MTB Grade 6
Bassoon

MUSIC TEACHERS' BOARD

Section One: Recital (60 marks)

Select <u>three</u> 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	Ground Force	The Music of Jim Parker for Bassoon and Piano	Brass Wind
Parker	Lost for Words	The Music of Jim Parker for Bassoon and Piano	Brass Wind
Amon	Sonata Concertante: Andante	Bassoon Solos Vol 1 ed William Waterhouse	Chester/Music Sales
Galliard	Sonata No.3 in F major: Allegro	N/A	IMC 2114/MDS
Besozzi	Sonata in B flat Major 1st Movt: Allegro **or** 2nd Movt: Adagio	Ed. William Waterhouse	OUP
Boismortier	Sonata no. 2 in A minor 2nd Movt: Allemanda Allegro ma non troppo	N/A	Musica Rara
Hurlstone	Sonata for Bassoon in F Major 2nd **or** 3rd **or** 4th Movt	N/A	
Tansman	Sonatine 2nd Movt: Aria	N/A	Eschig/UMP
James Walker	Rondo – Broomsticks	N/A	The Brooklands Press
Lewis	No.2	Sentimental Songs for Bassoon and Piano	Roberton Publications
Ozi	Adagio	Adagio et Rondo (1787)	Editions Musicales Transatlantiques
Phibbs	Tango Rouge	Unbeaten Tracks ed by John Orford	Faber
Rae	No.2 Ballad	Bassoon Sonatina	Reedimensions
Vivaldi	Concerto in E Minor RV 484 2nd Movt: Andante	N/A	IMC

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MTB Grade 6
Bassoon

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Boismortier	3rd Movt: Allegro	Concerto in D major	IMC
Mozart	1st Movt: Allegro **or** 3rd Movt: Rondo	Sonata in B flat major	
Milde	Tarantella Op.20	N/A	Musica Rara
Bach	1. Bouree I and II	Solos for the Bassoon Player	Schirmer
Beethoven	6. Sextet Op.71: Adagio	Solos for the Bassoon Player	Schirmer
Tchaikovsky	11. Symphony No.5 Valse	Solos for the Bassoon Player	Schirmer
De Haan	Scherzo	N/A	Schott ED 10530/MDS
Bruch	Aria No.1	Three Pieces Op 70	Dr Downing/Emerson
Faure	Piece trans Oubradous	N/A	Leduc AL19974/UMP
Danzi	Concerto in F Major Op.24 2nd Movt: Andante	N/A	Leuckart
Telemann	Sonata in F minor TWV 41 3rd & 4th Movements	N/A	Amadeus BP 665/MDS
Pivonka	No.4 Tarantella	Rhythmical Etudes for Bassoon	Supraphon
Hailstork	No.1 Moderato con anima	Bassoon Set	UMP
Concone	No.28 Cantabile espressivo **or** No.31 Moderato **or** No. 36 Andantino con moto	The Singing Bassoon	Emerson
Oromszegi	No. 1 Lamentation **or** No. 4 May Festival	Fifteen Characteristic Pieces In Hungarian Style	Emerson
Weissenborn	Weissenborn Studies Op.8 Vol 2: p.6 no.9 **or** p.8 no.12 **or** p. 9 no 13 **or** p.10 no 14 **or** p.22 no 28	N/A	Peters EP2277b

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MTB Grade 6
Bassoon

MUSIC TEACHERS' BOARD

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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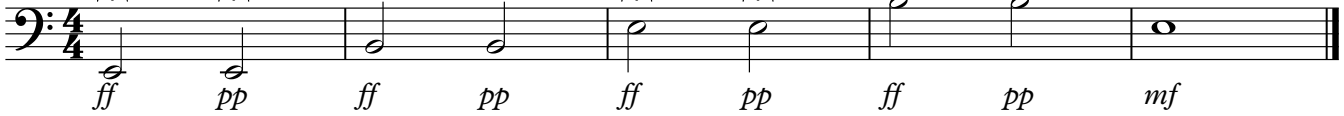
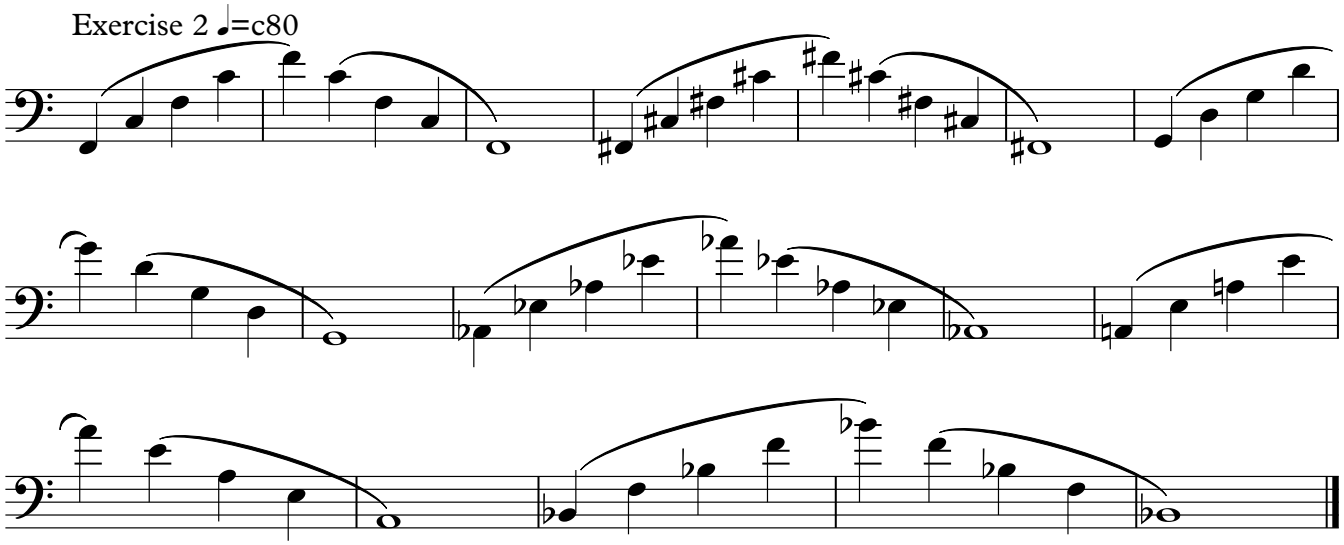
Technical Exercises

