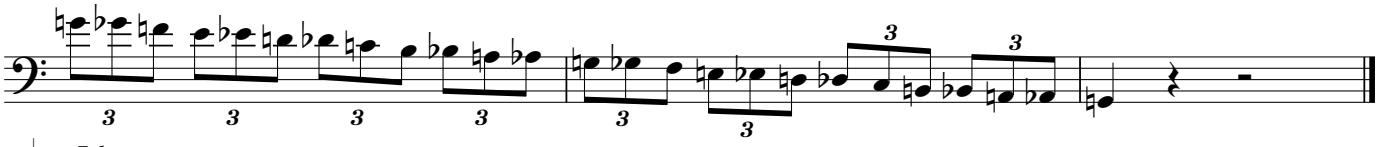
G melodic minor scale - 2 octaves



♩ = 53

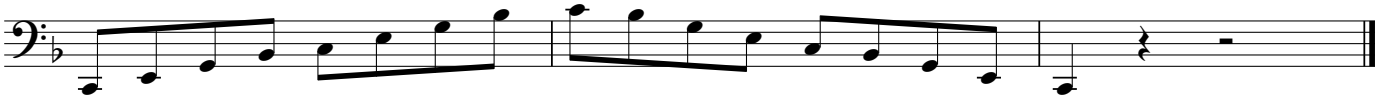
** G chromatic scale - 2 octaves





♩ = 56

** Dominant 7th in F - 2 octaves



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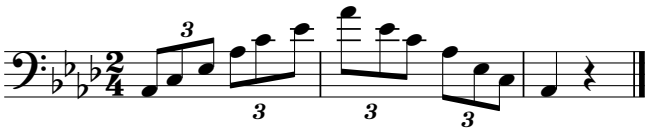
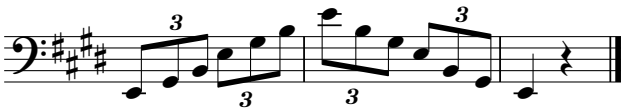
♪ = 112

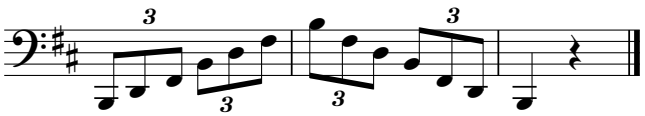
Ab major arpeggio - 2 octaves



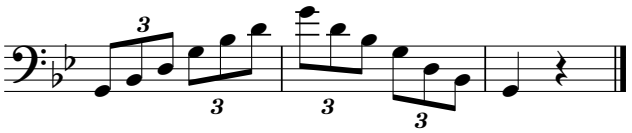
** E major arpeggio - 2 octaves



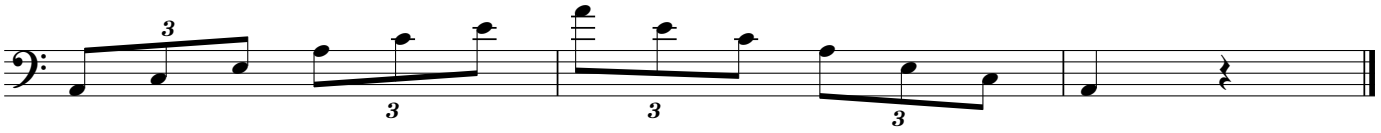
** B minor arpeggio - 2 octaves



G minor arpeggio - 2 octaves



** A minor arpeggio - 2 octaves



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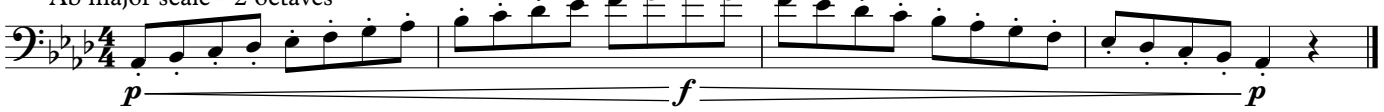
Alternative to Scales from Memory

