MTB Grade 7
Bassoon

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
David	Concertino for Bassoon Andante Cantabile and Piano Op.12	N/A	N/A
Hurlstone	Bassoon Sonata in F Major 1st Movt	N/A	N/A
Senaille	Introduction and Allegro	Spiritoso	Novello
Ozi	Rondo	Adagio et Rondo (1787)	Editions Musicales Transatlantiques
Bissill	Hector Unravelled	Unbeaten Tracks ed by John Orford	Faber
Trainer	Song for Connie	Unbeaten Tracks ed by John Orford	Faber
Rae	Bassoon Sonatina No.3 Rondo Espagnol	N/A	Reedimensions
Vivaldi	Concerto in E Minor RV 484 3rd Movt: Allegro	N/A	IMC
Boismortier	Concerto in D major 1st Movt: Allegro	N/A	IMC
Ridout	Caliban **or** Ariel for Solo Bassoon	Caliban and Ariel	Chappell
Pleyel	Concerto in B flat 3rd Movt: Rondo	N/A	Musica Rara 1568 / Breitkopf & Hartel
Josephs	No.1 A Sad Song **AND** No.2 A Happy Song	Mr Bumble Takes a Wife for Solo Bassoon	Emerson
Weber	3rd Movt: Rondo	Concerto in F Op 75	Universal 18131/MDS

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MTB Grade 7
Bassoon

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Paciorkiewicz	Filutek's Adventure **or** Little Grotesque	Two Miniatures	PWM
Mozart	Concerto in B flat K191 2nd Movt: Andante ma Adagio **or** 3rd Movt: Rondo	N/A	Universal 18123/MDS
Bernstein	12. Cool from West Side Story	Solos for the Bassoon Player	Schirmer
Koechlin	Sonate Op.71 1st Movt	N/A	Gerard Billaudot
Telemann	Sonata in F minor TWV 41:fl 2nd Movt	N/A	Amadeus BP 665/MDS
Dard	Sonata in D minor Op.2 3rd or 4th Movt: Arietta **or** Allegro	N/A	Nova NM240 / Spartan Press
Lyons	Arthritis III No.2	N/A	Useful Music/Faber
Gliere	Impromptu in B flat Op.35/9	N/A	IMC
Gillis	Brushy Creek for bassoon and piano	N/A	B&H BH81408
Pivonka	No.3 (Allegretto)	Rhythmical Etudes for Bassoon	Supraphon
Concone	No.38 (Allegro guisto)	The Singing Bassoon	Emerson
Oromszegi	No.6 Melancholy **or** No.10 May Locomotive	Fifteen Characteristic Pieces in Hungarian Style	Emerson
Weissenborn	p.10 no.15 **or** p.12 no.16 **or** p.15 no. 19 **or** p.18 no.22 **or** p.24 no.30	Weissenborn Studies Op.8 Vol 2	Peters EP2277b
Oromszegi	No.6 (Allegro Molto) **or** No.18 (Vivace)	Twenty Advanced Bassoon Studies	Emerson
Jancourt	No.4 (Allegro moderato)	26 Melodic Studies Op.15 for Bassoon	IMC
Milde	Concert Studies Op.26 for Bassoon Vol 1 No.1 (Allegretto)	N/A	IMC

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MTB Grade 7
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 11

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 13

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 11

PLUS

Duet:
Perform the duet for this grade

Page 9

Please go to page 14 to find syllabus guidance

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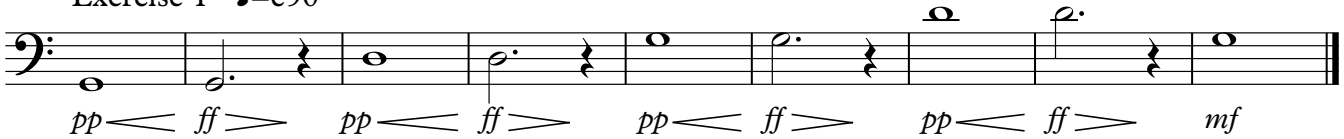
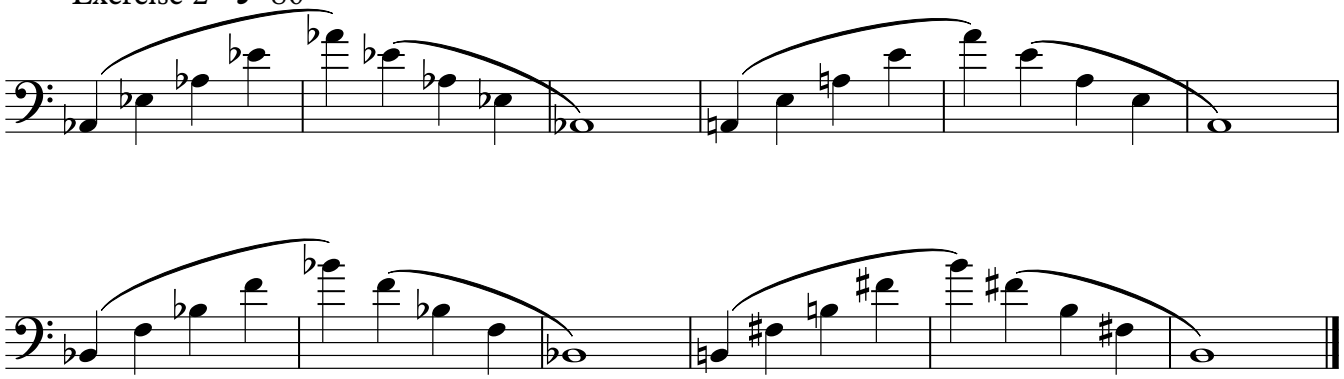
Technical Exercises

