MTB Grade 8
Bassoon

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
David	Concertino for Bassoon and Piano Op.12 Presto Agitato	N/A	N/A
Paul Carr	Girl On a Beach Under a Sunshade	N/A	Comus Edition
Hindemith	Sonata	N/A	Schott
Kunc	Buffoonery for Bassoon Solo	N/A	Rongwen Music
Miroshnikov	Scherzo in G Minor	N/A	IMC
Rae	Bassoon Sonatina No.1 Wild and aggressive	N/A	Reedimensions
Vivaldi	Concerto in E Minor RV 484 1st Movt: Allegro Poco	N/A	IMC
Elgar	Romance for Bassoon and Piano Op. 62	N/A	N/A
Saint Saens	Sonata in G Op.168 3rd Movt: Molto Adagio- Allegro moderato	N/A	Peters EP 9195
Pierne	Solo de Concert Op.35	N/A	Leduc AL2091/UMP Salabert
Pierne	Prelude de Concert Op.53	N/A	Leduc AL2091/UMP Salabert
Peci	Broken Dream for Solo Bassoon	N/A	Emerson
Grovlez	Sicilienne et Allegro Giocoso	N/A	Leduc AL21163/UMP
Arnold	Fantasy for Bassoon	N/A	Faber
Tansman	Sonatine 1st Movt: Allegro con moto	N/A	Eschig/UMP
Jacob	Concerto for Bassoon and Strings 1st Movt: Allegro	N/A	Stainer and Bell
Gershwin/ Alley/ Arnold	Summertime	Ed. Orford	Spartan Press

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MTB Grade 8
Bassoon

MUSIC TEACHERS' BOARD

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Vinter	The Playful Pachyderm	N/A	Boosey & Hawkes/MDS
Milde	Concertino	N/A	Universal 18130/MDS
Fasch	Sonata in C 1st & 2nd Movts **Or** 3rd & 4th Movts	N/A	Universal 18128/MDS
Mozart	Concerto in B flat K191 1st Movt: Allegro	N/A	Universal 18123/MDS
Weber	Concerto in F Op.75 1st Movt: Allegro ma non troppo **or** 2nd Movt: Adagio	N/A	Universal 18131/MDS
Dard	Sonata in D minor Op.2 no.5 1st & 2nd Movts **or** 3rd & 4th Movts	N/A	Nova NM240/Spartan Press
Lewis	Sonata Poppiflora for Bassoon and Piano No.1 Banter **or** No.3 Frolic	N/A	Roberton
Danzi	Concerto in F Major Op.24 3rd Movt: Polacca	N/A	Leuckart
Pauer	Concerto 2nd Movt: Adagio	N/A	Supraphon
Hummel	Concerto in F major 3rd Movt: Rondo	N/A	IMC
Pivonka	No.1 Allegro) **or** No.2 Moderato	Rhythmical Etudes for Bassoon	Supraphon
Lacour	No.22	22 Dodecaprices pour bassoon	Gerard Billaudot
Oromszegi	No.7 Allegro Giocoso **or** No.8 Enigma I	Fifteen Characteristic Pieces In Hungarian Style	Emerson
Weissenborn	Weissenborn Studies Op.8 Vol 2 p.17 no.21 **or** p.22 no.29 **or** p.26 no.33 **or** p.29 no.35 **or** p.31 no.37 **or** p.34 no.41	N/A	Peters EP2277b
Oromszegi	No.15 Marcia Grotesca **or** No.17 Elegia	Twenty Advanced Bassoon Studies	Emerson
Jancourt	26 Melodic Studies Op.15 for Bassoon No.1 Andante **or** No.2 Allegro **or** No.6 Allegro Marziale **or** No.10 Andante	N/A	IMC
Milde	Concert Studies Op.26 for Bassoon Vol 1No.2 **or** No.3 **or** No.5 **or** No.6 **or** No.7	N/A	IMC

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MTB Grade 8
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 15

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 17

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 15

PLUS

Duet:
Perform the duet for this grade

Page 9

Please go to page 18 to find syllabus guidance

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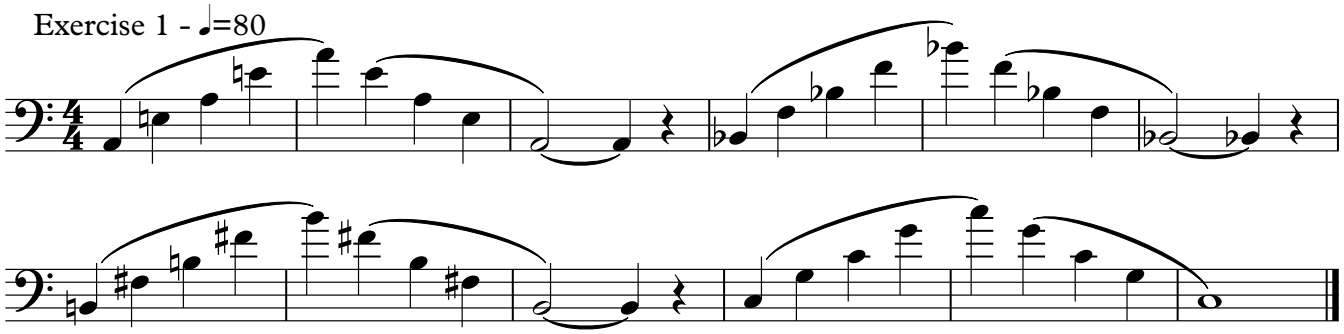
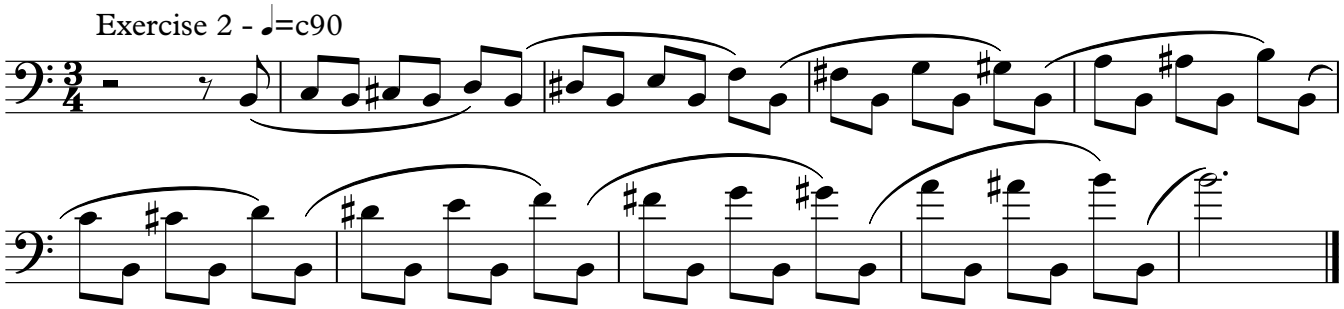
Technical Exercises