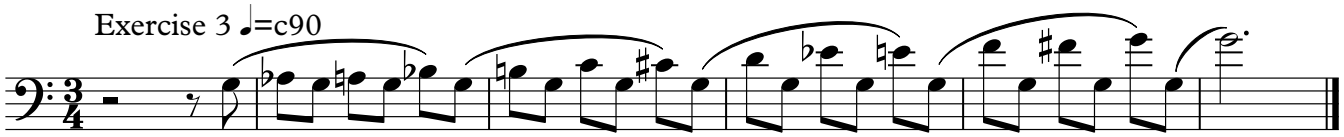
Exercise 1 - Slowly



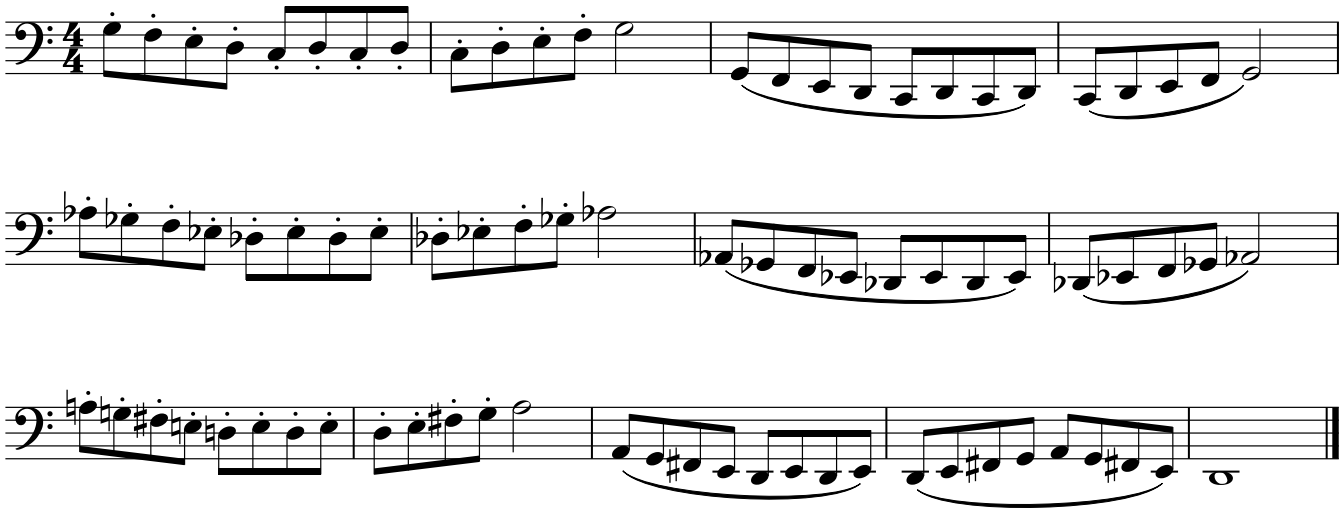
Exercise 2 ♩=c80



Exercise 3 ♩=c90



Exercise 4 ♩=c108



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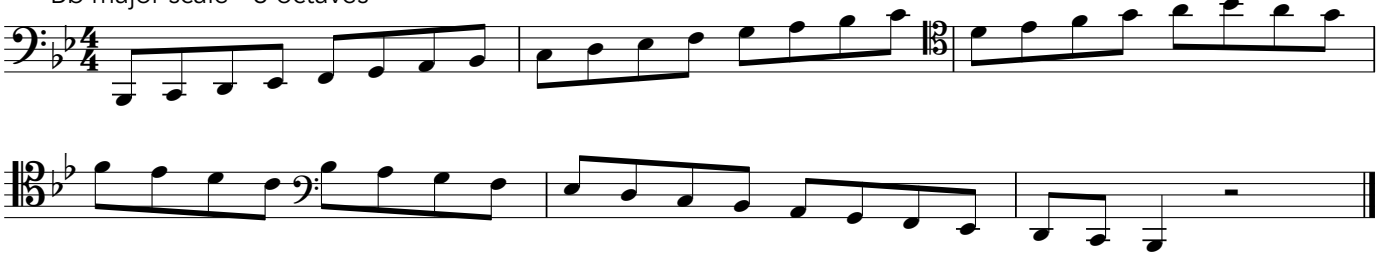
Scales & Arpeggios from Memory

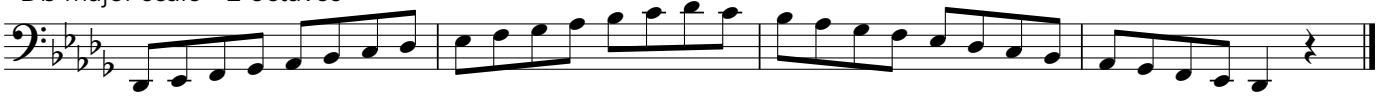
For the examination, the candidate should be asked to perform the nine starred (**) scales and arpeggios below plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.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