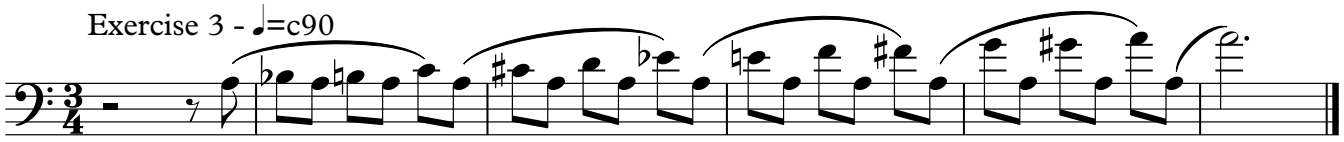
Exercise 1 - ♩=c90



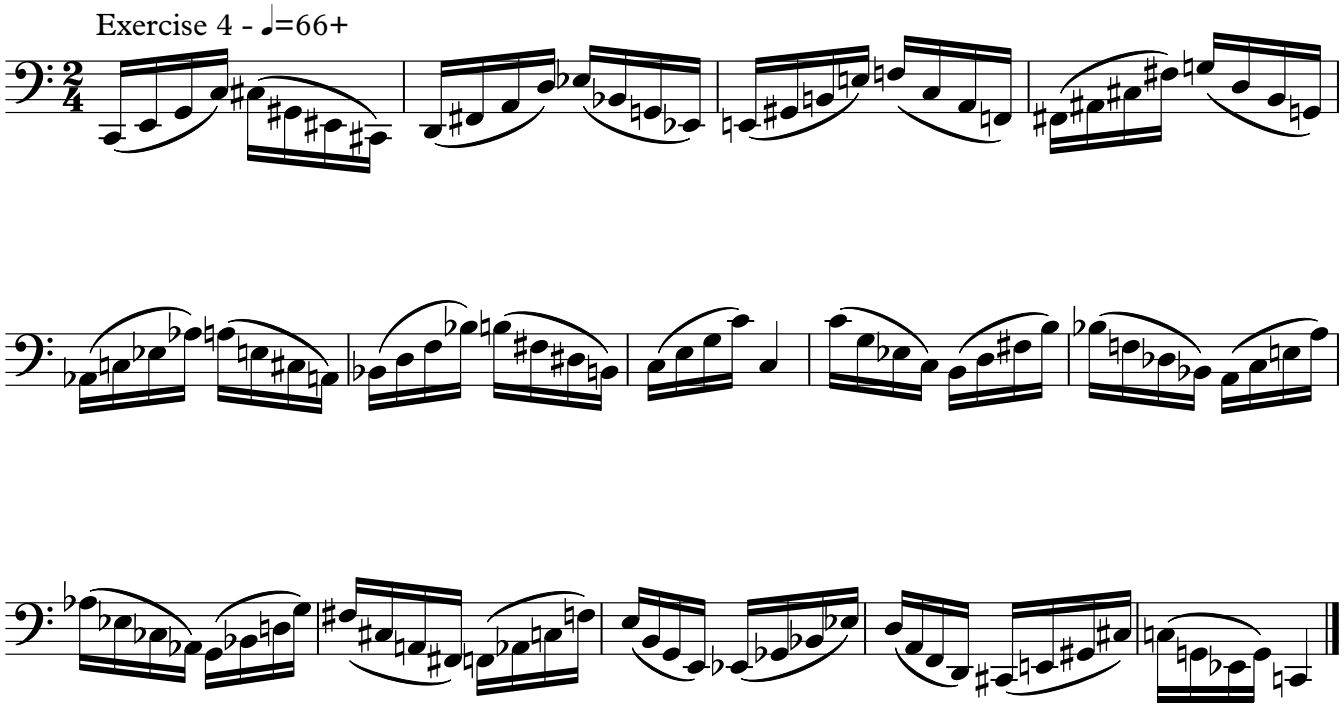
Exercise 2 - ♩=80



Exercise 3 - ♩=c90



Exercise 4 - ♩=66+



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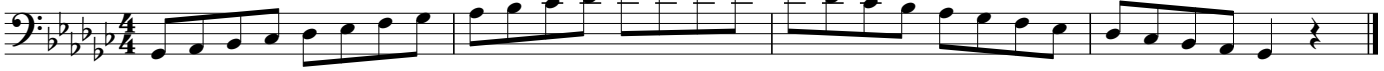
Scales & Arpeggios from Memory

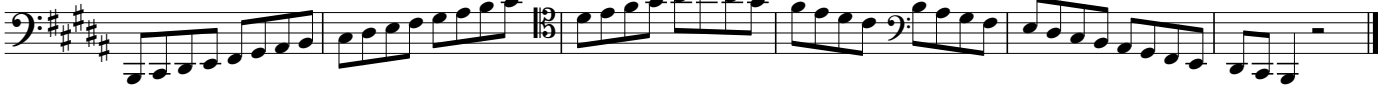
For the examination, the candidate should be asked to perform the nine starred (**) scales and arpeggios below plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.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