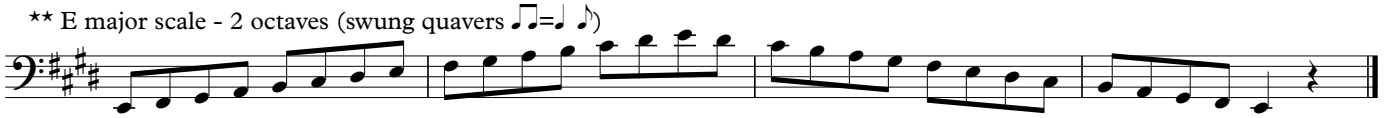
The following do not need to be played from memory. For the examination perform *t*he 8 starred (**) scales and arpeggios below plus any two other items. All tempi given are minimum speeds.

♩=80

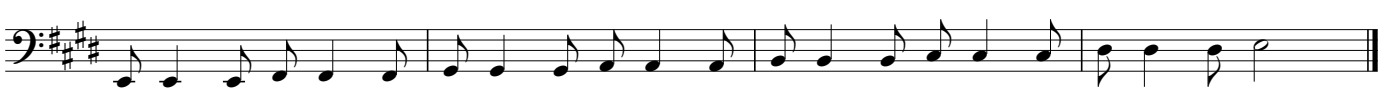
** Ab major scale - 2 octaves



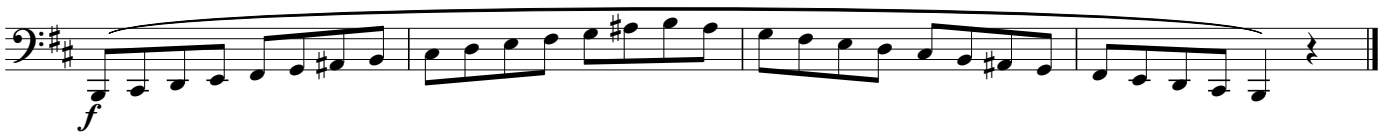
** E major scale - 2 octaves (swung quavers ♫=♩ ♪)



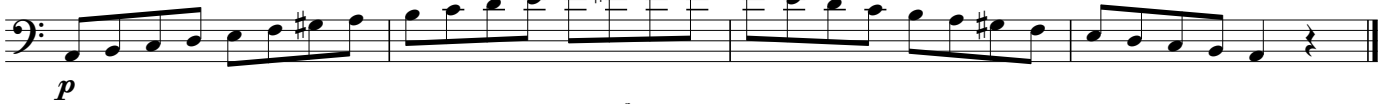
E major scale with rhythmic pattern



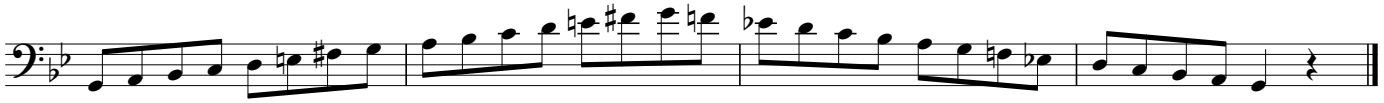
** B harmonic minor scale - 2 octaves



A harmonic minor scale - 2 octaves

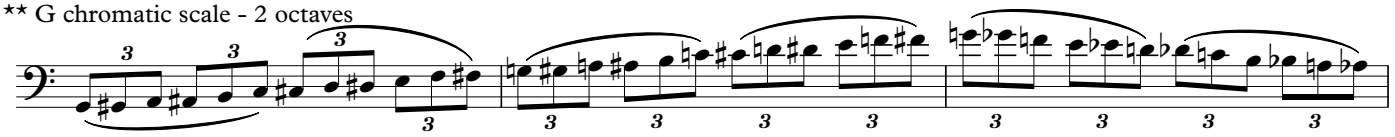


G melodic minor scale - 2 octaves (swung quavers ♫=♩ ♪)



