

Bassoon



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Conservatory®
The finest instrument is the mind.

SYLLABUS / 2025 EDITION





Stuart Lowe

Message from the President & CEO

On behalf of the millions of alumni who have studied our curriculum during the past 130 plus years—and the tens of thousands of teachers who have taught it—I would like to welcome you to The Royal Conservatory of Music family!

Our mission as an international institution is to develop human potential through leadership in music and the arts. Advancing the transformative power of music through a rich educational tradition, with its proven social and cognitive benefits, lies at the heart of everything we do.

The Royal Conservatory of Music was founded in 1886 and is considered to be the gold standard in music education. Our students have gone on to become some of the world's most recognized and respected performers and teachers in diverse musical genres, as well as leaders in nearly every field imaginable, from Canadian Supreme Court justices and world-renowned scientists to groundbreaking entrepreneurs and community visionaries. RCM alumni carry with them a lifelong appreciation of the power of music to change lives.

All of this stems from a structured and progressive system of music study that encompasses a world-class curriculum, a network of teachers (private as well as through our partner schools), and assessments by highly trained and objective professionals.

The strength of the assessment component of our Certificate Program is underpinned by the distinguished RCM College of Examiners. Members of this group of exceptional musicians and teachers from across North America are chosen for their experience, skill, and professionalism. As a result, the certificates or diplomas issued upon successful completion of exam requirements are tangible representations of the learning that has been accomplished through the efforts of both students and their teachers.

Thank you again for joining the RCM community. Music is a wonderful gift—I hope that it will continue to be a part of your life and that you will always be an advocate for the arts wherever you may call home!

Alexander Brose

Michael and Sonja Koerner President & CEO
The Royal Conservatory

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Introduction

For an introduction to The RCM Certificate Program, including such information as registration for examinations, prerequisites and corequisites, examination regulations, and procedures, please see the *Practical Examinations Syllabus* at rcmusic.com/syllabi.

What's New?

- The *Bassoon Syllabus, 2025 Edition* has been expanded to include Preparatory, Level 3, Level 5, and Level 7.
- The levels of The RCM Certificate Program have been organized into four progressive stages of musical development: Elementary, Intermediate, Advanced, and Diploma.
- Repertoire lists have been updated and expanded to include new works written in the last twenty years.
- Substitution policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the *Syllabus*.
- Musicianship requirements (aural skills and reading skills) have been revised, reflecting a smoother progression of skill development.

Bassoon Examination Requirements

Repertoire

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities.

- ★ Please see *Abbreviations* at rcmusic.com/syllabi for a list of publishers with their abbreviations.

Repertoire Lists

The repertoire for Level 1 to Level 10 and the Associate Diploma (ARCT) in Bassoon, Performer is divided into lists, according to style, genre, or stylistic period.

For the examination repertoire requirements for Preparatory, please see p. 7.

Levels 1 to 4

List A: Rhythmic Repertoire

List B: Lyrical Repertoire

Level 5

List A: Baroque and Classical Repertoire

List B: Romantic, 20th-, and 21st-century Repertoire

Levels 6 to 7

List A: Baroque and Classical Repertoire

List B: Romantic Repertoire

List C: 20th- and 21st-century Repertoire

Levels 8 to 10 and Associate Diploma (ARCT) in Bassoon, Performer

List A: Concertos and Works with Orchestra

List B: Sonatas, Sonatinas, and Multi-movement Works

List C: Character Pieces

List D: Unaccompanied Repertoire

- ★ For further details on examination requirements for repertoire, please consult the listings for each level.

Da Capo Signs and Repeats

- When performing repertoire in an examination, students should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Syllabus*.
- Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the *Syllabus*.
- At the Associate Diploma (ARCT) level, repeats may be observed at the candidate's discretion, within the allotted time.

Memorization

Repertoire need not be memorized and no extra marks will be awarded for memory.

- Although memorization of repertoire is not required, students are encouraged to memorize repertoire selections to support secure and confident performances.

Introduction

Collaborative Pianists

All repertoire must be performed with piano accompaniment where required, unless otherwise specified.