♩ = 108

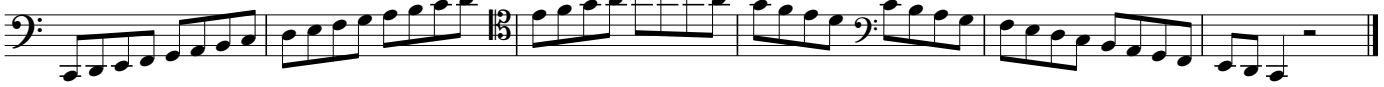
** Gb major scale - 2 octaves



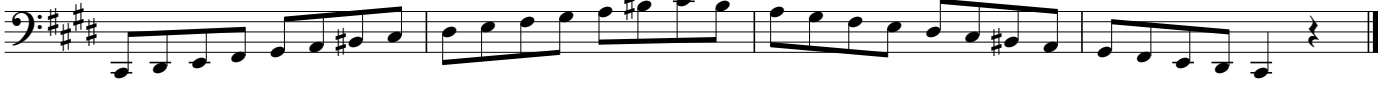
B major scale - 3 octaves



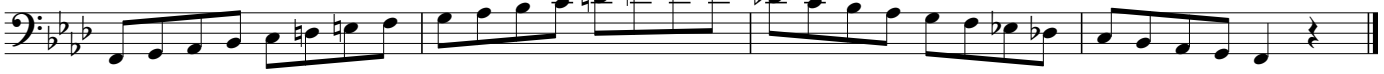
C major scale - 3 octaves



** C# harmonic minor scale - 2 octaves

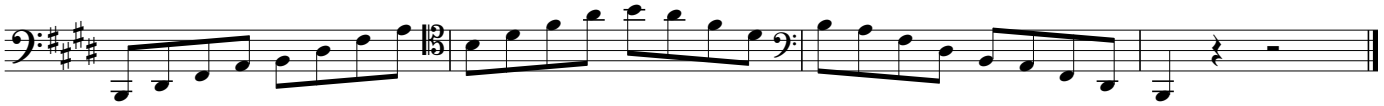


** F melodic minor scale - 2 octaves

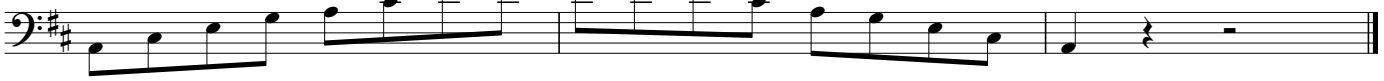


♩ = 99

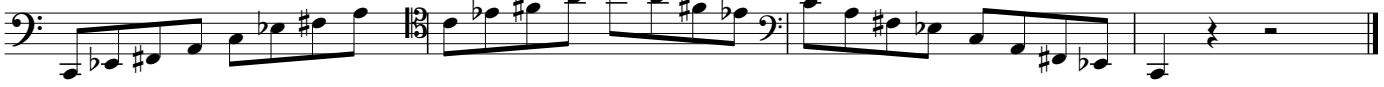
** Dominant 7th in E - 3 octaves



Dominant 7th in D - 2 octaves

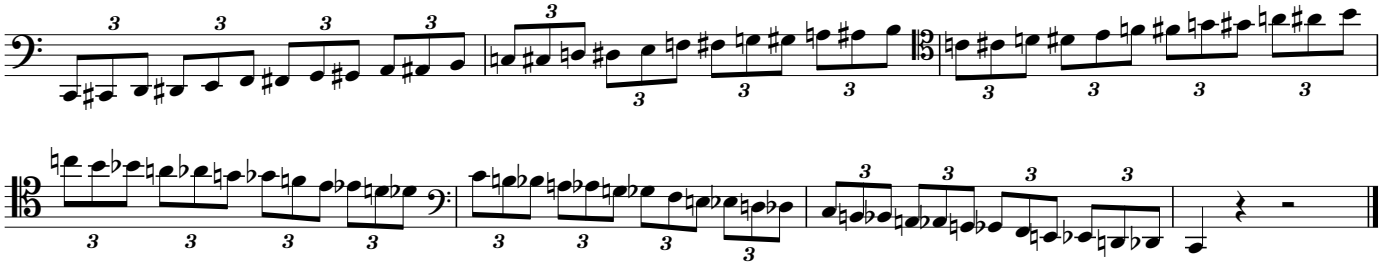


** Dimished 7th on C - 3 octaves



♩ = 72

** C chromatic scale - 3 octaves



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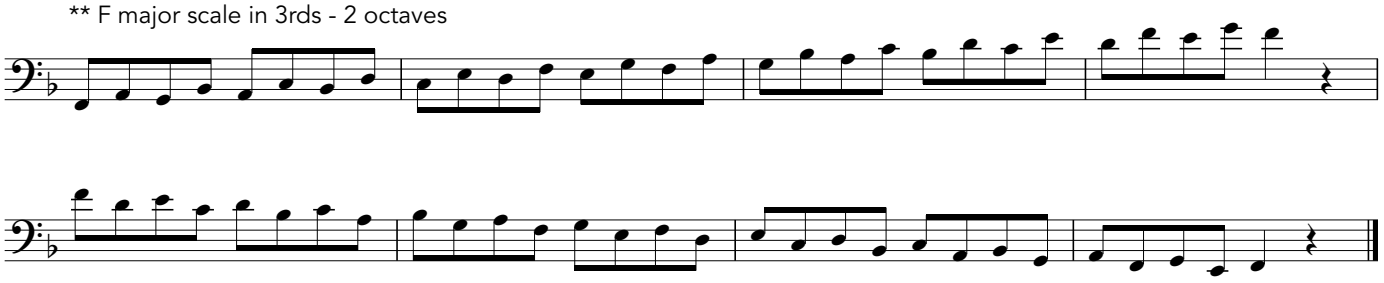
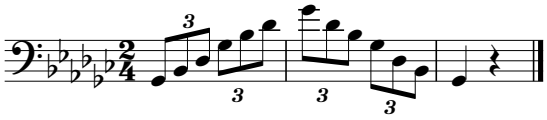
Bassoon Grade Seven

** F major scale in 3rds - 2 octaves

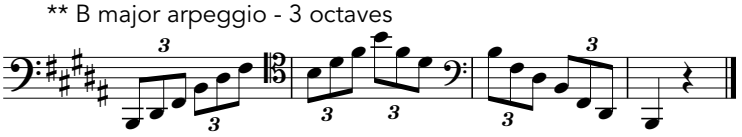


♩ = 66

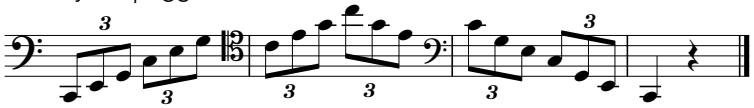
Gb major arpeggio - 2 octaves



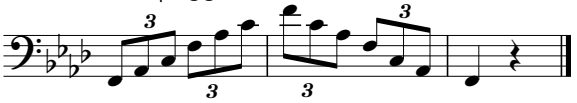
** B major arpeggio - 3 octaves



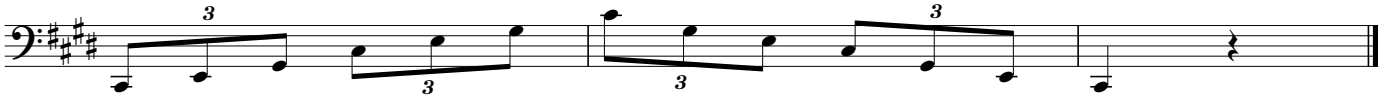
C major arpeggio - 3 octaves



F minor arpeggio - 2 octaves



** C# minor arpeggio - 2 octaves



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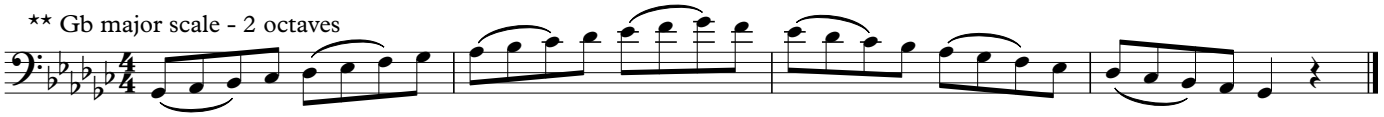
Alternative to Scales from Memory