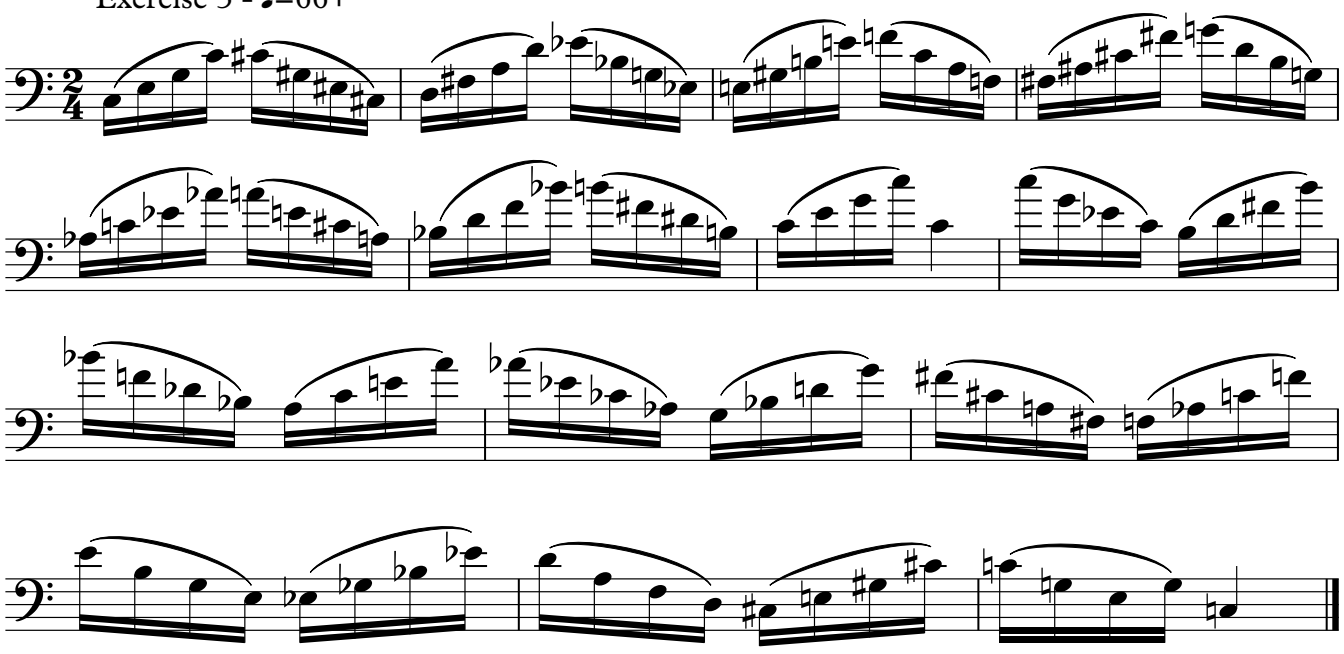
Exercise 1 - ♩=80



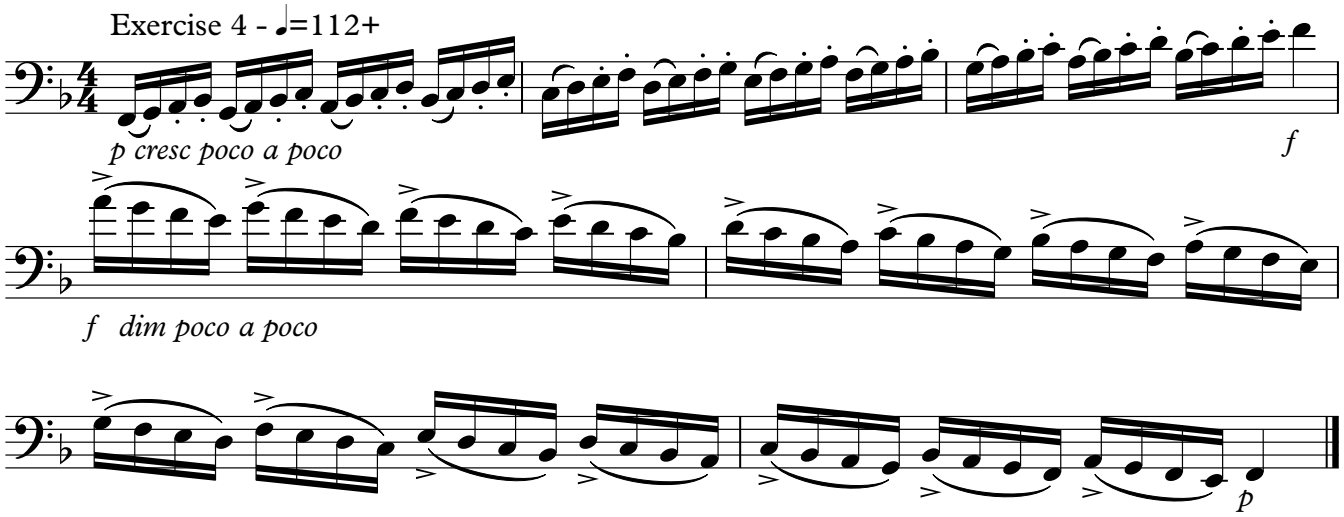
Exercise 2 - ♩=c90



Exercise 3 - ♩=66+



Exercise 4 - ♩=112+



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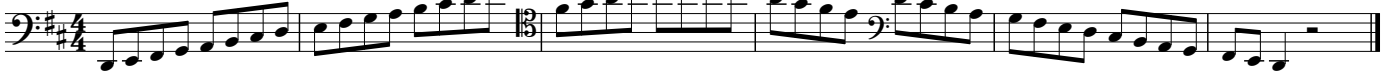
Scales & Arpeggios from Memory

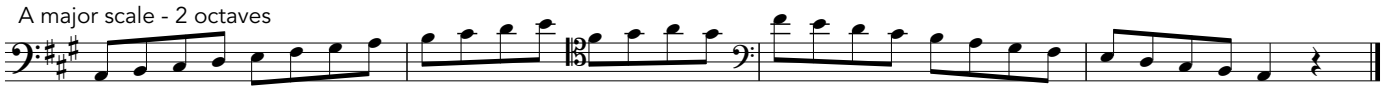
For the examination, the candidate should be asked to perform the nine starred (**) scales and arpeggios below plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.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