♩ = 96

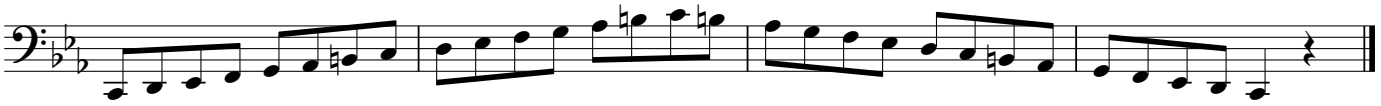
** Bb major scale - 3 octaves



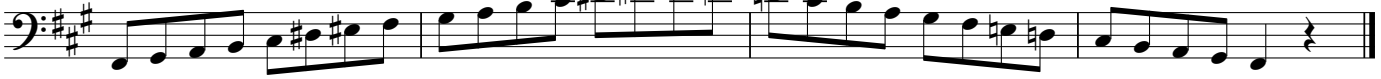
Db major scale - 2 octaves



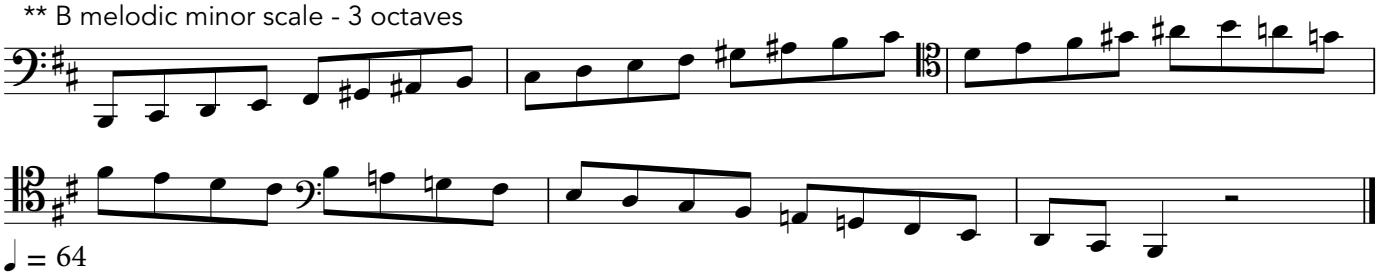
** C harmonic minor scale - 2 octaves



F# melodic minor scale - 2 octaves

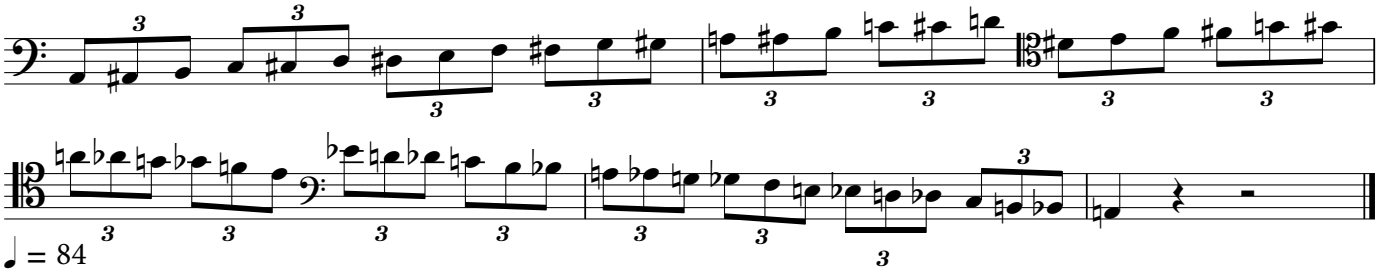


** B melodic minor scale - 3 octaves



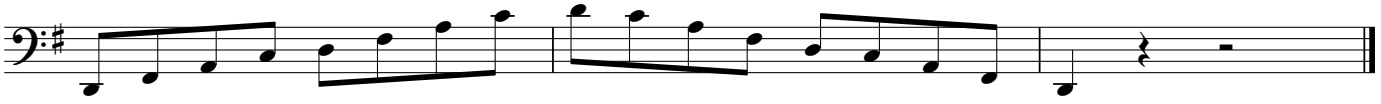
♩ = 64

** A chromatic scale - 2 octaves

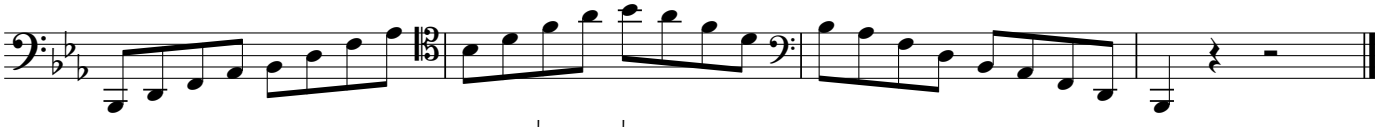


♩ = 84

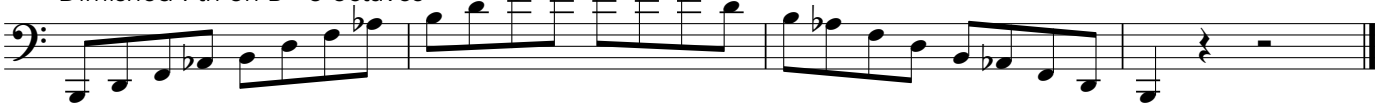
** Dominant 7th in G - 2 octaves



Dominant 7th in Eb - 3 octaves



** Dimished 7th on B - 3 octaves



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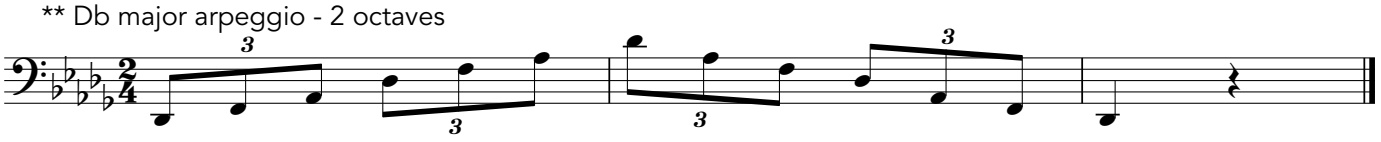
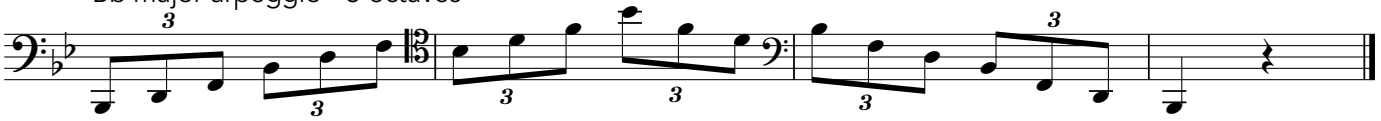
Bassoon Grade Six