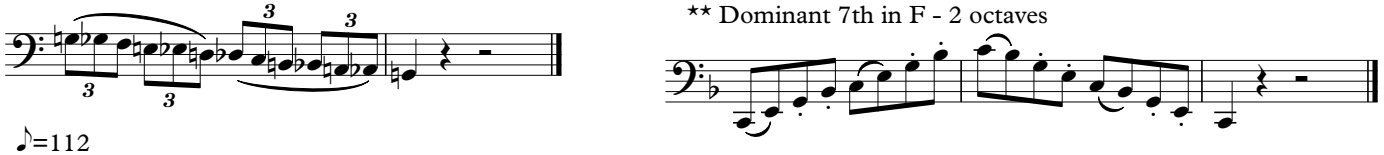
♩=53

** G chromatic scale - 2 octaves



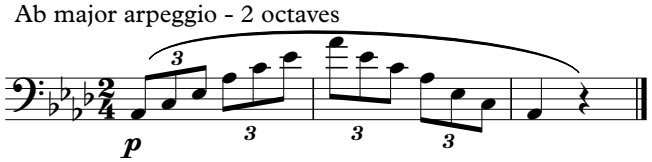
♩=56

** Dominant 7th in F - 2 octaves

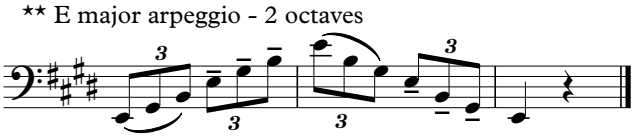


♪=112

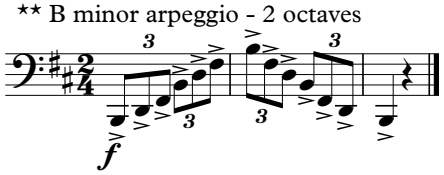
Ab major arpeggio - 2 octaves



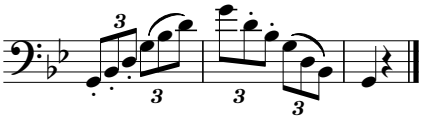
** E major arpeggio - 2 octaves



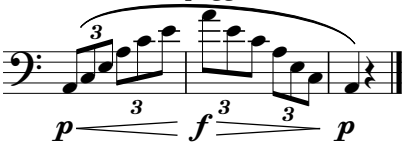
** B minor arpeggio - 2 octaves



G minor arpeggio - 2 octaves