♩ = 120

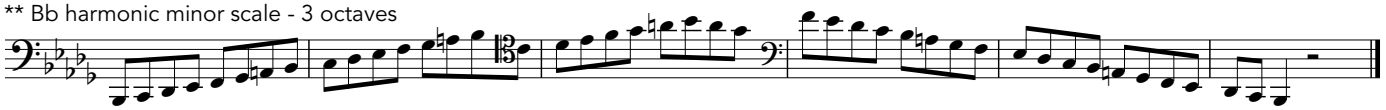
** D major scale - 3 octaves



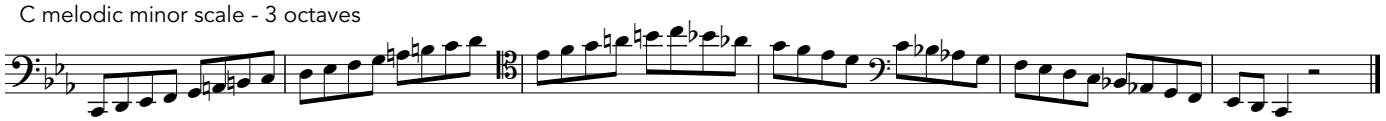
A major scale - 2 octaves



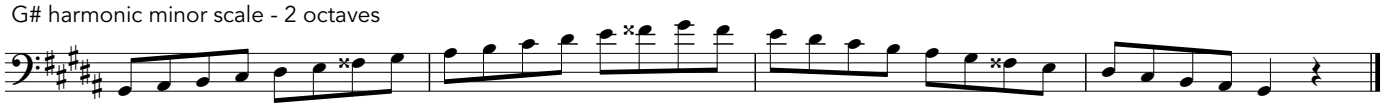
** Bb harmonic minor scale - 3 octaves



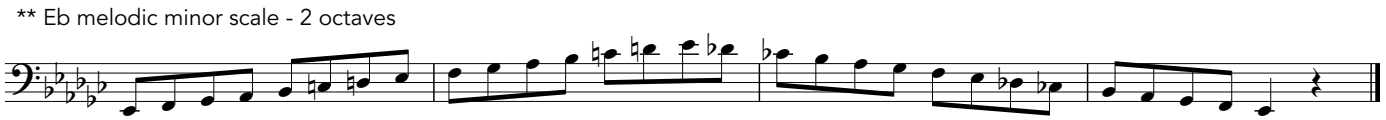
C melodic minor scale - 3 octaves



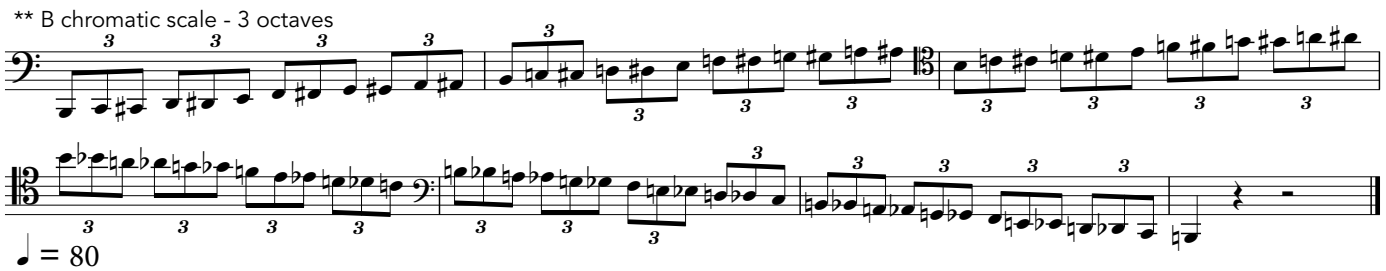
G# harmonic minor scale - 2 octaves



** Eb melodic minor scale - 2 octaves

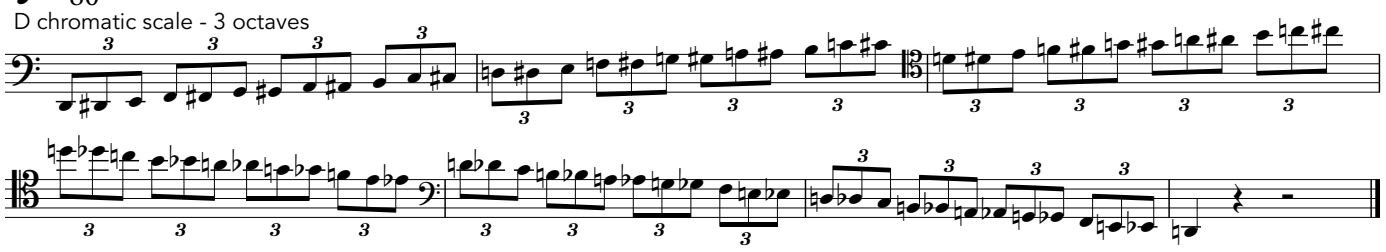


** B chromatic scale - 3 octaves

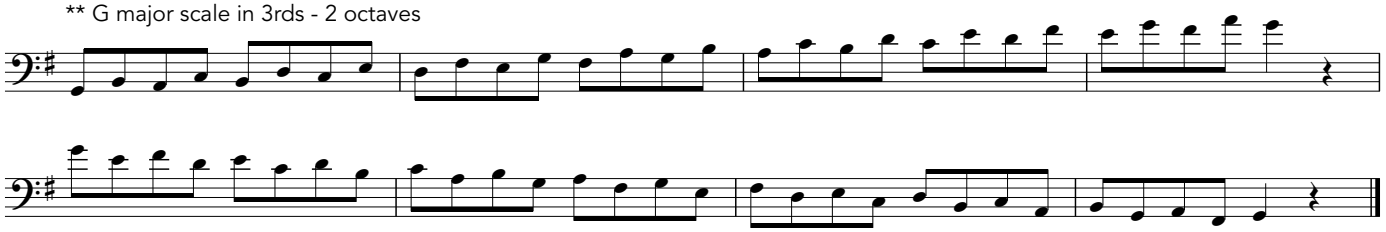


♩ = 80

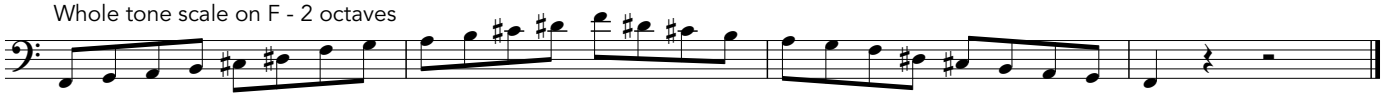
D chromatic scale - 3 octaves



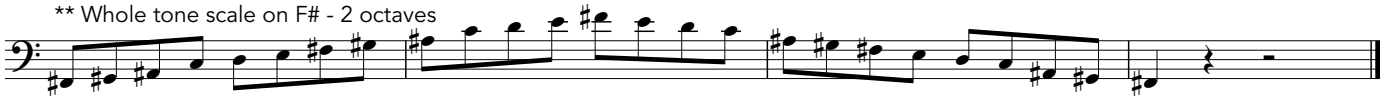
** G major scale in 3rds - 2 octaves



Whole tone scale on F - 2 octaves



** Whole tone scale on F# - 2 octaves



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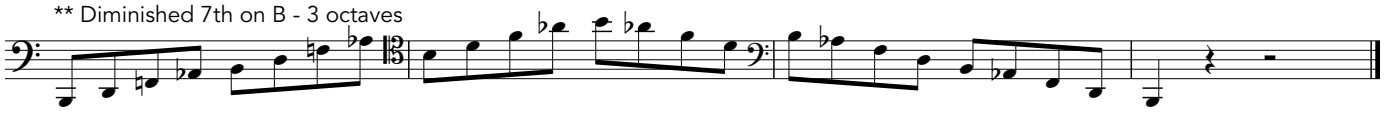
Bassoon Grade Eight

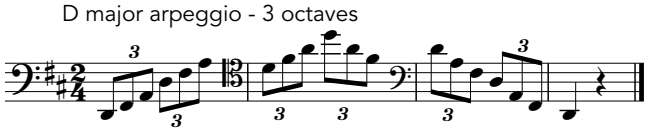
♩ = 114

** Diminished 7th on B - 3 octaves

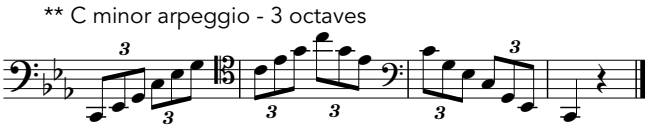


♩ = 76

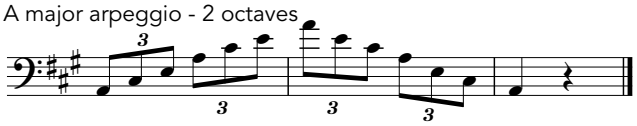
D major arpeggio - 3 octaves



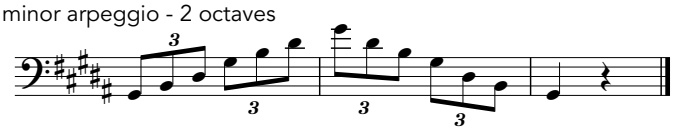
** C minor arpeggio - 3 octaves



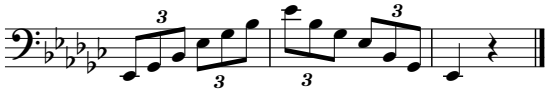
** A major arpeggio - 2 octaves



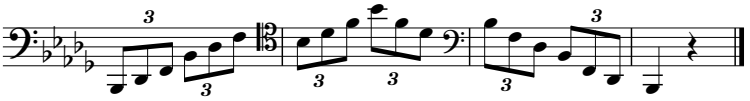
G# minor arpeggio - 2 octaves



Eb minor arpeggio - 2 octaves



Bb minor arpeggio - 3 octaves



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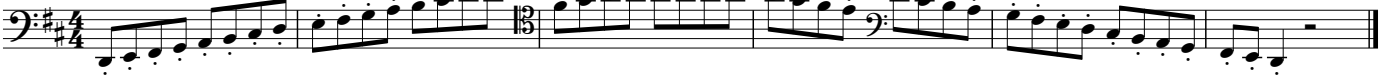
Alternative to Scales from Memory

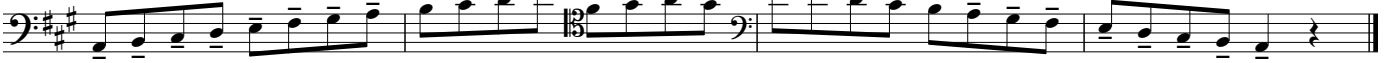
The following do not need to be played from memory. For the examination perform the 9 starred (**) scales and arpeggios below plus any two other items. All tempi given are minimum speeds.