- For Preparatory to Level 4, students may use a recorded accompaniment (and must provide the device on which it is to be played). Students must provide their own collaborative pianist or recording.
- For Levels 5 and up, recorded accompaniment is not permitted. Students must provide their own collaborative pianist.

Substitutions

Students have the option of substituting pieces at each examination with selections of their own choice. Official approval of most substitute-piece selections is not required. Substitute selections fall into two categories: Syllabus substitutions and Teacher's Choice substitutions. Students must comply with the following regulations regarding repertoire substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations.

Syllabus Substitutions

Students in Preparatory to Level 10 may substitute *one* repertoire selection and/or *one* etude from the corresponding list of the level immediately above their examination level. For example, a Level 6, List A selection may be performed in place of a Level 5, List A selection.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the genre or stylistic period intended for the list in the level to be examined (see "Repertoire Lists" on p. 4).
- Syllabus substitutions must be performed according to the syllabus requirements of the higher level and will be evaluated at the standard of the higher level.

Teacher's Choice Substitutions

Students in Levels 1 to 10 may substitute *one* repertoire selection and/or *one* etude with a work not listed in the *Syllabus* that is of comparable length, difficulty, style category, and musical quality to selections in the specified list.

- Teacher's Choice substitutions for repertoire must be of comparable stylistic idiom to the corresponding list for which they are performed.
- Teacher's Choice substitutions for etudes may be freely chosen from any stylistic period.
- The mark for the performance of a Teacher's Choice substitute selection will include an assessment of the appropriateness of the choice.
- Students performing a Teacher's Choice selection that exceeds the expected length of a repertoire selection or etude for the student's level may be stopped by the examiner once an assessment has been reached.

- It is the responsibility of the teacher to provide guidance regarding Teacher's Choice substitutions to ensure that the chosen repertoire complies with the syllabus requirements.
- ✳ For any substitute selections falling outside these categories, and any substitutions for the Associate Diploma (ARCT), students must complete an Examination Substitute Piece Request Form (available online) in advance of the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

Orchestral Excerpts

Students may use standard published orchestral parts for the specified excerpts; measure numbers and/or rehearsal letters and numbers for all excerpts are included in the listings. Alternatively, students may use parts printed in anthologies of orchestral excerpts. See "Bassoon Resources" on p. 59.

- Orchestral excerpts do not need to be memorized, and no extra marks will be awarded for memorization.
- Substitutions are not permitted for orchestral excerpts.
- In excerpts where a series of shorter fragments are combined, students should allow for a short break between each section to adjust the character and tempo as needed.
- ✳ For further details on examination requirements for orchestral excerpts, please consult the listings for each level.

Technical Requirements

Etudes

- Etudes do not need to be memorized. Although stronger performances often result from playing by memory, no extra marks will be awarded for memorizing etudes.
- See "Substitutions" on p. 5 for permitted etude substitutions.
- ✳ For further details on examination requirements for etudes, please consult the listings for each level.

Technical Tests

- The examiner will choose a representative sampling of items from the technical tests list at each level.
- Technical tests (scales and arpeggios) must be played from memory.
- Metronome speeds are intended as a guideline for the minimum tempo of each requirement.
- The number of octaves is specified for each exercise for examination purposes. However, it is recommended that students at the advanced levels practice scales and arpeggios across the full range of their instrument.
- ✳ For further details on examination requirements for technical tests, please consult the listings for each level.

Introduction

Musicianship

Aural Skills

Testing of aural skills includes melody clapback, melody playback, and identification of intervals, chords, and chord progressions. For practice purposes, additional ear-training exercises are available in *RCM Online Ear Training*.

- ★ For further details on examination requirements for aural skills, please consult the requirements for each level.

Reading Skills

Testing of reading skills consists of rhythm reading and sight playing of short passages.

- Students are required to tap one measure of the beat before performing the rhythm excerpt to establish a sense of pulse and to set the tempo for their performance.
- Students may choose to tap the beat with one hand or foot, or to clap the beat with both hands if they are speaking the rhythm.
- Students should continue tapping while they perform the rhythm.