♩ = 56

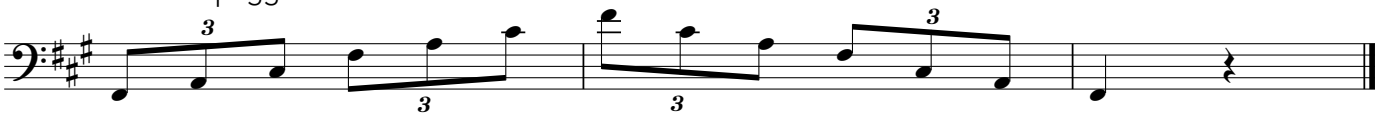
** Db major arpeggio - 2 octaves



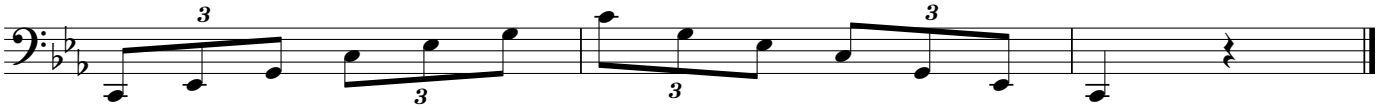
Bb major arpeggio - 3 octaves



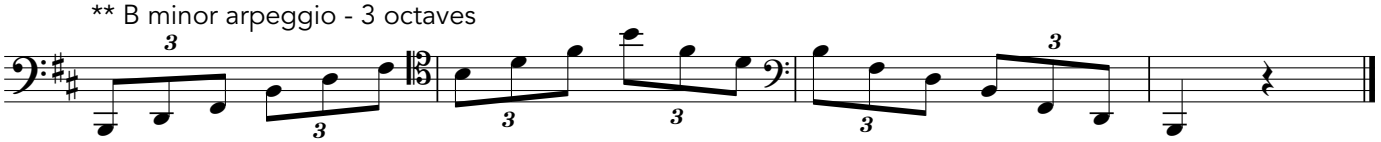
** F# minor arpeggio - 2 octaves



C minor arpeggio - 2 octaves



** B minor arpeggio - 3 octaves



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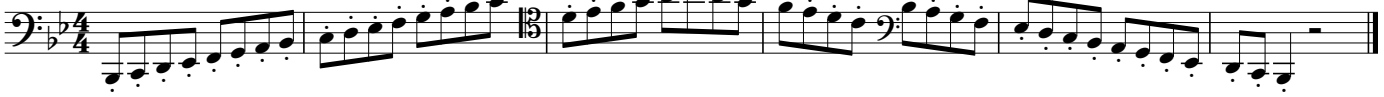
Alternative to Scales from Memory

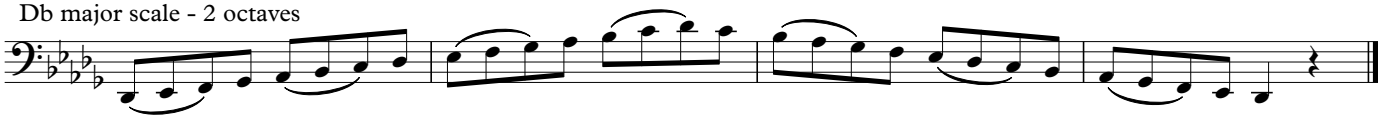
The following do not need to be played from memory. For the examination perform *t*he 8 starred (**) scales and arpeggios below plus any two other items. All tempi given are minimum speeds.