♩=120

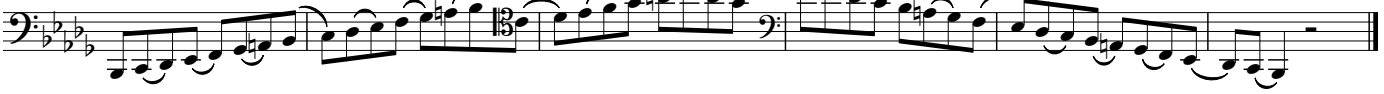
** D major scale - 3 octaves



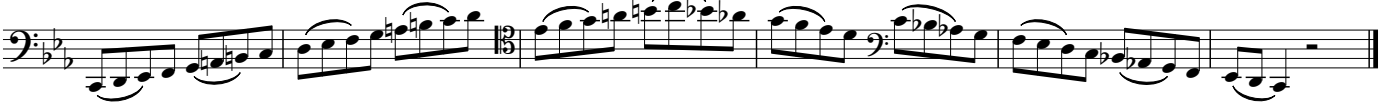
A major scale - 2 octaves



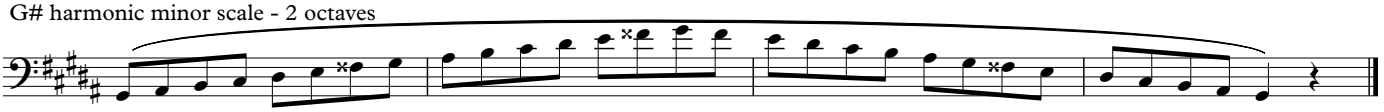
** Bb harmonic minor scale - 3 octaves



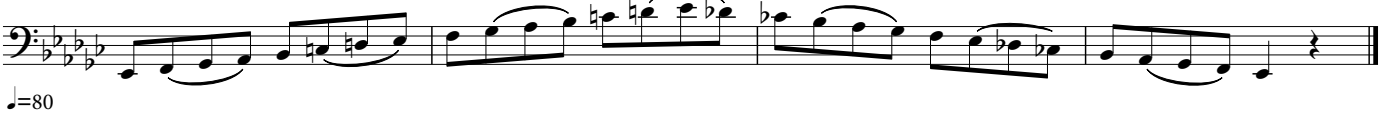
C melodic minor scale - 3 octaves



G# harmonic minor scale - 2 octaves

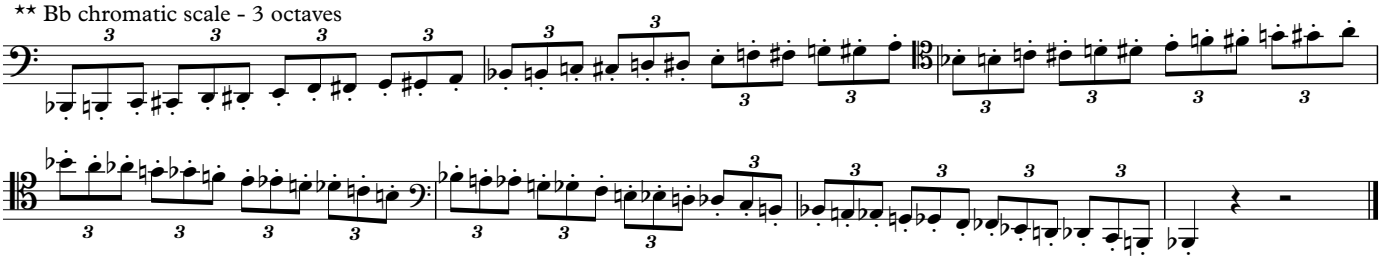


** Eb melodic minor scale - 2 octaves

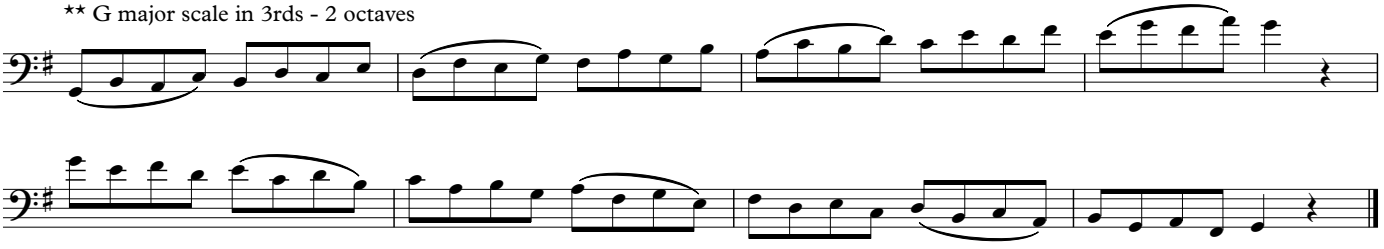


♩=80

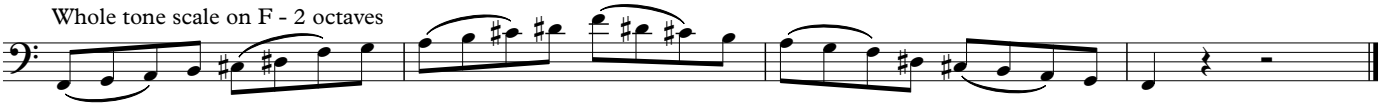
** Bb chromatic scale - 3 octaves



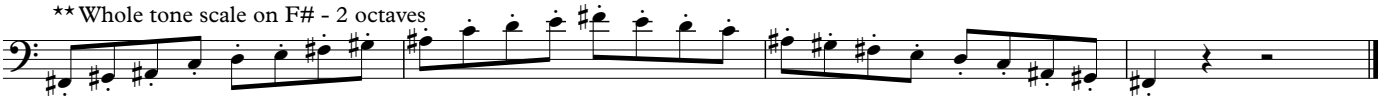
** G major scale in 3rds - 2 octaves



Whole tone scale on F - 2 octaves

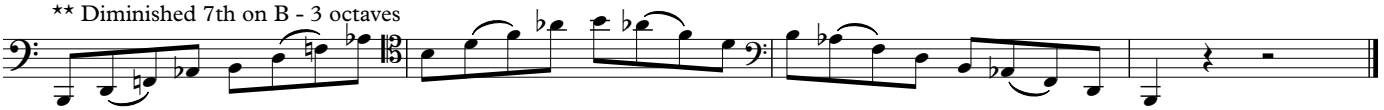


** Whole tone scale on F# - 2 octaves



♩=114

** Diminished 7th on B - 3 octaves



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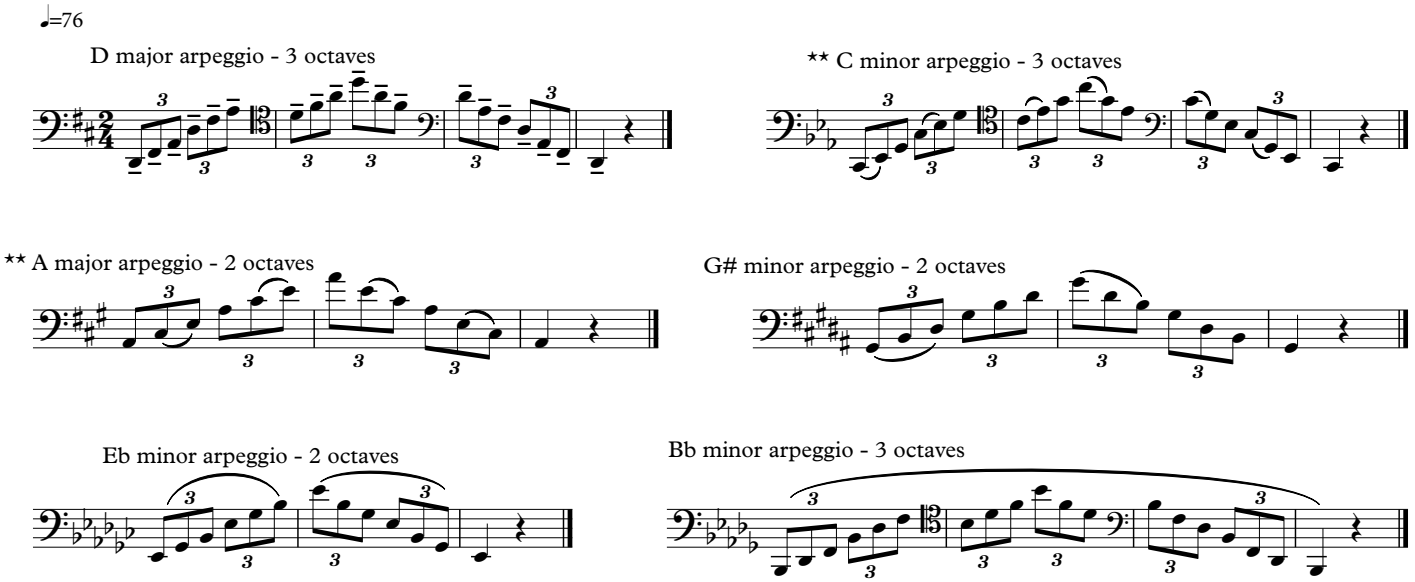
Bassoon Grade Eight



