

## 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 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 1 <sup>st</sup> 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 3 <sup>rd</sup> 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 1 <sup>st</sup> Movt: Allegro con moto	N/A	Eschig/UMP
Jacob	Concerto for Bassoon and Strings 1 <sup>st</sup> Movt: Allegro	N/A	Stainer and Bell
Gershwin/ Alley/ Arnold	Summertime	Ed. Orford	Spartan Press

# MTB Grade 8 Bassoon

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 1 <sup>st</sup> & 2 <sup>nd</sup> Movts <b>or</b> 3 <sup>rd</sup> & 4 <sup>th</sup> Movts	N/A	Universal 18128/MDS
Mozart	Concerto in B flat K1911 <sup>st</sup> Movt: Allegro	N/A	Universal 18123/MDS
Weber	Concerto in F Op.75 1 <sup>st</sup> Movt: Allegro ma non troppo <b>or</b> 2 <sup>nd</sup> Movt: Adagio	N/A	Universal 18131/MDS
Dard	Sonata in D minor Op.2 no.5 1 <sup>st</sup> & 2 <sup>nd</sup> Movts <b>or</b> 3 <sup>rd</sup> & 4 <sup>th</sup> Movts	N/A	Nova NM240/Spartan Press
Lewis	Sonata Poppiflora for Bassoon and Piano No.1 Banter <b>or</b> No.3 Frolic	N/A	Roberton
Danzi	Concerto in F Major Op.24 3 <sup>rd</sup> Movt: Polacca	N/A	Leuckart
Pauer	Concerto 2 <sup>nd</sup> Movt: Adagio	N/A	Supraphon
Hummel	Concerto in F major 3 <sup>rd</sup> Movt: Rondo	N/A	IMC
Pivonka	No.1 Allegro) <b>or</b> No.2 Moderato	Rhythmical Etudes for Bassoon	Supraphon
Lacour	No.22	22 Dodecaprices pour bassoon	Gerard Billaudot
Oromszegi	No.7 Allegro Giocoso <b>or</b> No.8 Enigma I	Fifteen Characteristic Pieces In Hungarian Style	Emerson
Weissenborn	Weissenborn Studies Op.8 Vol 2 p.17 no.21 <b>or</b> p.22 no.29 <b>or</b> p.26 no.33 <b>or</b> p.29 no.35 <b>or</b> p.31 no.37 <b>or</b> p.34 no.41	N/A	Peters EP2277b
Oromszegi	No.15 Marcia Grottesca <b>or</b> No.17 Elegia	Twenty Advanced Bassoon Studies	Emerson
Jancourt	26 Melodic Studies Op.15 for Bassoon No.1 Andante <b>or</b> No.2 Allegro <b>or</b> No.6 Allegro Marziale <b>or</b> No.10 Andante	N/A	IMC
Milde	Concert Studies Op.26 for Bassoon Vol 1 No.2 <b>or</b> No.3 <b>or</b> No.5 <b>or</b> No.6 <b>or</b> No.7	N/A	IMC

## Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

### Technical Option 1

#### Technical Exercises:

Perform all the technical exercises required for this grade

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**PLUS**

#### Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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### Technical Option 2

#### Technical Exercises:

Perform all the technical exercises required for this grade

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**PLUS**

#### Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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## Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

### Musicianship Option 1

#### Reading Skills:

Perform the rhythm exercises for this grade

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**PLUS**

#### Listening Skills:

Sing the prepared aural tests for this grade

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### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

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**PLUS**

#### Duet:

Perform the duet for this grade

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Please go to [page 18](#) to find syllabus guidance

# Technical Exercises

Exercise 1 - ♩=80

Exercise 1 consists of two staves of music in bass clef, 4/4 time. The tempo is marked as ♩=80. The first staff contains two measures of music with slurs and accidentals (sharps and flats). The second staff continues the exercise with similar phrasing and dynamics.

Exercise 2 - ♩=c90

Exercise 2 consists of two staves of music in bass clef, 3/4 time. The tempo is marked as ♩=c90. The first staff begins with a rest followed by eighth notes. The second staff continues with eighth notes and slurs.