** A minor arpeggio - 2 octaves



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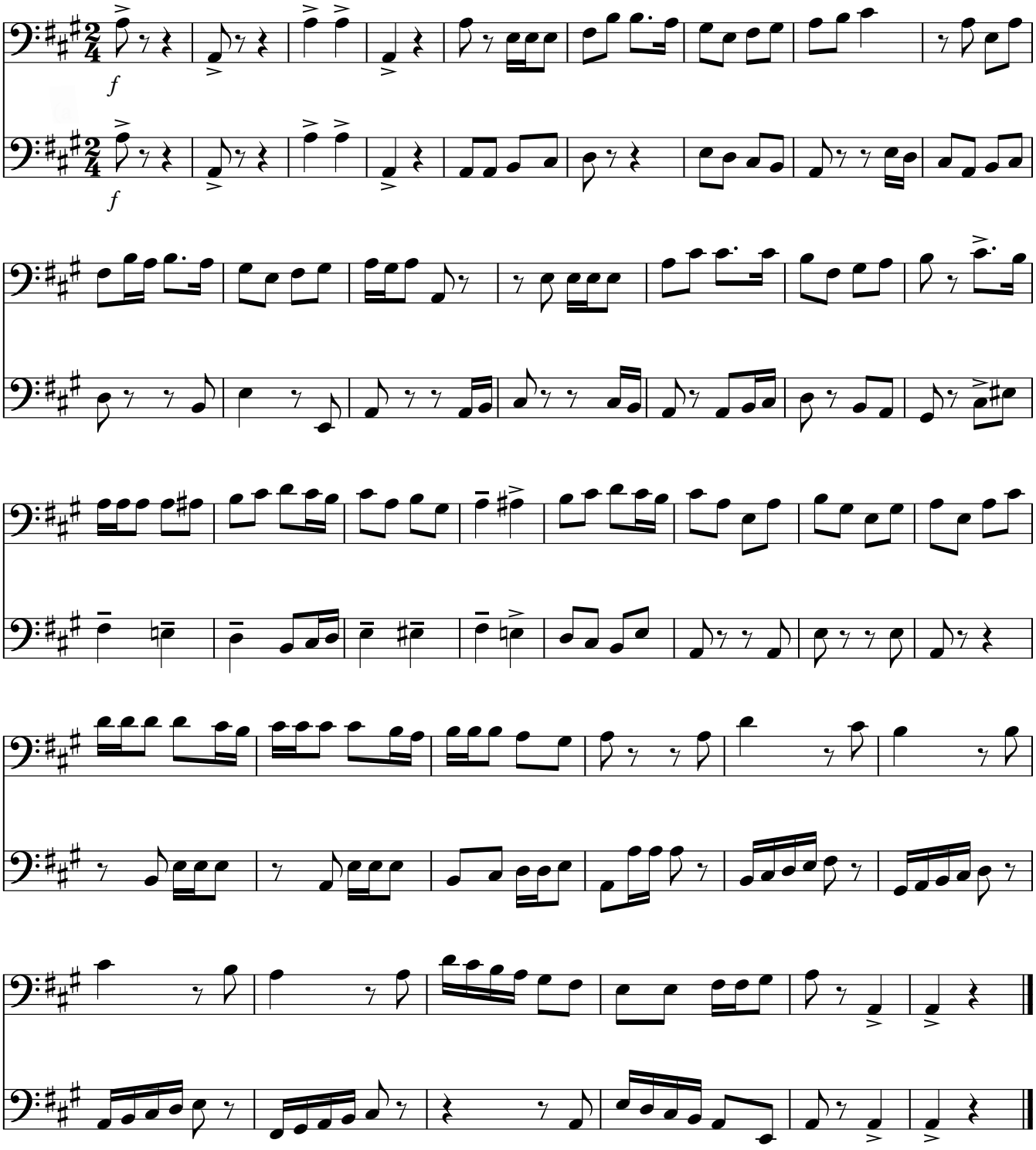
Duet Selection

Select ONE of the following two duets

[Click here to find exam speed duet recordings]

[Click here to find practice speed duet recordings]

On Parade!



*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.

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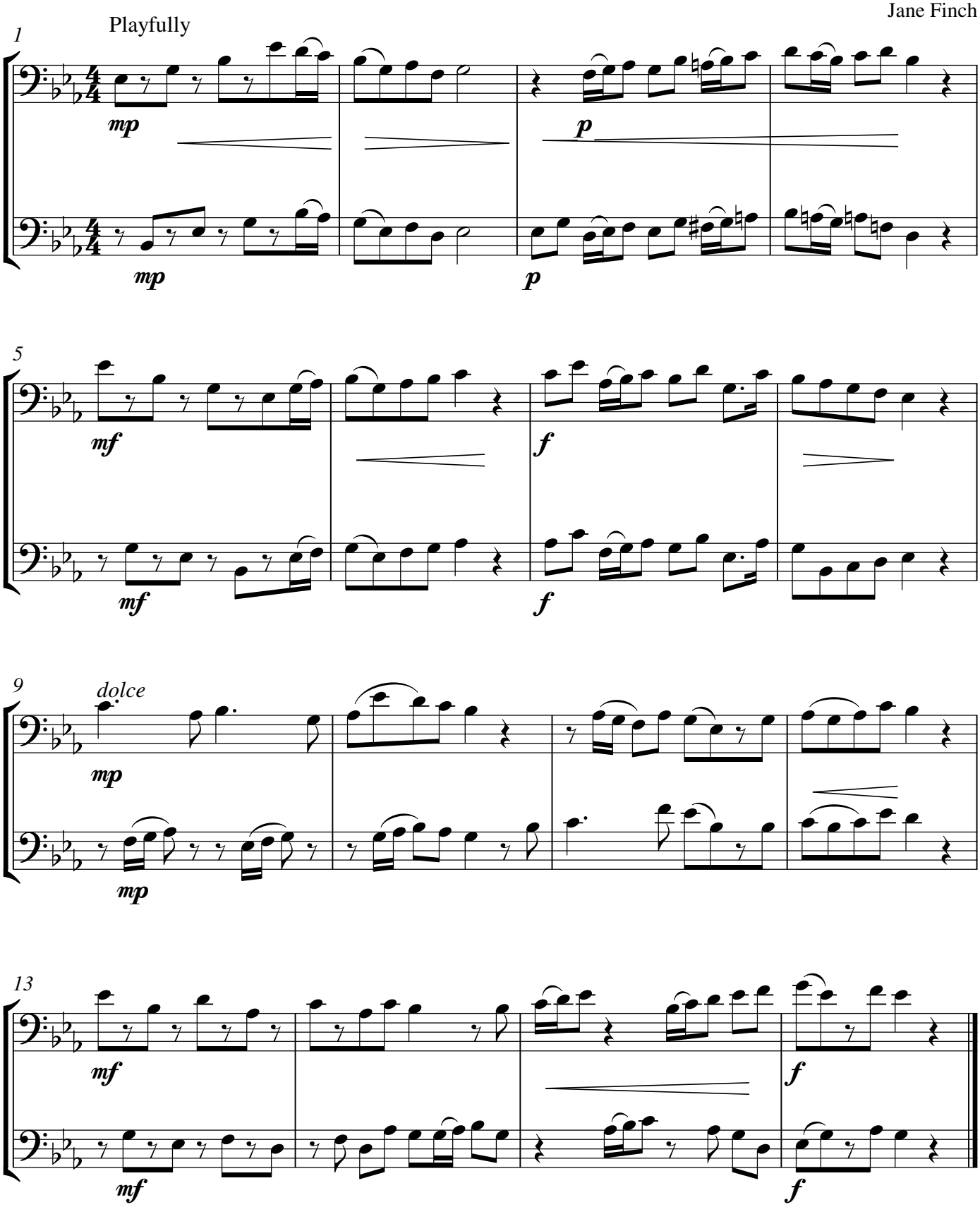
Click here to find exam speed duet recordings