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

Duet Selection

Select ONE of the following three duets

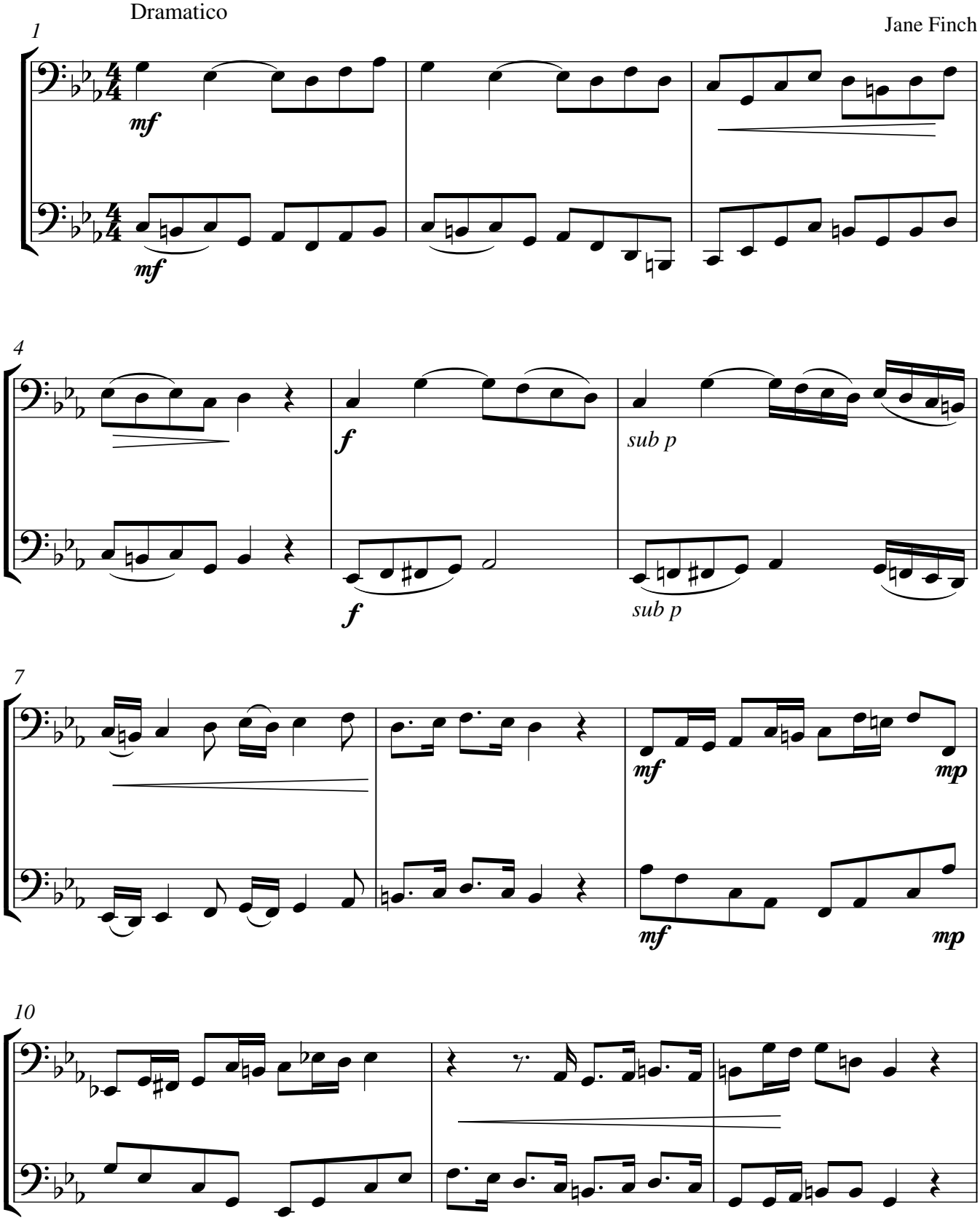
1 (Candidate)

2

Doppelganger

Dramatico

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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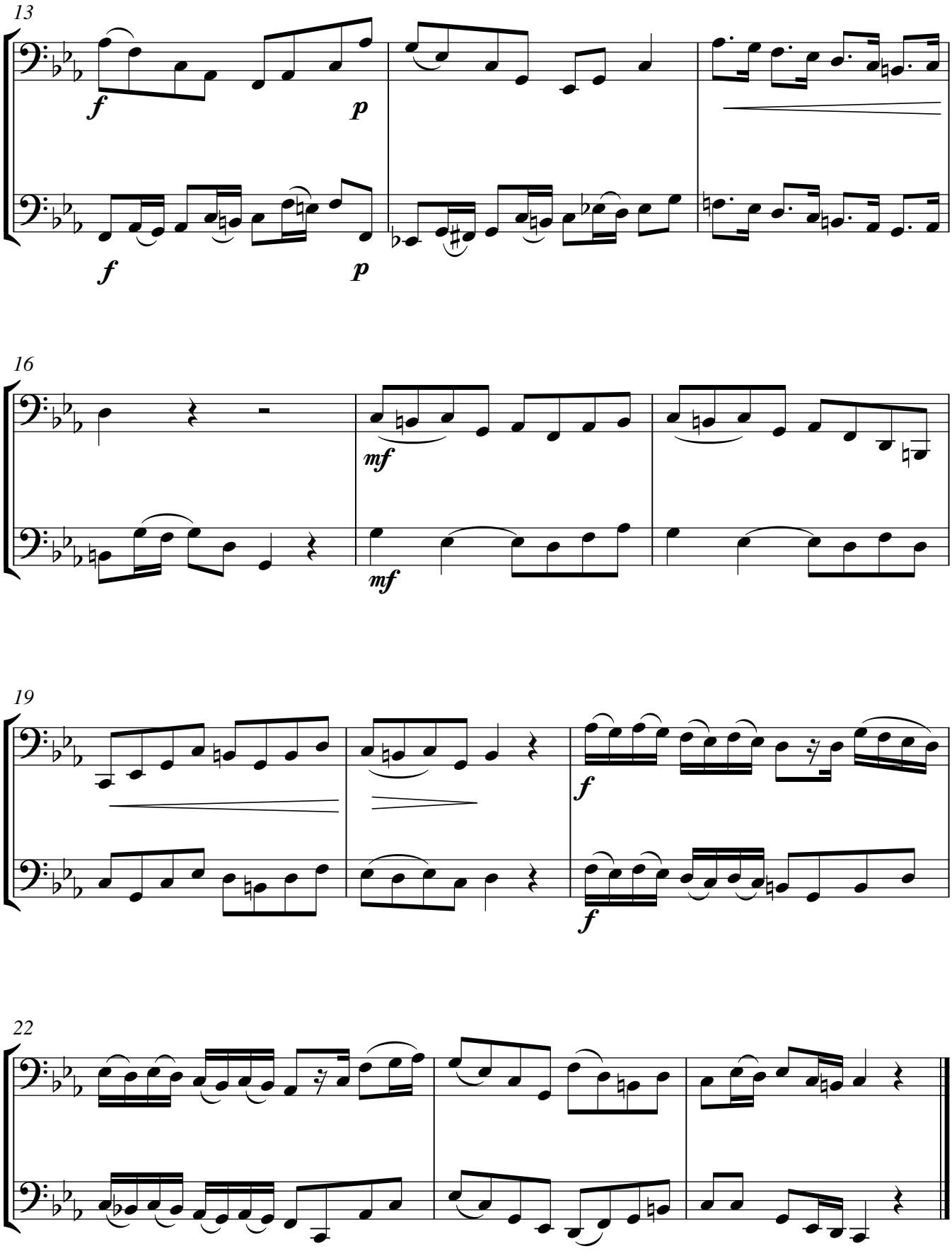