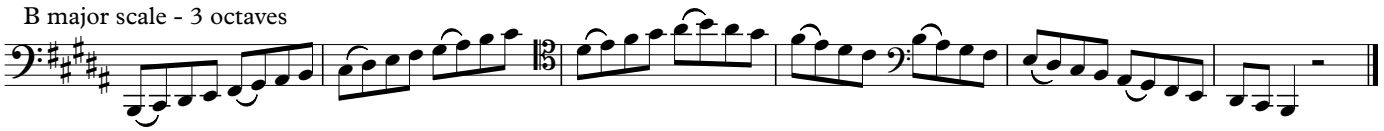
The following do not need to be played from memory. For the examination perform the 9 starred (**) scales and arpeggios below plus any two other items. All tempi given are minimum speeds.

♩=108

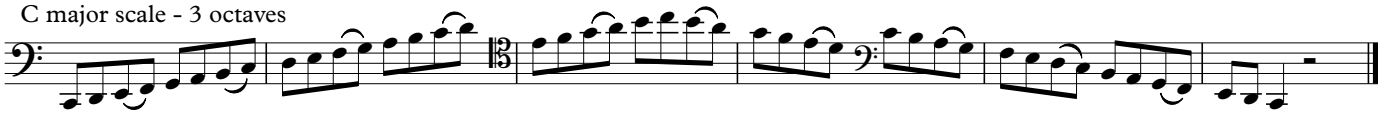
** Gb major scale - 2 octaves



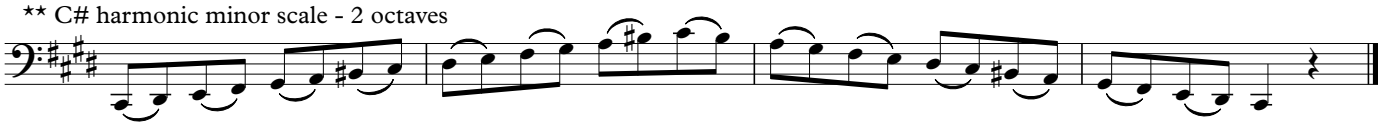
B major scale - 3 octaves



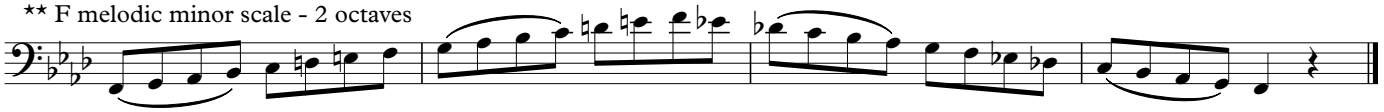
C major scale - 3 octaves



** C# harmonic minor scale - 2 octaves

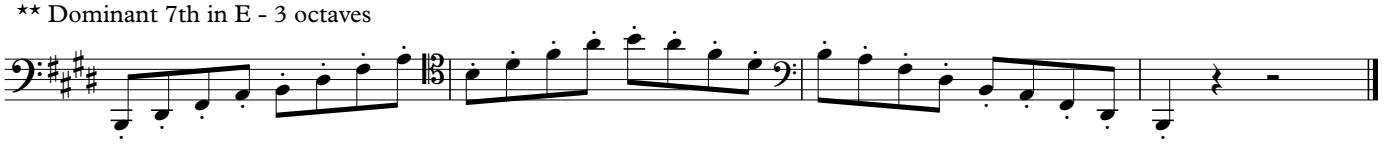


** F melodic minor scale - 2 octaves

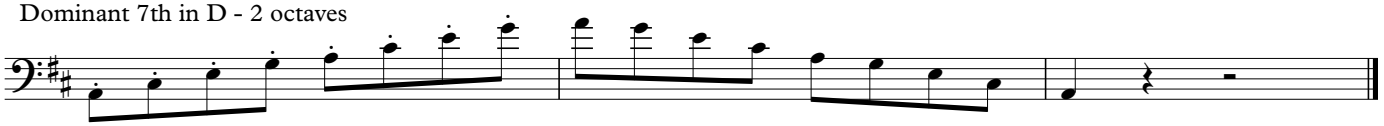


♩=99

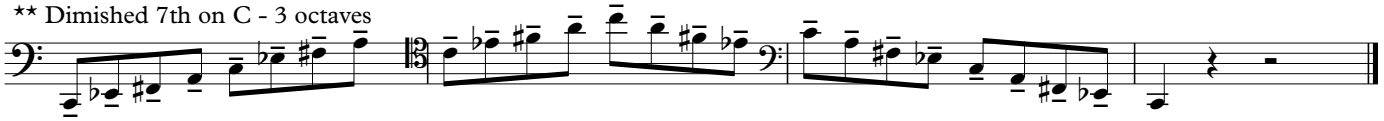
** Dominant 7th in E - 3 octaves



Dominant 7th in D - 2 octaves

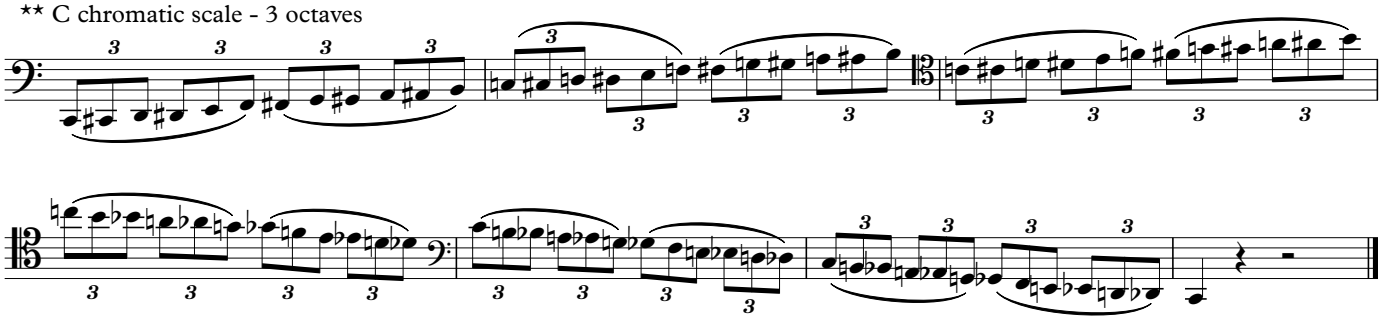


** Dimished 7th on C - 3 octaves



♩=72

** C chromatic scale - 3 octaves



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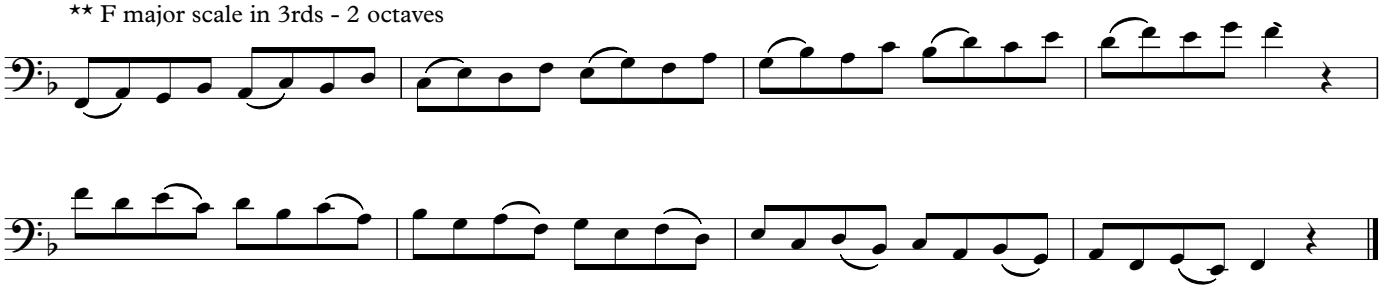
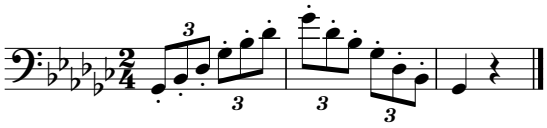
** F major scale in 3rds - 2 octaves