- To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice (“la,” “ta,” Kodály syllables, etc.), clap the rhythm, or tap the rhythm with one hand.
- For remote examinations, the sight-reading excerpts will be provided 22 hours in advance of the examination for student preparation. Prepared reading excerpts may be slightly longer than examples provided for in-person examinations but will conform to all other requirements listed for each level.
- Students are encouraged to review prepared reading excerpts to prepare for their remote examination but are not permitted to add markings (such as note names or numbers for counting) to the score.

- ★ For further details on examination requirements for reading skills, please consult the requirements for each level.

Theory Examinations

For Levels 5 and up

- ★ See the current *Theory Syllabus* (available online) for further information regarding theory examination prerequisites and corequisites.

Level-by-Level Requirements

Preparatory

Preparatory Requirements	Marks
Repertoire: <i>two</i> selections	56
Selection 1	28
Selection 2	28
Technical Requirements	24
Etudes: <i>one</i> etude	12
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	4
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	5
– Playing	5
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections from the following list. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

Anonymous

- **Altfranzösisches Lied** (in *Baroque and Classic for Bassoon-Minis* ANS)

Aubert, Jaques

- **Ariette** (in *Baroque and Classic for Bassoon-Minis* ANS)

Barratt, Carol

- **Arioso** (in *Bravo! Bassoon* B&H)
- **In the Limelight!** (in *Bravo! Bassoon* B&H)
- **Safe Haven** (in *Bravo! Bassoon* B&H)

Grieg, Edvard

- **Morning Song** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Kelley, Daniel E.

- **Home on the Range** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Sheen, Graham

- **Duet** (in *The Really Easy Bassoon Book* FAB)
- **March Introduction** (in *The Really Easy Bassoon Book* FAB)
- **Rondo** (in *The Really Easy Bassoon Book* FAB)

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

The Bassoon, 1 (ed. Seltmann, Werner, Angerhöfer, Günter DVM)

- **Lesson 3, no. 2** by Arnold Matz
- **Lesson 4, no. 1** by Arnold Matz
- **Lesson 4, no. 2** by Arnold Matz
- **Lesson 5, no. 2** by Arnold Matz
- **Lesson 5, no. 3** by Arnold Matz

90 Easy Bassoon Studies (ed. June Emerson EED)

- **no. 5** (Czech Lullaby)
- **no. 8** (Sostenuto)
- **no. 10** (Dutch Folk Tune)

Jensen, Kristin Wolfe

Music and the Bassoon KWJ

- **Etude with Two Flats**
- **Hovering Fingers**
- **A Visit from a Neighbor Tone**

Weissenborn, Julius

Practical Method for the Bassoon FIS

- **Lesson VII, Moderato** (Exercise no. 1)
- **Lesson VI, Moderato** (Exercise no. 2)
- **Lesson V, Andante** (Exercise no. 1)

Preparatory

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Five-note Scales	G, B \flat major G minor	$\hat{1}-\hat{5}-\hat{1}$	$\text{♩} = 60$	♩	all slurred
Arpeggios					
Tonic	G, B \flat major G minor	$\hat{1}-\hat{3}-\hat{5}-\hat{3}-\hat{1}$	$\text{♩} = 60$	♩	all slurred

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	$\text{♩} \text{ ♩ } \text{♩} \text{ ♩}$	two measures

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their instrument a melody based on the first three notes of a major scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant	G, B \flat major G minor	four notes

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$	$\text{♩} \text{ ♩ } \text{♩} \text{ ♩}$	two measures

Playing

Students will be asked to play a four-measure unaccompanied melody based on the first five notes of a scale. The melody will move by step and may contain repeated notes.

Keys	Time Signature	Note Values
B \flat major	$\frac{4}{4}$	$\text{♩} \text{ ♩ } \text{♩} \text{ ♩}$

Level 1

Level 1 Requirements	Marks
Repertoire: <i>two</i> selections	56
One List A selection	28
One List B selection	28
Technical Requirements	24
Etudes: <i>one</i> etude	12
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Rhythmic Repertoire

Traditional

- **Petruna** (arr. Marc Vallon, in *Mes premiers solos*, 1 IMD)

Aubert, Jacques

- **Gavotte** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Boismortier, Joseph Bodin de

- **Gigue** (in *Baroque and Classic for Bassoon-Minis* ANS)