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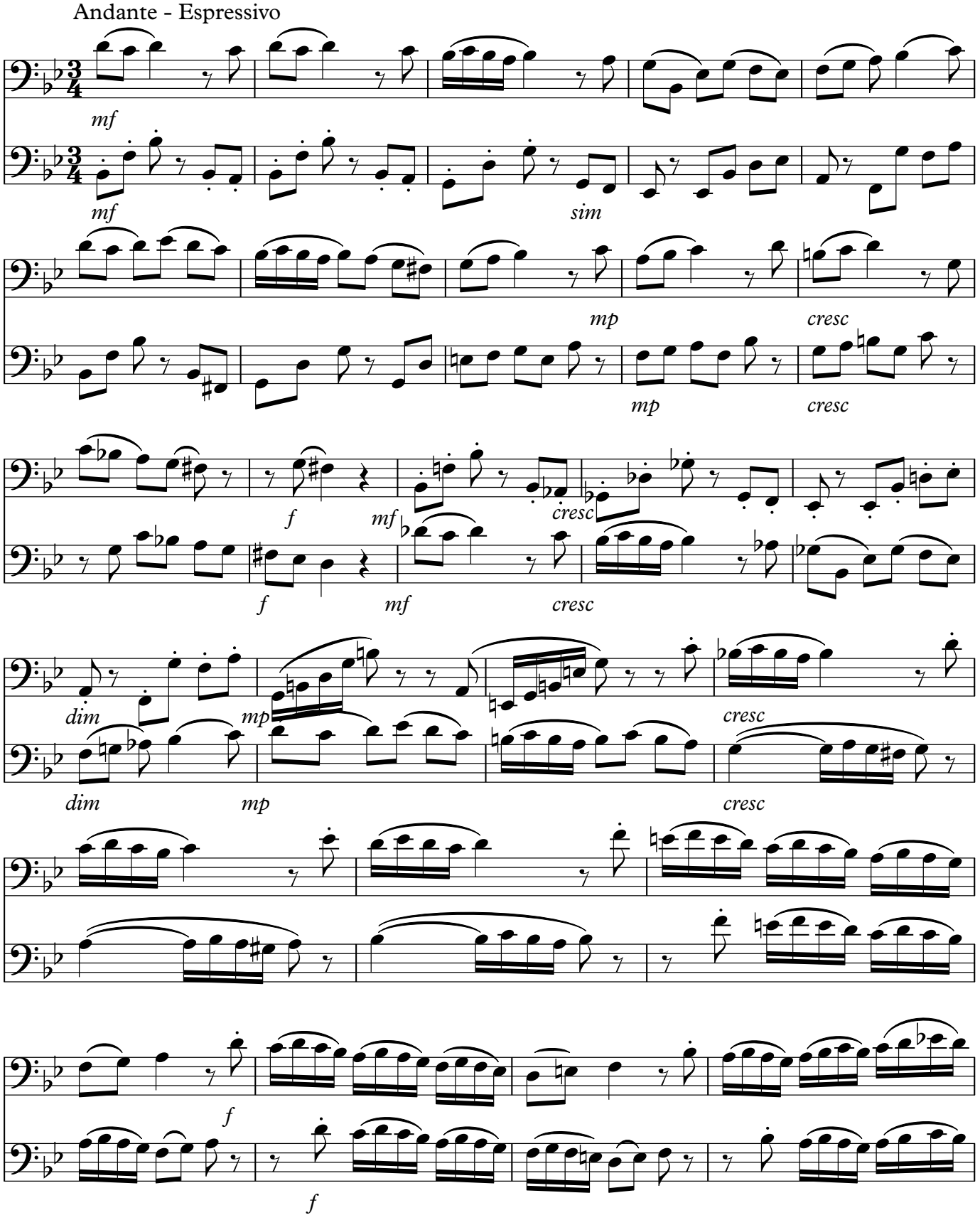
Romantic Dream



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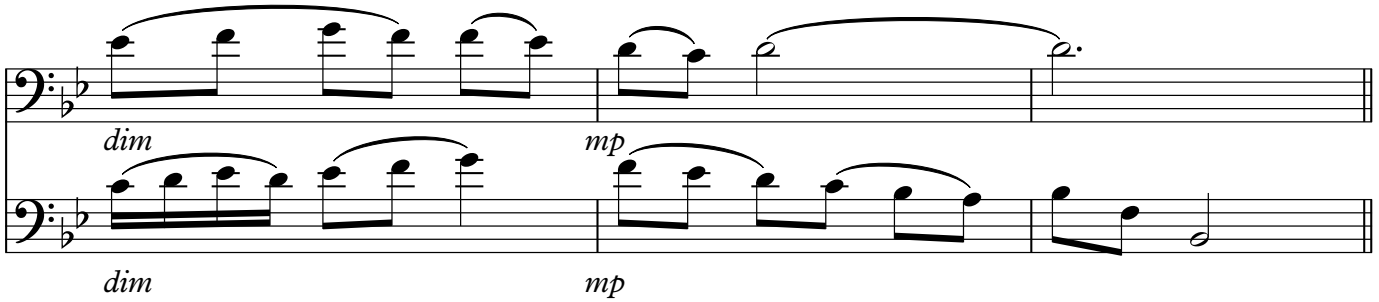
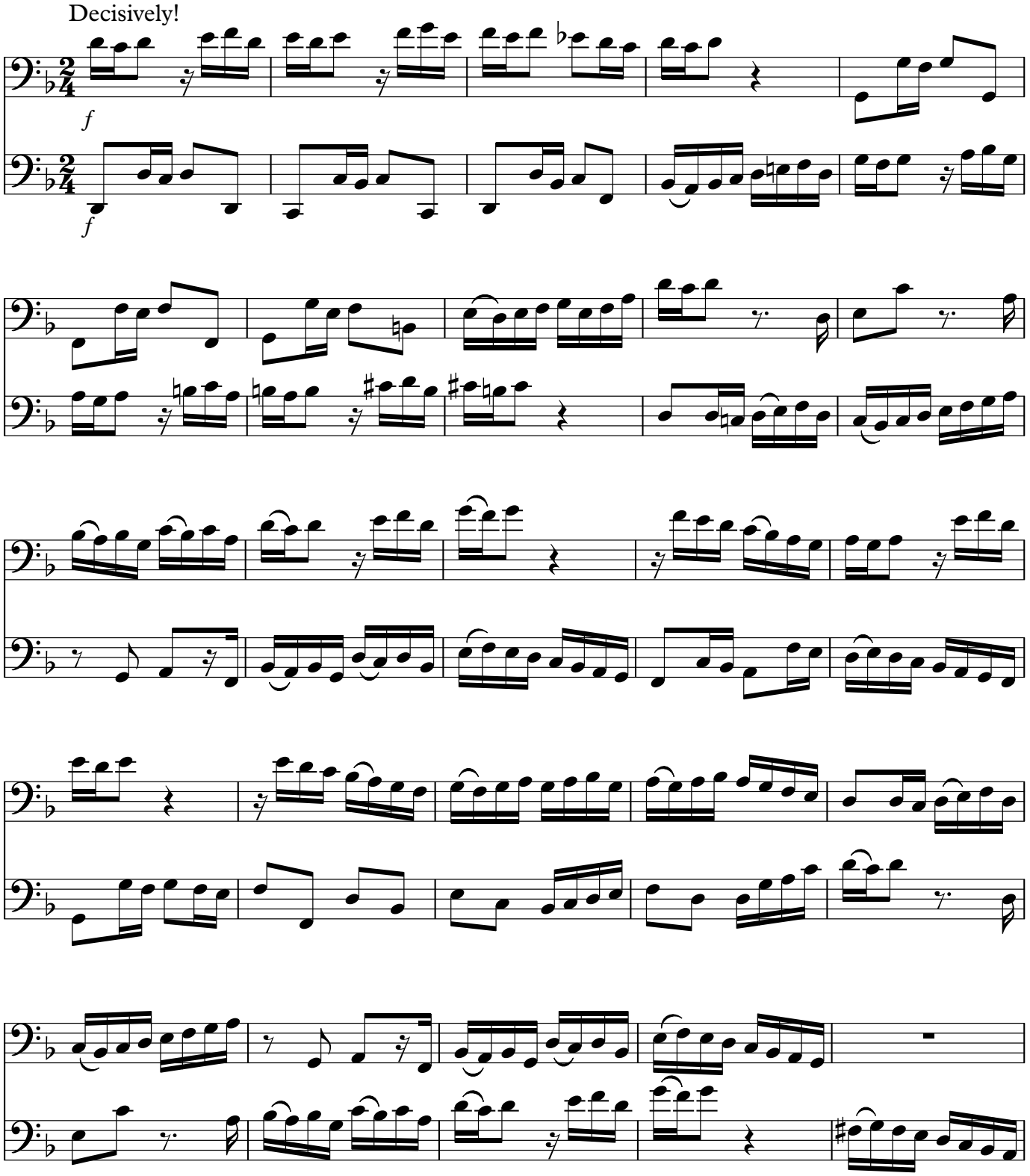