Click here to find practice speed duet recordings

Helter Skelter

Jane Finch



*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.

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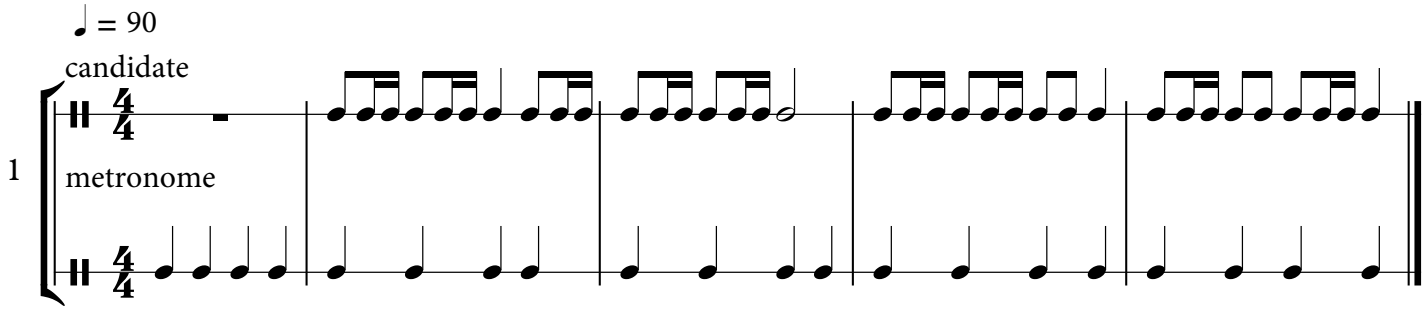
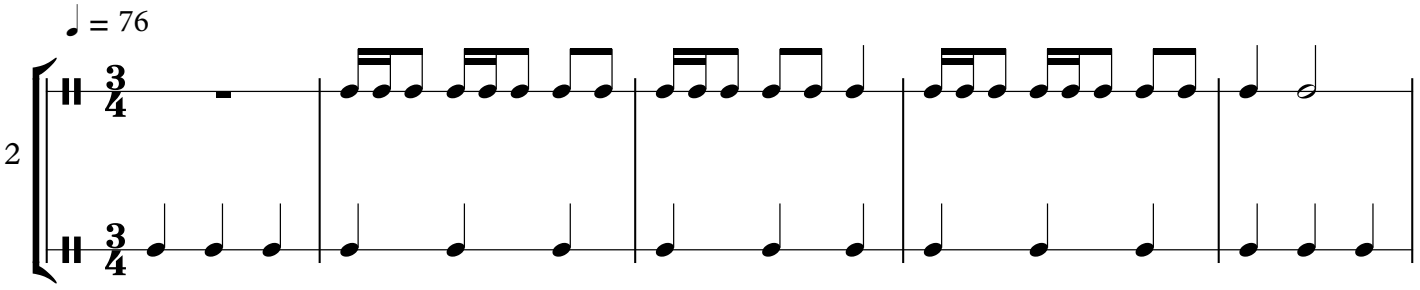
Reading Skills