Exercise 3 - ♩=66+

Exercise 3 consists of three staves of music in bass clef, 2/4 time. The tempo is marked as ♩=66+. The first staff contains eighth notes with slurs and accidentals. The second and third staves continue the exercise with similar phrasing and dynamics.

Exercise 4 - ♩=112+

Exercise 4 consists of three staves of music in bass clef, 4/4 time. The tempo is marked as ♩=112+. The first staff begins with a rest followed by sixteenth notes, with dynamics *p cresc poco a poco* and a *f* marking. The second and third staves continue with sixteenth notes and slurs, with dynamics *f dim poco a poco* and a *p* marking.

# 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

Musical notation for the D major scale (three octaves) in bass clef, 4/4 time. The scale is written across two staves, with a repeat sign at the end of the first staff.

A major scale - 2 octaves

Musical notation for the A major scale (two octaves) in bass clef, 4/4 time. The scale is written across two staves.

\*\*\* Bb harmonic minor scale - 3 octaves

Musical notation for the Bb harmonic minor scale (three octaves) in bass clef, 4/4 time. The scale is written across two staves, with a repeat sign at the end of the first staff.

C melodic minor scale - 3 octaves

Musical notation for the C melodic minor scale (three octaves) in bass clef, 4/4 time. The scale is written across two staves, with a repeat sign at the end of the first staff.

G# harmonic minor scale - 2 octaves

Musical notation for the G# harmonic minor scale (two octaves) in bass clef, 4/4 time. The scale is written across two staves.

\*\*\* Eb melodic minor scale - 2 octaves

Musical notation for the Eb melodic minor scale (two octaves) in bass clef, 4/4 time. The scale is written across two staves.

\*\*\* B chromatic scale - 3 octaves

Musical notation for the B chromatic scale (three octaves) in bass clef, 4/4 time. The scale is written across two staves, with triplets indicated by a '3' above the notes.

♩ = 80

D chromatic scale - 3 octaves

Musical notation for the D chromatic scale (three octaves) in bass clef, 4/4 time. The scale is written across two staves, with triplets indicated by a '3' above the notes.

\*\*\* G major scale in 3rds - 2 octaves

Musical notation for the G major scale in thirds (two octaves) in bass clef, 4/4 time. The scale is written across two staves.

Whole tone scale on F - 2 octaves

Musical notation for the whole tone scale on F (two octaves) in bass clef, 4/4 time. The scale is written across two staves.

\*\*\* Whole tone scale on F# - 2 octaves

Musical notation for the whole tone scale on F# (two octaves) in bass clef, 4/4 time. The scale is written across two staves.



# 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

# Bassoon Grade Eight

♩=76

D major arpeggio - 3 octaves

Musical notation for D major arpeggio - 3 octaves. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of four measures of eighth notes, each marked with a '3' for a triplet. The notes are D, E, F#, G, A, B, C, D, spanning three octaves. The piece ends with a double bar line.

\*\* C minor arpeggio - 3 octaves

Musical notation for C minor arpeggio - 3 octaves. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of four measures of eighth notes, each marked with a '3' for a triplet. The notes are C, D, Eb, F, G, Ab, Bb, C, spanning three octaves. The piece ends with a double bar line.

\*\* A major arpeggio - 2 octaves

Musical notation for A major arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of four measures of eighth notes, each marked with a '3' for a triplet. The notes are A, B, C#, D, E, F#, G#, A, spanning two octaves. The piece ends with a double bar line.

G# minor arpeggio - 2 octaves

Musical notation for G# minor arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of four sharps (F#, C#, G#, D#). It consists of four measures of eighth notes, each marked with a '3' for a triplet. The notes are G#, A, B, C, D, E, F#, G#, spanning two octaves. The piece ends with a double bar line.

Eb minor arpeggio - 2 octaves

Musical notation for Eb minor arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of four measures of eighth notes, each marked with a '3' for a triplet. The notes are Eb, F, G, Ab, Bb, C, Eb, spanning two octaves. The piece ends with a double bar line.