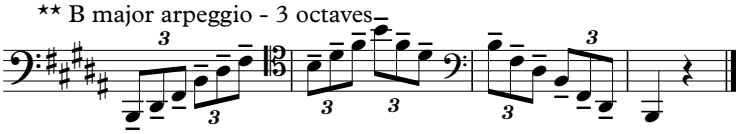


♩-66

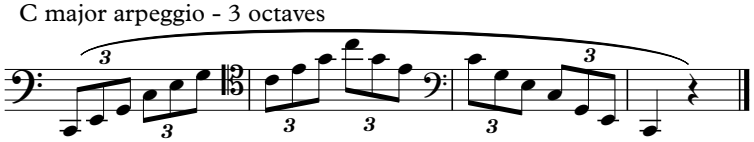
Gb major arpeggio - 2 octaves



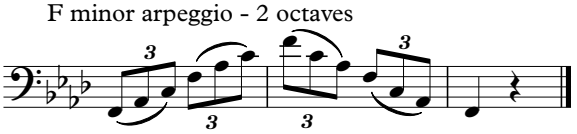
** B major arpeggio - 3 octaves



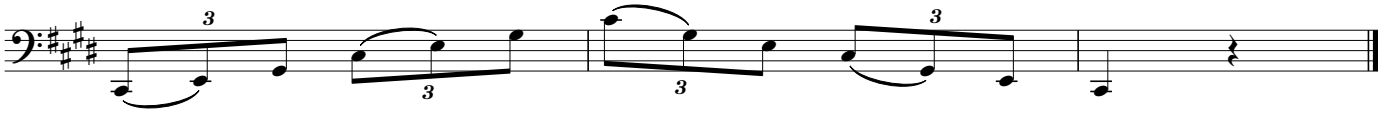
C major arpeggio - 3 octaves



F minor arpeggio - 2 octaves