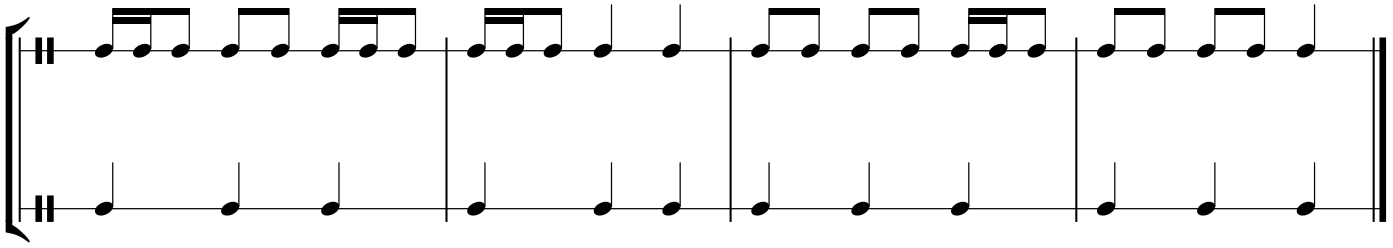
Click here to find the MTB Reading Skills recordings

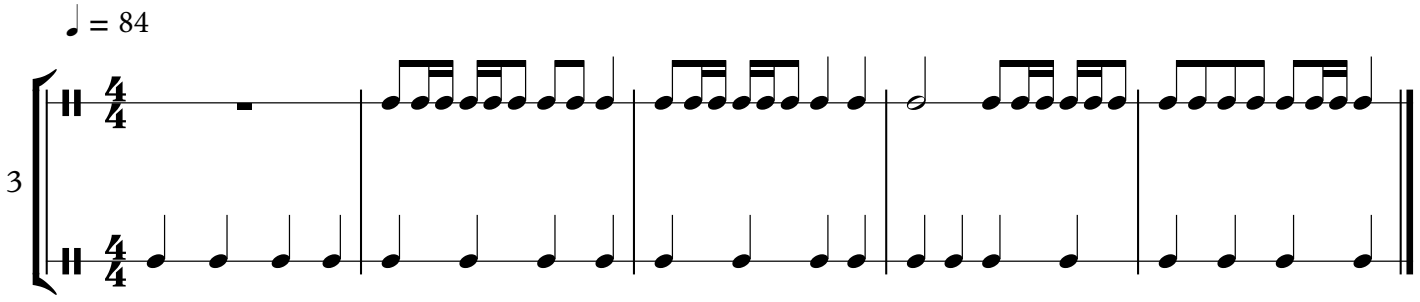
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).