Contra- punkt



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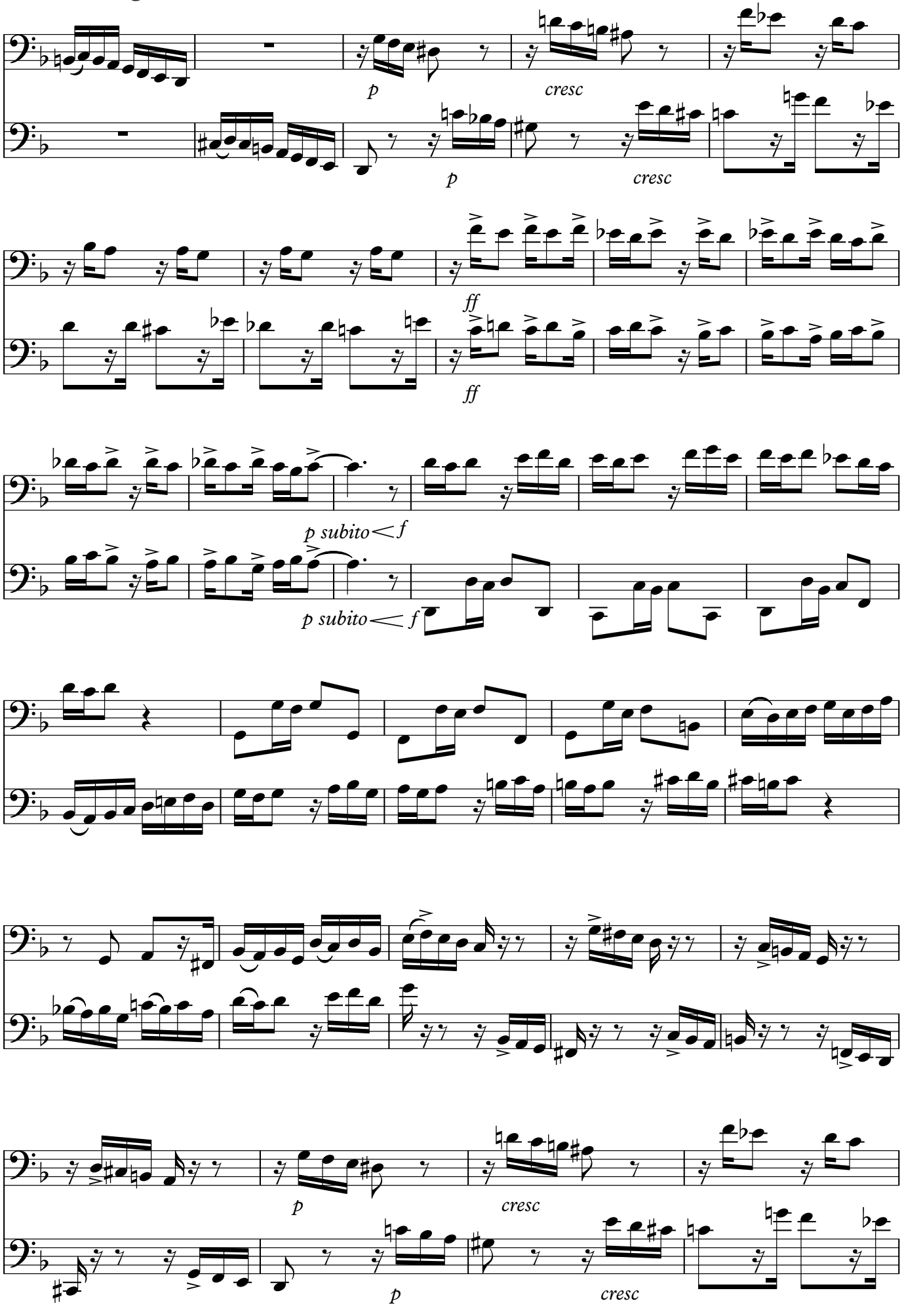

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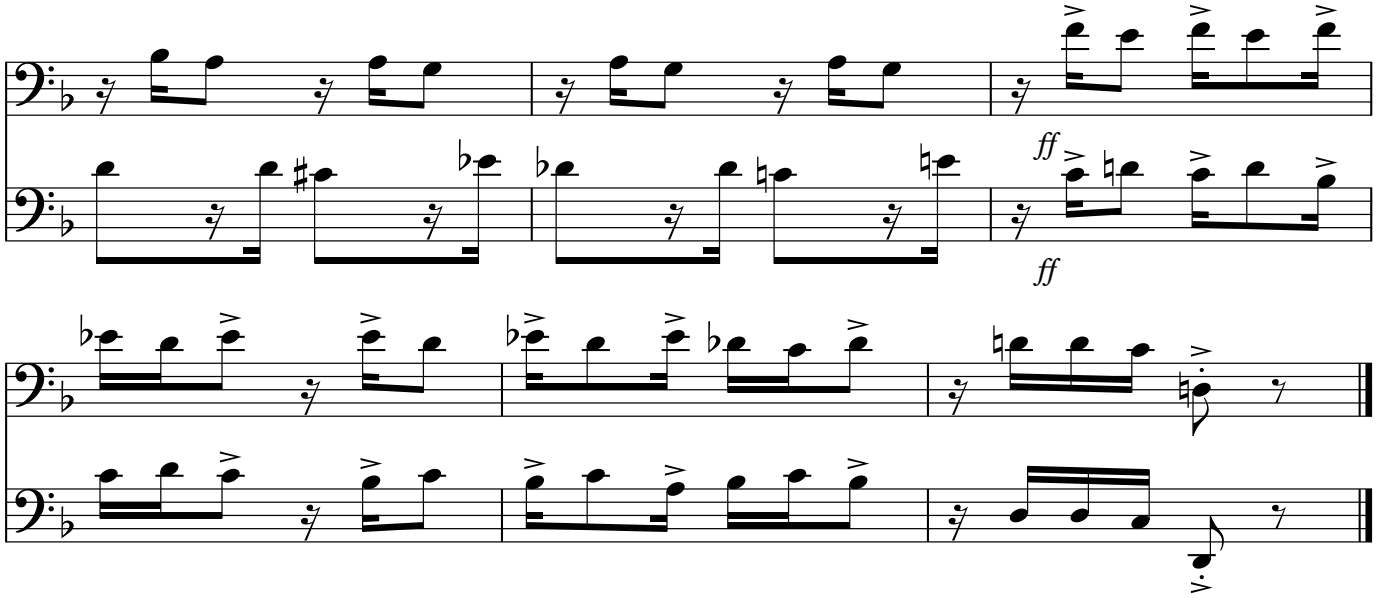
Bassoon Grade Eight



*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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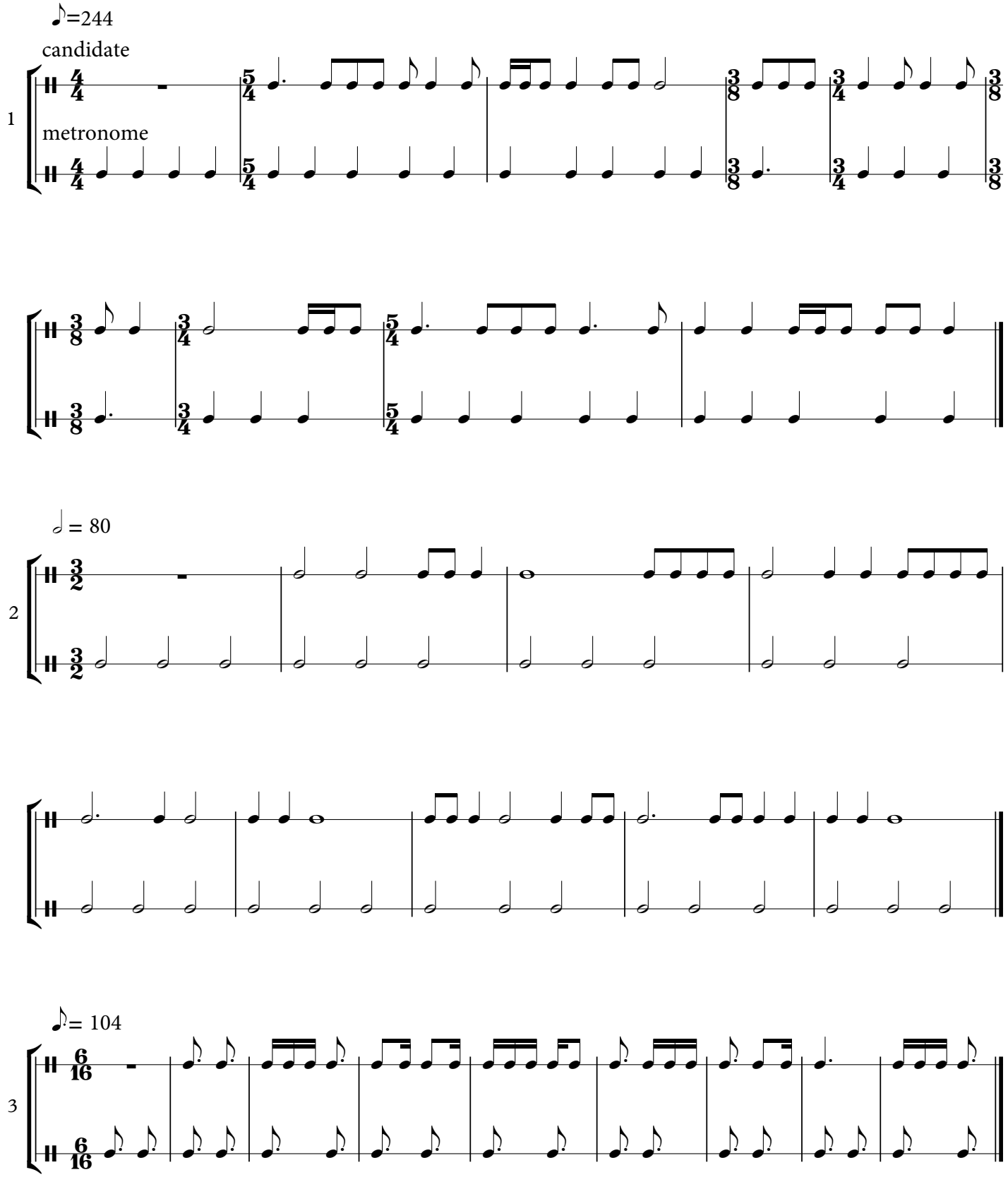
Reading Skills