♩=96

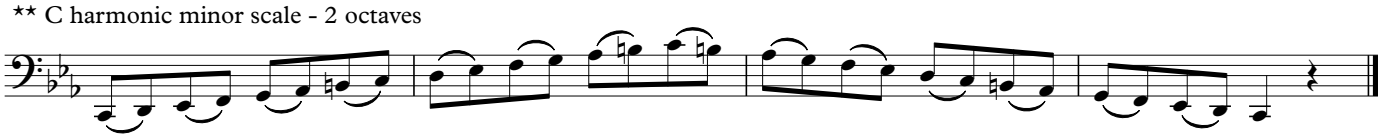
** Bb major scale - 3 octaves



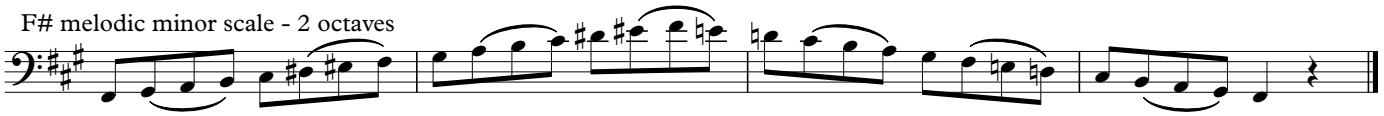
Db major scale - 2 octaves



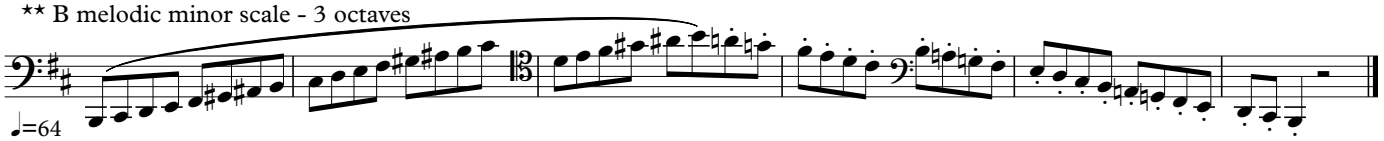
** C harmonic minor scale - 2 octaves



F# melodic minor scale - 2 octaves

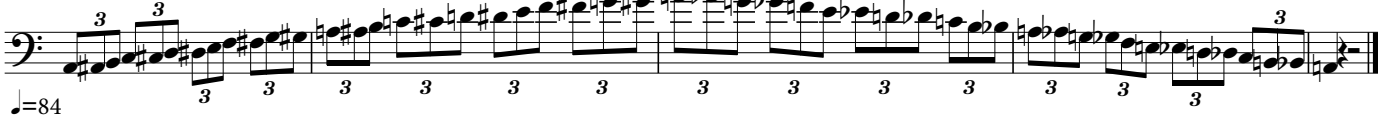


** B melodic minor scale - 3 octaves



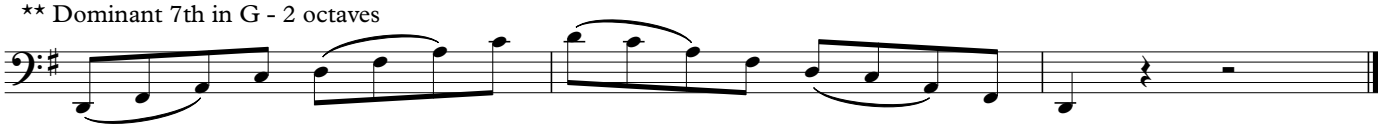
♩=64

** A chromatic scale - 2 octaves

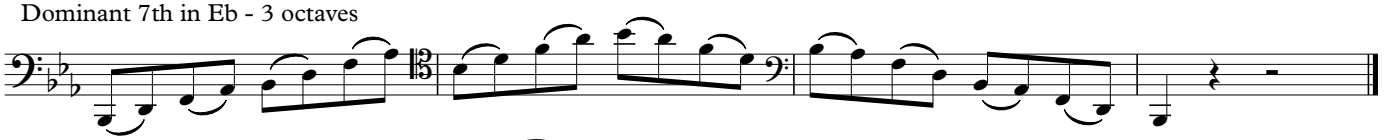


♩=84

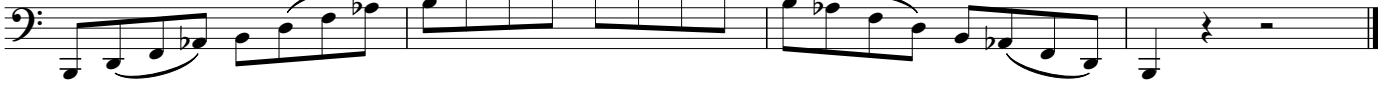
** Dominant 7th in G - 2 octaves



Dominant 7th in Eb - 3 octaves

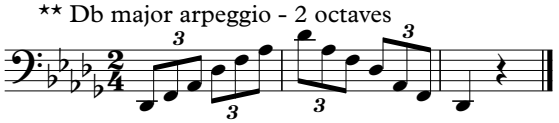


** Dimished 7th on B - 3 octaves

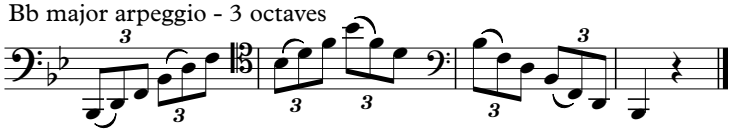


♩=56

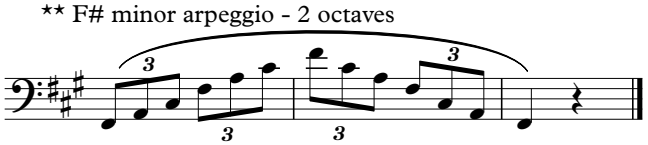
** Db major arpeggio - 2 octaves



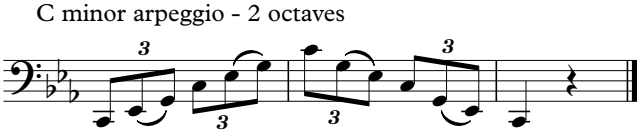
Bb major arpeggio - 3 octaves



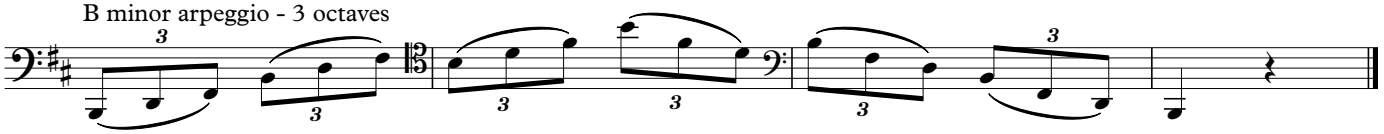
** F# minor arpeggio - 2 octaves



C minor arpeggio - 2 octaves



B minor arpeggio - 3 octaves



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[Click here to find exam speed duet recordings](#) [Click here to find practice speed duet recordings](#)