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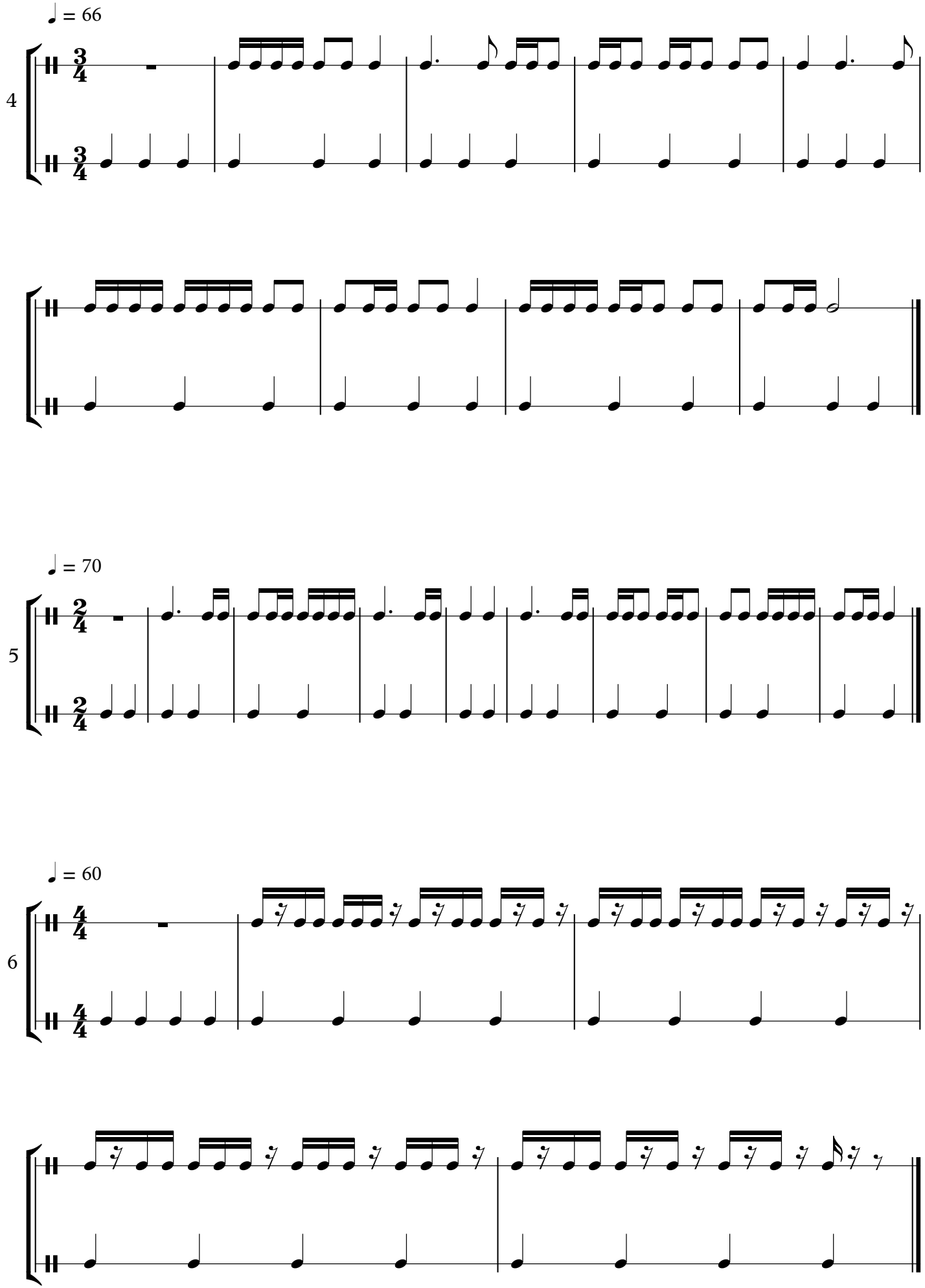

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[Click here to find the MTB Listening skills recordings in Treble Clef]

[Click here to find the MTB Listening skills recordings in Bass Clef]

Listening Skills

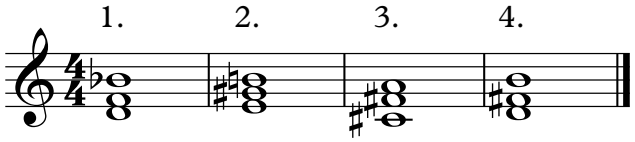
(Aural tests)

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.

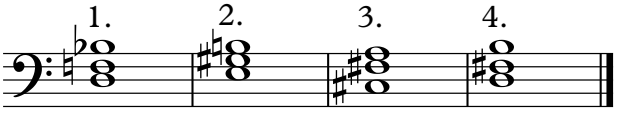
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.
I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 different chords.