Bb minor arpeggio - 3 octaves

Musical notation for Bb minor arpeggio - 3 octaves. The piece is in 2/4 time with a key signature of four flats (Bb, Eb, Ab, Db). It consists of four measures of eighth notes, each marked with a '3' for a triplet. The notes are Bb, C, D, Eb, F, G, Ab, Bb, spanning three octaves. The piece ends with a double bar line.



Duet Selection

Select ONE of the following three duets

1 (Candidate)

# Doppelganger

2

Dramatico

Jane Finch

1

mf

mf

4

f

sub p

f

sub p

7

mf

mp

mf

mp

10

\*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.

# Bassoon Grade Eight

13

Musical score for measures 13-15. The piece is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 13 starts with a dynamic of *f* (forte) and a slur over a quarter note followed by eighth notes. Measure 14 has a dynamic of *p* (piano) and continues with eighth notes. Measure 15 continues with eighth notes and a slur. The bottom staff has a similar rhythmic pattern with slurs and dynamics of *f* and *p*.

16

Musical score for measures 16-18. Measure 16 has a dynamic of *mf* (mezzo-forte) and features a quarter rest in the top staff. Measure 17 continues with eighth notes and a slur. Measure 18 continues with eighth notes and a slur. The bottom staff has a steady eighth-note accompaniment with a dynamic of *mf*.

19

Musical score for measures 19-21. Measure 19 has a dynamic of *f* and features a slur over eighth notes. Measure 20 has a dynamic of *f* and features a slur over eighth notes. Measure 21 has a dynamic of *f* and features a slur over eighth notes. The bottom staff has a steady eighth-note accompaniment with a dynamic of *f*.

22

Musical score for measures 22-24. Measure 22 has a dynamic of *f* and features a slur over eighth notes. Measure 23 has a dynamic of *f* and features a slur over eighth notes. Measure 24 has a dynamic of *f* and features a slur over eighth notes. The bottom staff has a steady eighth-note accompaniment with a dynamic of *f*.

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# Romantic Dream

Andante - Espressivo

The musical score for 'Romantic Dream' is written for Bassoon in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo and mood are marked 'Andante - Espressivo'. The score consists of 16 measures, presented in pairs of staves (upper and lower parts). The dynamics are marked as follows: *mf* (measures 1-2), *mf* (measure 3), *sim* (measure 4), *mp* (measures 5-6), *cresc* (measures 7-8), *f* (measures 9-10), *mf* (measure 11), *cresc* (measures 12-13), *dim* (measures 14-15), *mp* (measure 16), and *f* (measures 17-18). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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# Bassoon Grade Eight

Two staves of music in bass clef, 2/4 time, key of B-flat. The first staff has a melodic line with slurs and a fermata. The second staff has a rhythmic accompaniment. Dynamics are marked *dim* and *mp*.

## Contra- punkt

Decisively!

Two staves of music in bass clef, 2/4 time, key of B-flat. The first staff has a melodic line with slurs and a fermata. The second staff has a rhythmic accompaniment. Dynamics are marked *f*.

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# Bassoon Grade Eight

The musical score is written for two bassoon staves in a 2/4 time signature. The key signature has one flat (B-flat). The score is divided into several systems, each with two staves. Dynamics include *p* (piano), *cresc* (crescendo), *ff* (fortissimo), and *p subito < f* (piano subito followed by a dynamic change to forte). Articulation marks (>) are used for accents. Slurs are used to group notes. The piece concludes with a final cadence.

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# Bassoon Grade Eight

The image displays a musical score for Bassoon Grade Eight, consisting of two staves. The music is written in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with dynamic markings like *ff* (fortissimo) and accents (>). The piece concludes with a double bar line and a final note.

\*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.

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

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

3

$\text{♩} = 104$

# Bassoon Grade Eight

$\text{♩} = 200$

4

$\text{♩} = 90$

5

$\text{♩} = 62$

6





## 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.