Exaudet, André-Joseph

- **Menuet** (in *Baroque and Classic for Bassoon-Minis* ANS)

Hanmer, Ronald

Bassoon Bagatelles EED

- **Postlude**

Hotteterre, Jacques

- **Menuet du tambourin** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Hughes, Eric

Six Low Solos for Bassoon and Piano EED

- **Minuet**

Purcell, Henry

- **Minuet** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Sheen, Graham

- **Dulcian** (in *The Really Easy Bassoon Book* FAB)

Tchaikovsky, Pyotr Il'yich

- **La mère Gigogne et les polichinelles**, from *The Nutcracker* (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

List B

Lyrical Repertoire

Traditional

- **Hungarian Folksong** (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)
- **My Bonnie** (arr. Marc Vallon, in *Mes premiers solos*, 1 IMD)

Bergmann, Walter

- **Passacaglia** (in *First Book of Bassoon Solos* FAB)
- **Romance** (in *First Book of Bassoon Solos* FAB)

Cole, Keith Ramon

- **Little Elegy** (in *Learn as You Play Bassoon* B&H)

Hanmer, Ronald

Bassoon Bagatelles EED

- **Song Without Words**

Hilling, Lyndon

- **Barcarolle** (in *First Book of Bassoon Solos* FAB)

Sheen, Graham

- **The Dancing Lesson (Beginners)** (in *The Really Easy Bassoon Book* FAB)

Tchaikovsky, Pyotr Il'yich

- **Russian Folksong**, from *Symphony No. 4* (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

Level 1

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

The Bassoon, 1 (ed. Seltmann, Werner, Angerhöfer, Günter DVM)

- Lesson 6, no. 1 by Arnold Matz
- Lesson 11, no. 2 by Arnold Matz

90 Easy Bassoon Studies (ed. June Emerson EED)

- no. 8 (Hinke)
- no. 9 (English)
- no. 10 (Dutch folk tune)
- no. 16 (Anonymous 18th-century)

Jensen, Kristin Wolfe

Music and the Bassoon KWJ

- Getting Over That Break
- G Major Etude
- Half-Hole Practice

Weait, Christopher

Bassoon Warm-Ups EED

- no. 3

Weissenborn, Julius

Practical Method for the Bassoon FIS

- Lesson 11, Allegro non tanto *or* Andante con moto

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	F, G, B \flat major E, G minor (natural)	1 octave	$\text{♩} = 60$	♩	all slurred all tongued
Arpeggios					
Tonic	F, G, B \flat major E, G minor	1 octave	$\text{♩} = 60$	♩	all slurred all tongued

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	$\text{♩} \cdot \text{♩} \text{♩} \text{♩} \text{♩} \cdot \text{♩}$	two to three measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd

Level 1

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in broken and then solid/ blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	G, B \flat major G minor	five notes


Reading Skills

Rhythm

For a given rhythm, students will be asked to:


- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

Playing

Students will be asked to play a four-measure, unaccompanied melody that moves by step.

Keys	Time Signature	Note Values
G, B \flat major G minor	$\frac{4}{4}$	

Level 2

Level 2 Requirements	Marks
Repertoire: two selections	56
One List A selection	28
One List B selection	28
Technical Requirements	24
Etudes: one etude	12
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Rhythmic Repertoire

Traditional

- **Blue Bells of Scotland** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)
- **Cockle-Shells** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)
- **In dulci jubilo** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)
- **Welsh Folk Song I** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Bogár, István

- **Quick Dance** (in *Learn as You Play Bassoon* B&H)

Boismortier, Joseph Bodin de

- **Rigaudon**, op. 40 (arr. Peter Wastall, in *Learn as You Play Bassoon* B&H)

Borodin, Aleksandr

- **Polovtsian Dance**, from *Prince Igor* (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Boyle, Rory

Little Suite B&H

- **Burlesque**
- **Capriccioso**
- **Waltz**

Dandrieu, Jean-François

- **Les fifres** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Dukas, Paul

- **Extract from *The Sorcerer’s Apprentice*** (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)

Grieg, Edvard

- **In the Hall of the Mountain King**, from *Peer Gynt* (arr. Graham Sheen, in *Going Solo* FAB)
- **Two Norwegian Melodies** (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)
- **Bauernlied**
- **Kuhreigen**

Hanmer, Ronald

Bassoon Bagatelles EED

- **Postlude**
- **Walking Tune**

Hughes, Eric

Six Low Solos for Bassoon and Piano EED

- **Bolero**
- **Valse humoresque**

James, James

- **Land of Our Fathers** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon*, KWJ)

Norton, Christopher

Microjazz for Bassoon B&H

- **Inter City Stomp**
- **Stamping Ground**

Siennicki, Edmund J.