** C# minor arpeggio - 2 octaves



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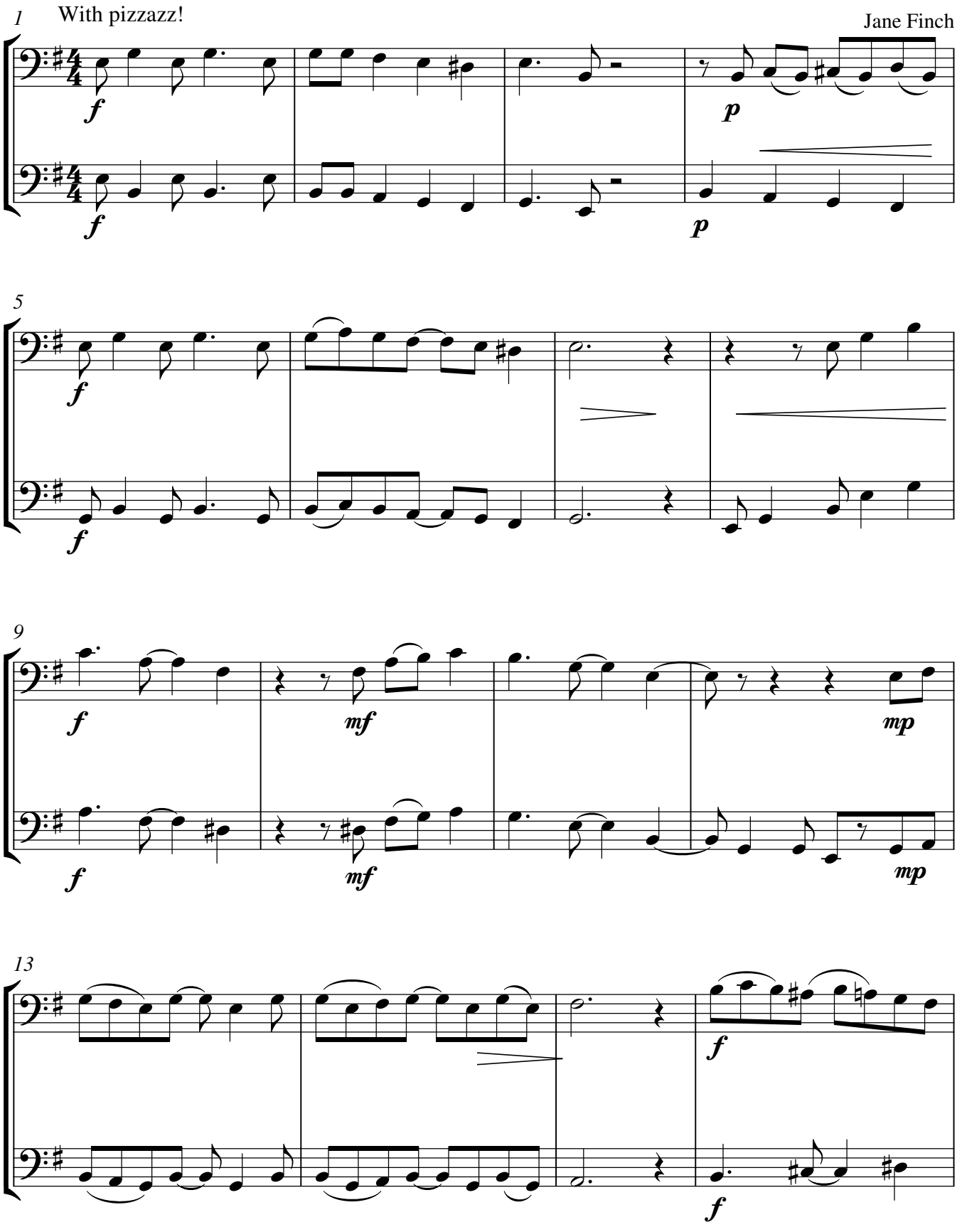
1 (Candidate)
2

Putting On The Glitz



*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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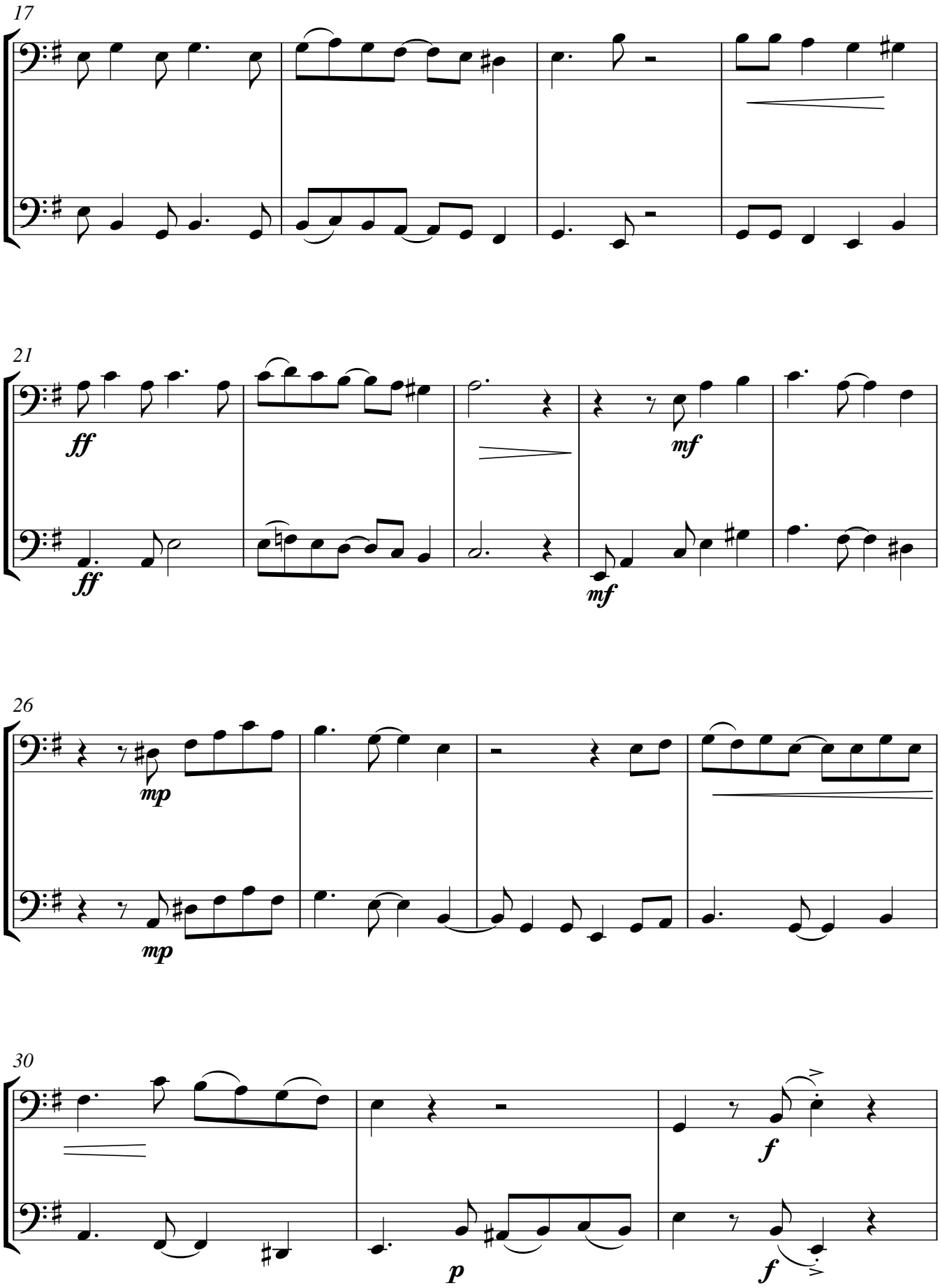