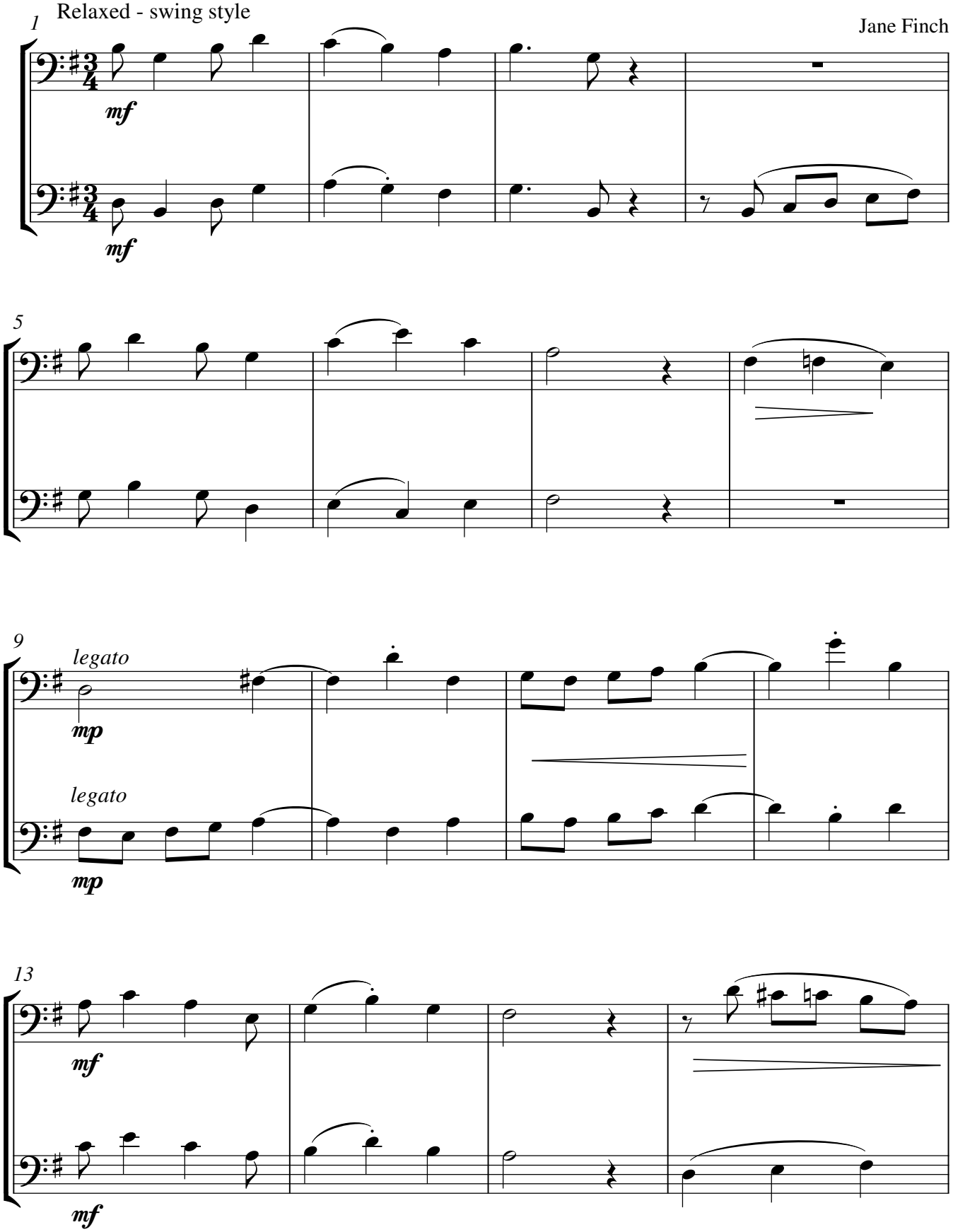
Duet Selection

1 (Candidate)
2

Lazy Days

Relaxed - swing style

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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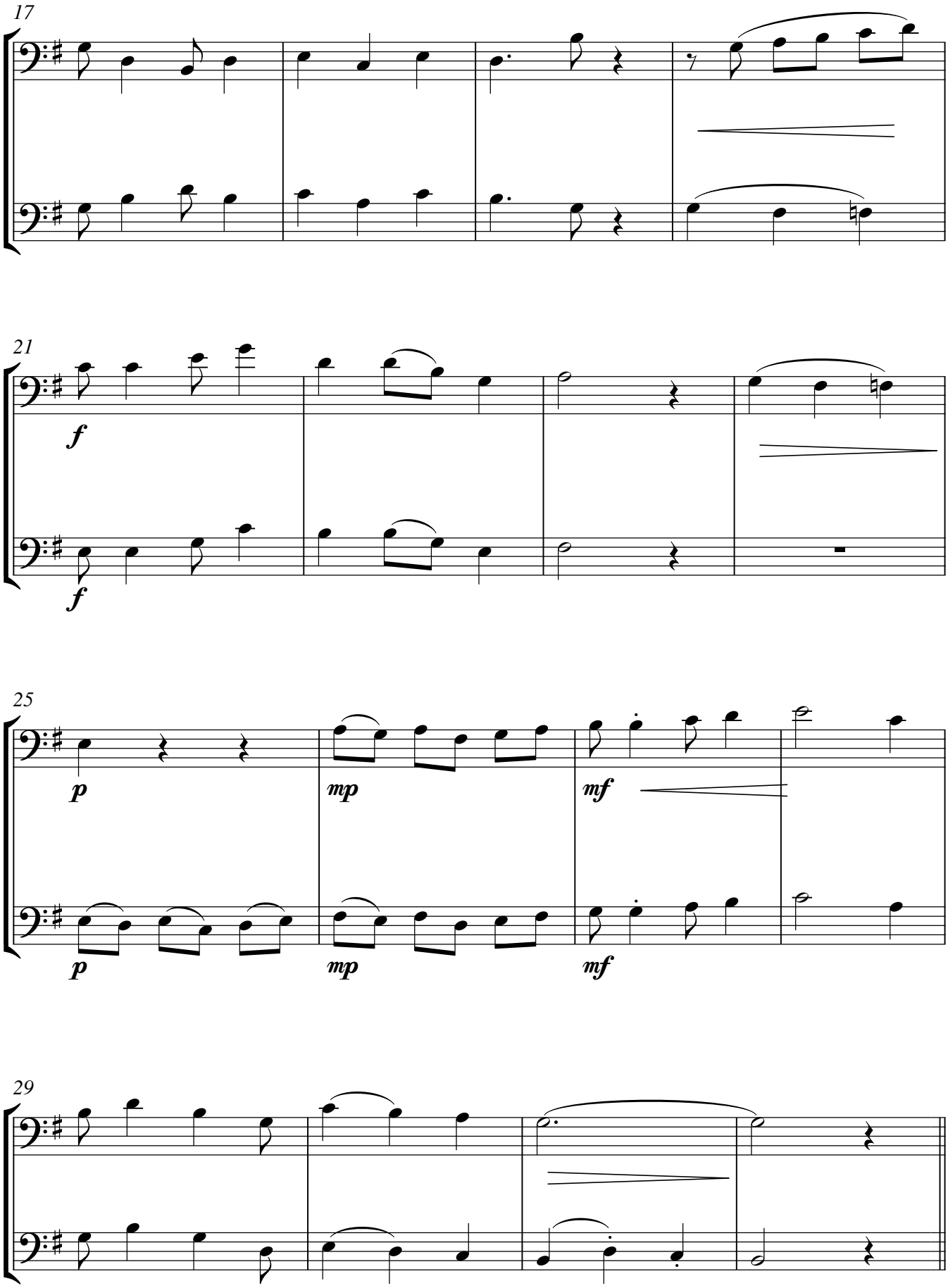

*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

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Reading Skills

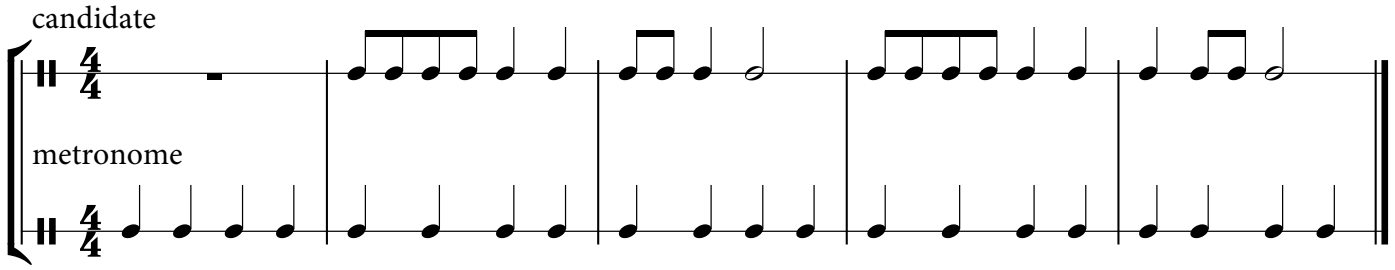
Click here to find the MTB Reading Skills recordings

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).