Treble Clef

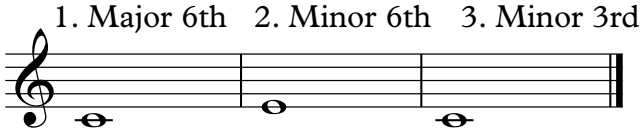


Bass Clef

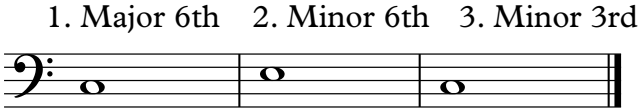


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

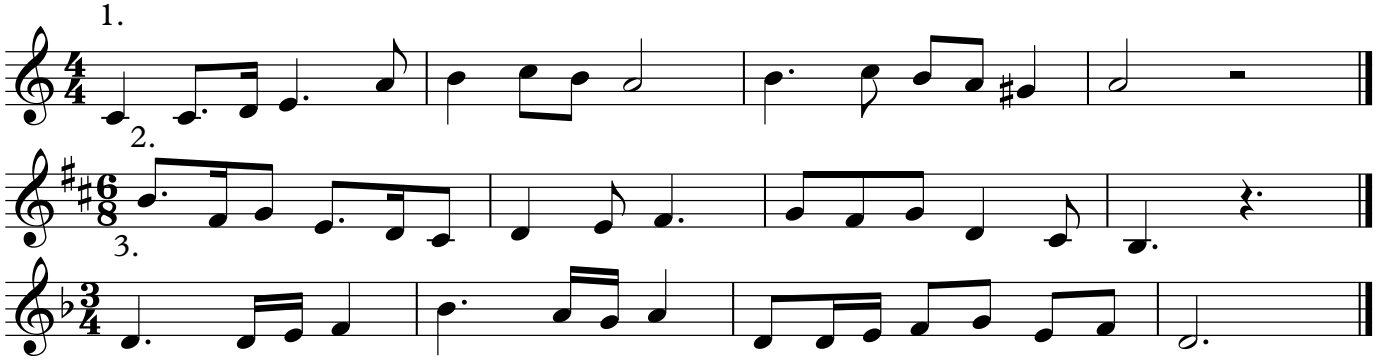


Bass Clef

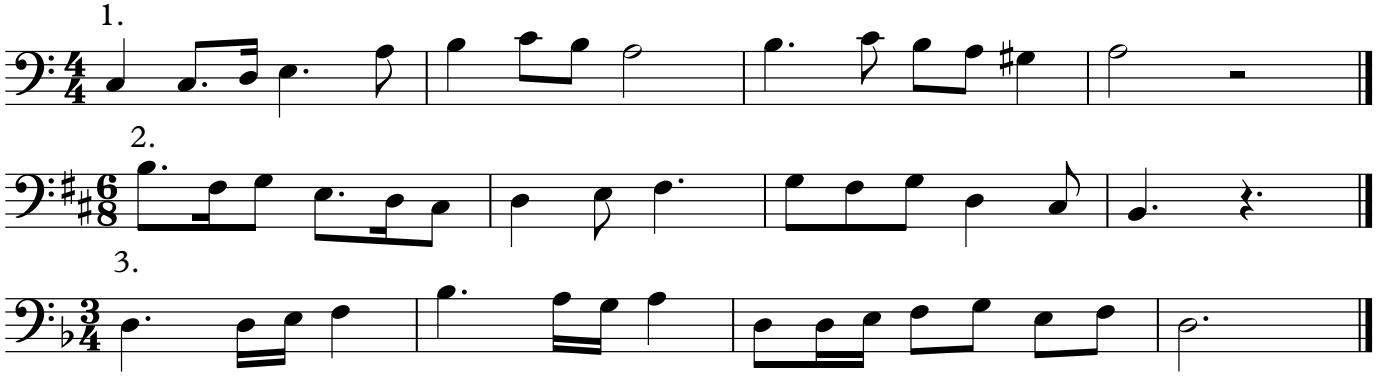


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.
Before each, I will indicate the pulse.

Treble Clef



Bass Clef



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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.

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