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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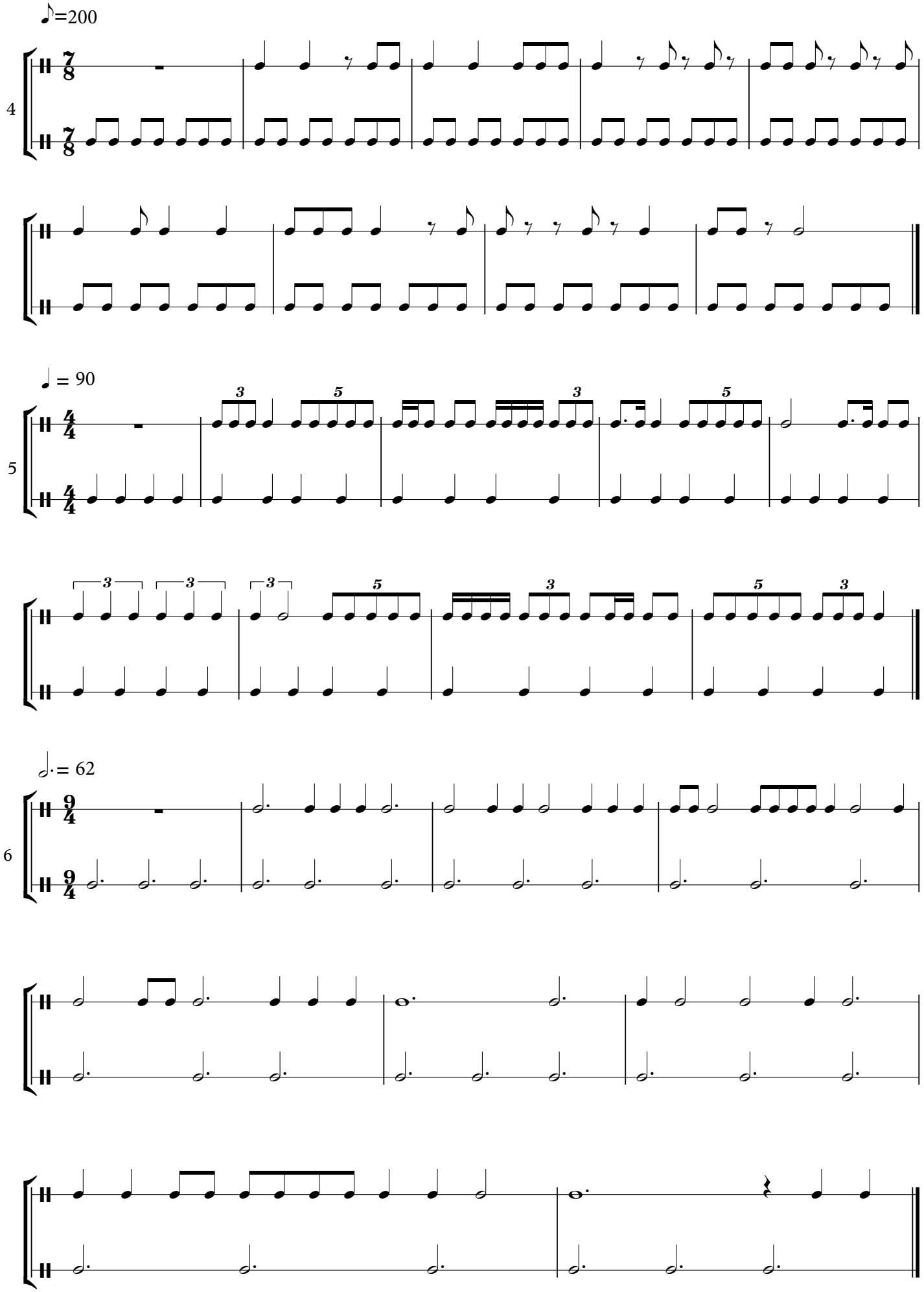


Click here to find the MTB Listening skills recordings in Treble Clef

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

Listening Skills

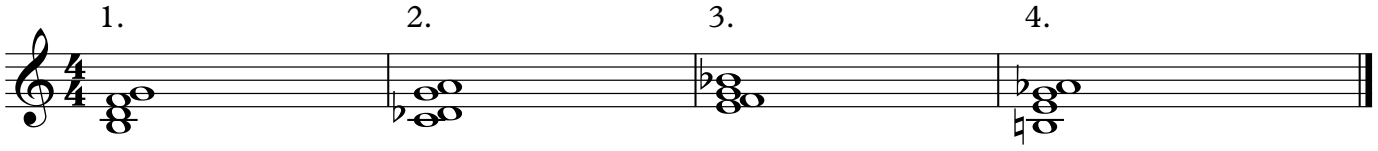
(Aural tests)

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.

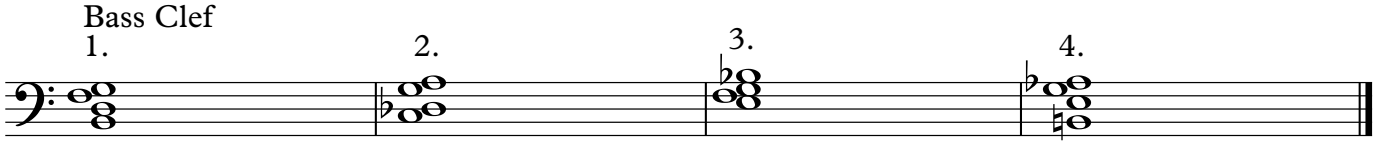
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing notes from a chord.
I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.
We shall do this for 4 chords.

Treble Clef

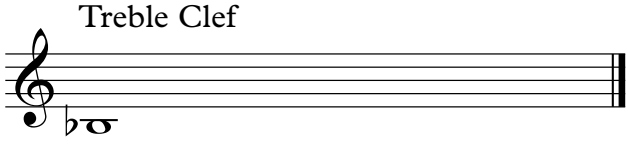


Bass Clef

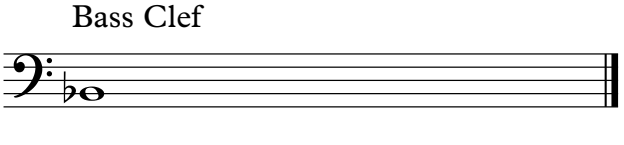


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

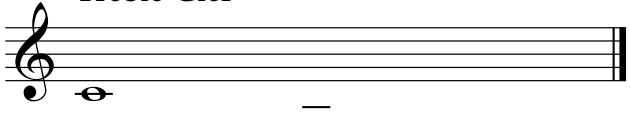


Bass Clef

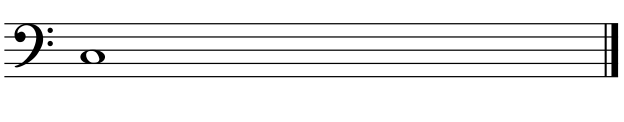


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

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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