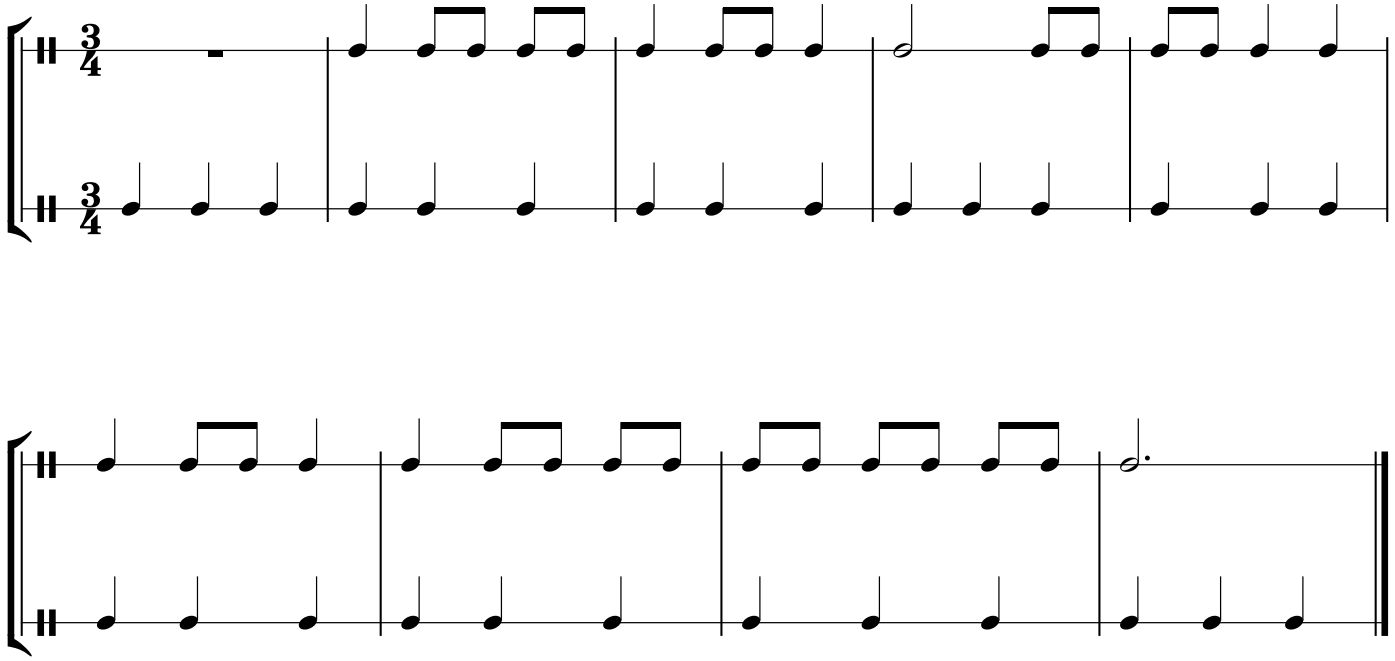
1

♩ = 120 Swung quavers (♫=♩³♪)



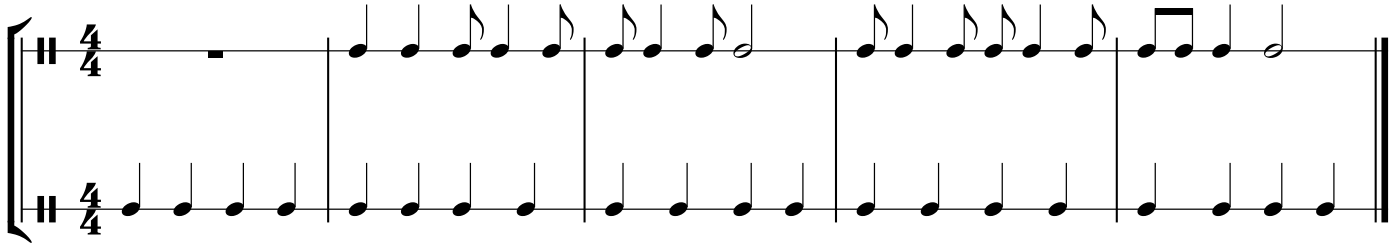
2

♩ = 100 Swung quavers (♫=♩³♪)



3

♩ = 88 Swung quavers (♫=♩³♪)