*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

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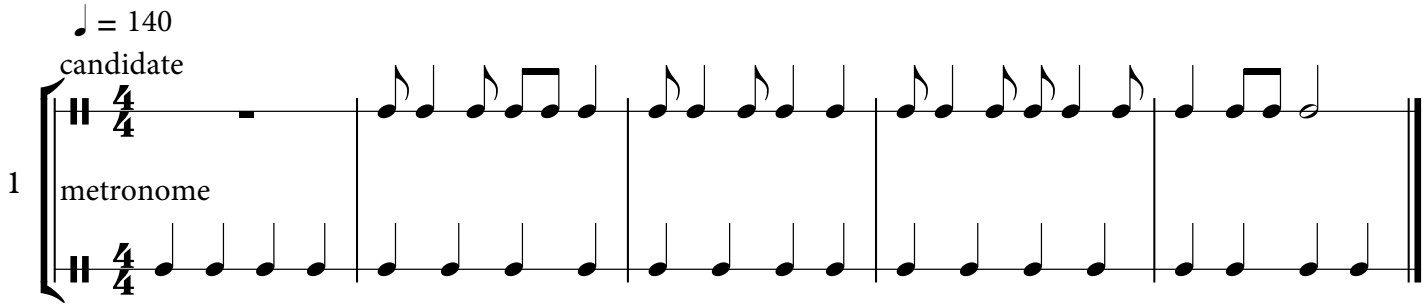
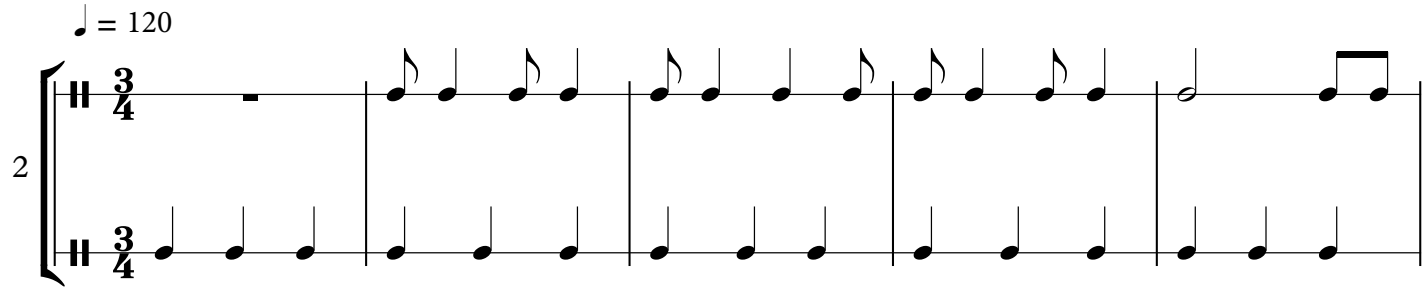
Reading Skills

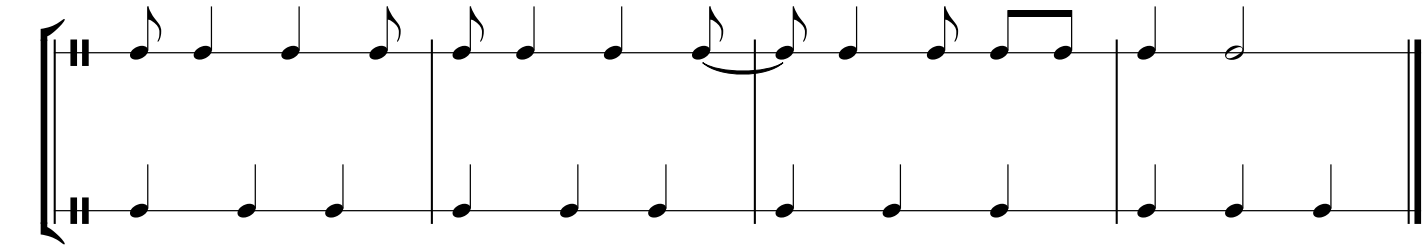
Click here to find the MTB Reading Skills recordings

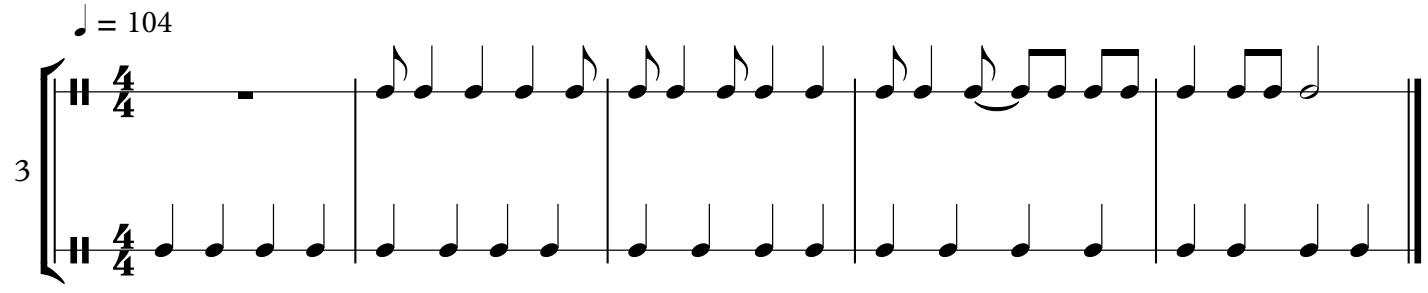
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).