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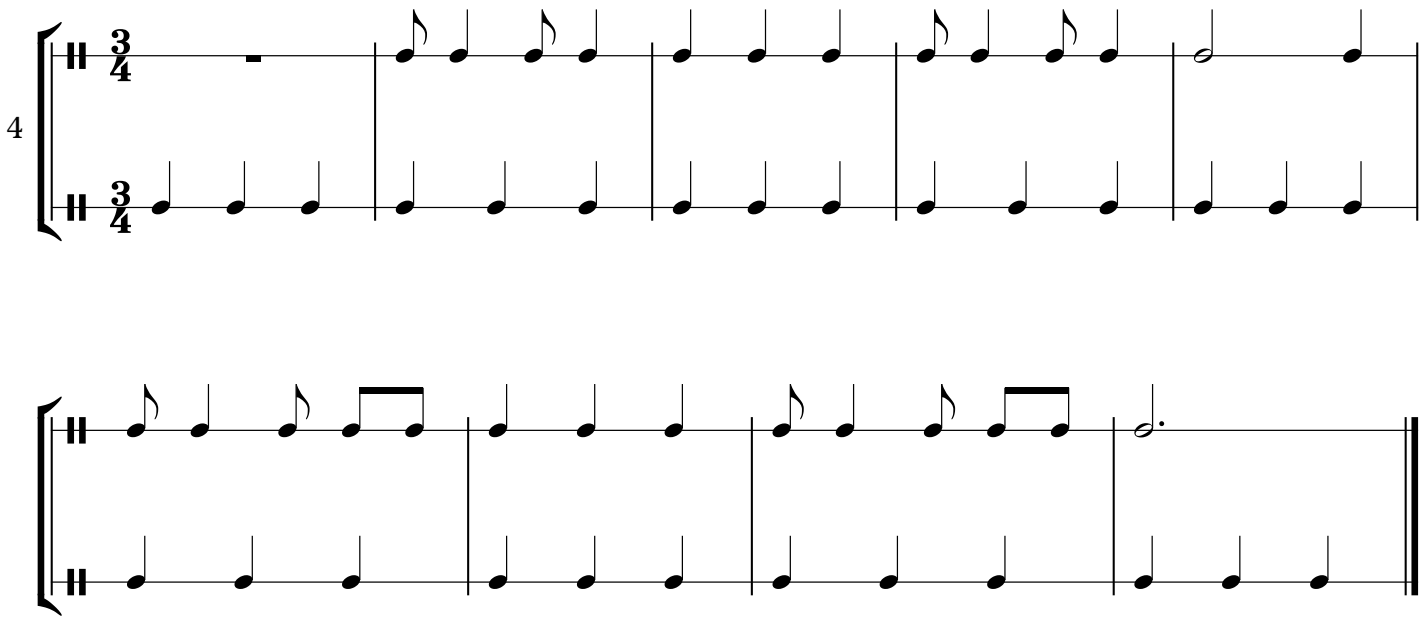
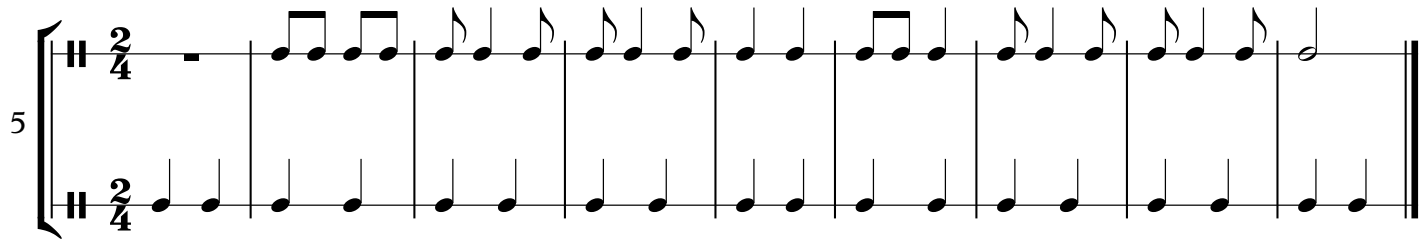
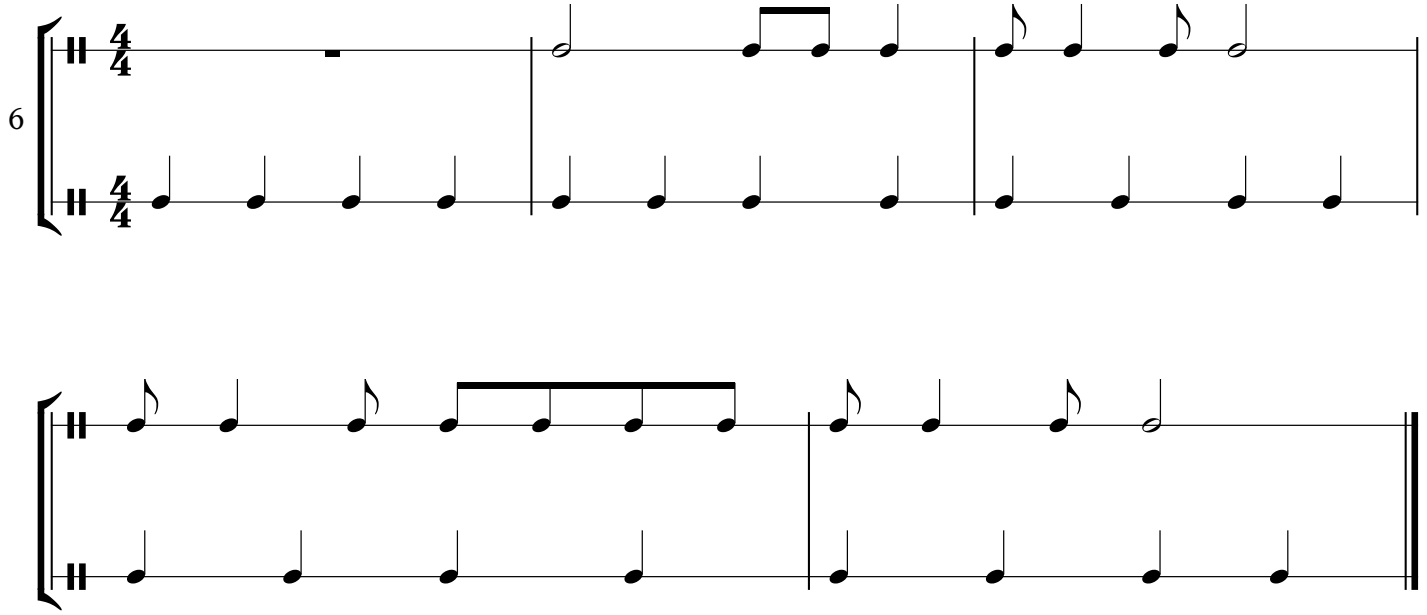
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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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]

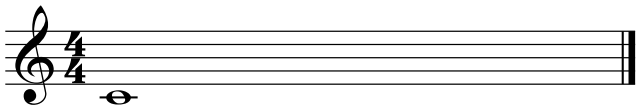
Listening Skills

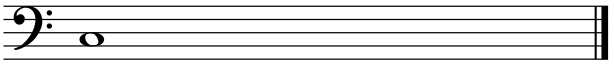
(Aural tests)

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.

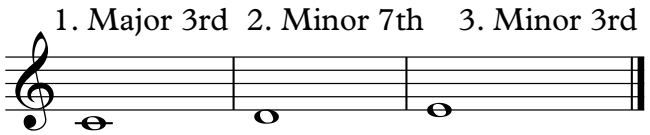
Test 1 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.



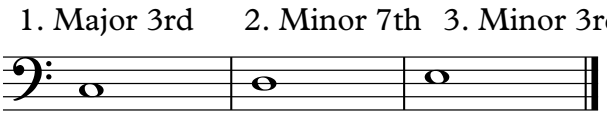


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

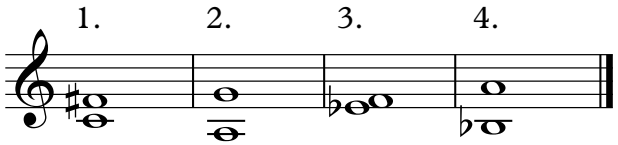


Bass Clef

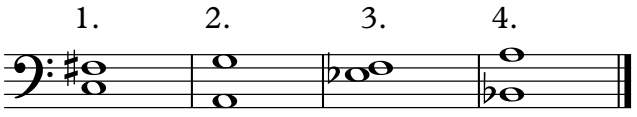


Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

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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