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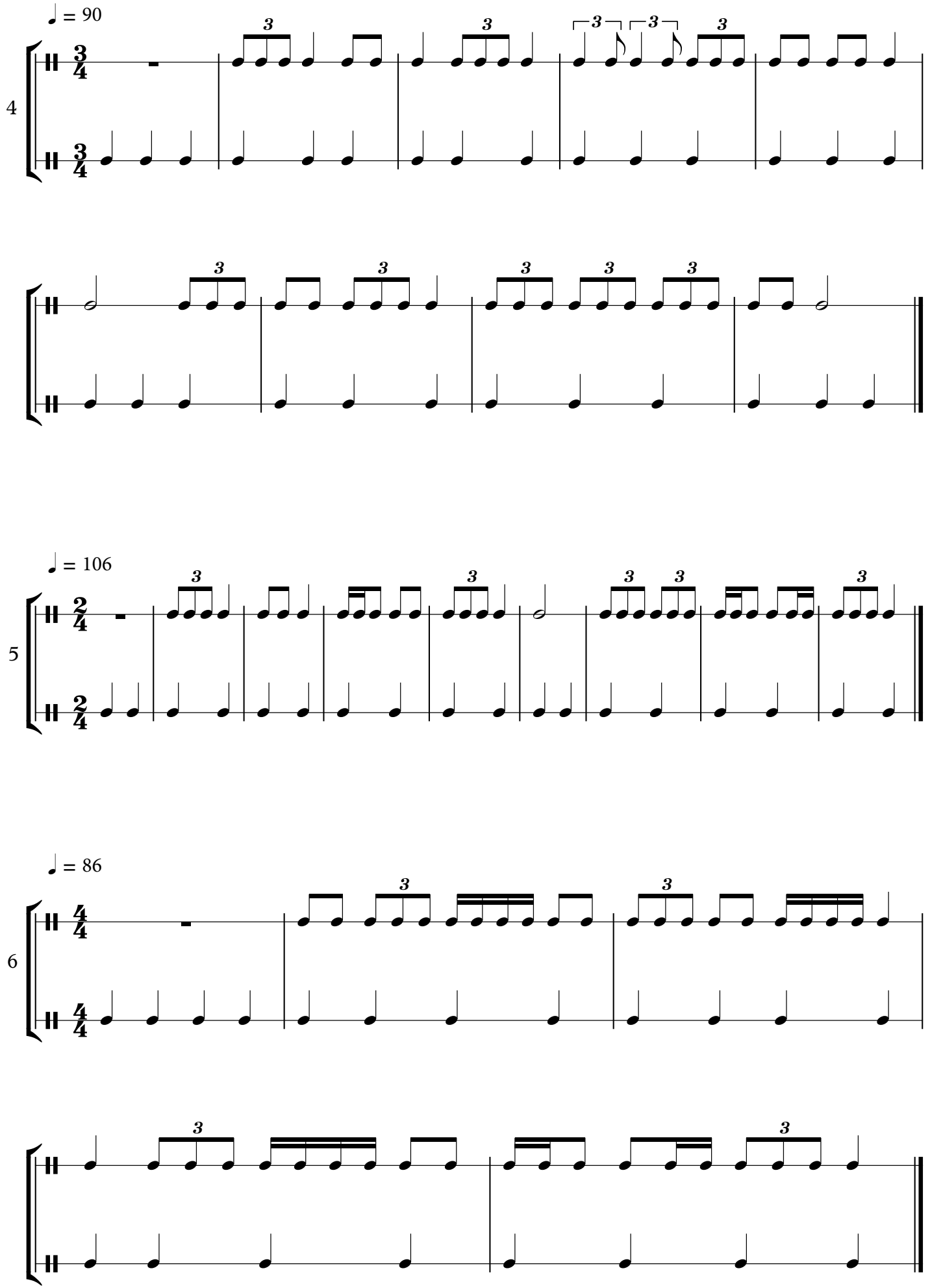

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Click here to find the MTB Listening skills recordings in Treble Clef

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

Listening Skills

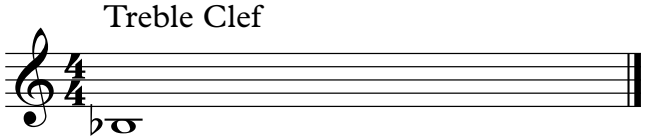
(Aural tests)

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.

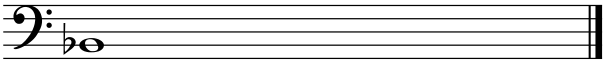
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.
I shall ask you to sing an ascending major scale, after I give you the starting note.
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.

Treble Clef

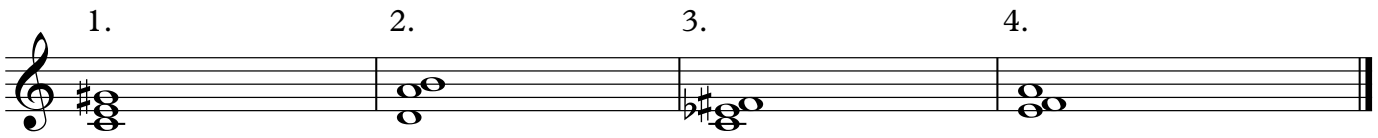


Bass Clef

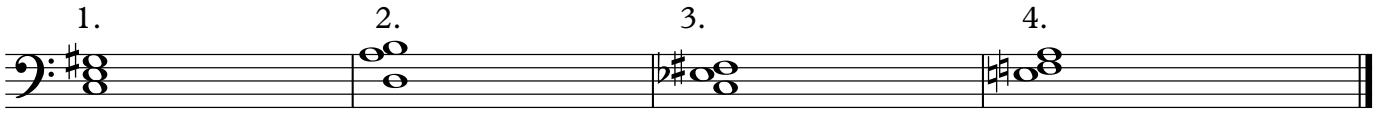


Test 2 - Singing back notes
I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 chords.

Treble Clef

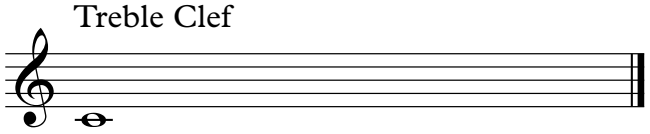


Bass Clef

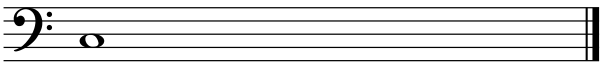


Test 3 - Dominant & Diminished 7ths
I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.
I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

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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