- **Peasant Dance** (in *Master Solos Intermediate Level* HAL)

Still, William Grant

- **Bayou Home** (arr. Alexa Still in *Three Songs for Bassoon and Piano* INO)

Level 2

List B

Lyrical Repertoire

Traditional

- **Gute Nacht** (Good Night) (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Boyle, Rory

Little Suite B&H

- **Air**
- **Berceuse**

Brackett, Joseph

- **Simple Gifts** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Brahms, Johannes

- **Lullaby** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Concone, Giuseppe

The Singing Bassoon (arr. June Emerson EED)

- **Moderato sostenuto** (no. 1)
- **Andante cantabile** (no. 3)
- **Andantino amabile** (no. 6)

Hanmer, Ronald

Bassoon Bagatelles EED

- **Lullaby**

Hughes, Eric

Six Low Solos for Bassoon and Piano EED

- **Air pastorale**
- **Barcarolle**
- **Tango**

Jacob, Gordon

Four Sketches EED

- **L'après-midi d'un dinosaur**

Kittredge, Walter

- **Tenting Tonight** (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Llobet, Miguel

- **El testament d'Amelia** (arr. John Mayn LOS)

Lockwood, Tilly

- **Don't Go Into the Basement** SUR)

Price, Florence B.

- **Adoration** (transc. Steven Nunes NAG)

Rimsky-Korsakov, Nikolai

- **Theme**, from *Scheherazade* (arr. Graham Sheen, in *Going Solo* FAB)
- **The Young Prince and the Princess**, from *Scheherazade* (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Rosseter, Philip

- **Song** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Rubinstein, Anton

- **Melody in F** (arr. Frank Erickson and Arthur Best, in *Classic Festival Solos: Bassoon*, 2 ALF)

Salvaggione, Angela

- **Light Through the Darkness** IMM

Siennicki, Edmund J.

- **Reverie** (in *Master Solos Intermediate Level* HAL)

Telemann, Georg Philipp

- **Duo** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Wagner, Richard

- **Pilgrim's Chorus**, from *Tannhäuser* (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Weissenborn, Julius

- **Arioso**, op. 9 (in *Learn as You Play Bassoon* B&H)

Technical Requirements

Please see "Technical Requirements" on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

The Bassoon, 1 (ed. Seltmann, Werner, Angerhöfer, Günter DVM)

- **Lesson 8, no. 2** by Arnold Matz
- **Lesson 21, no. 2** by Siegfried Thiele
- **Lesson 22, no. 1** based on Julius Weissenborn

Melodious and Progressive Studies for Bassoon, 1 (ed. Alan Hawkins SMP)

- **Speaker Key Exercises nos. 1, 2, 3, 4, 5 and 6**

90 Easy Bassoon Studies (ed. June Emerson EED)

- **no. 20 or no. 24** by Wilhelm Popp
- **no. 29** by John Nicholson
- **no. 30** by Giuseppe Garibaldi
- **no. 32 or no. 34** by June Emerson

Weait, Christopher

Bassoon Warm-Ups EED

- **no. 6**

Weissenborn, Julius

Bassoon Studies for Beginners, op. 8, 1
III: Scale Exercises in All Keys

- **no. 1 or no. 3**

Level 2

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	G, F, B \flat major E, D, G minor (natural and harmonic)	1 octave	♩ = 88	♩	all slurred all tongued
Chromatic	Starting on F				
Arpeggios					
Tonic	G, F, B \flat major E, D, G minor	1 octave	♩ = 88	♩	all slurred all tongued

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 5th

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	G, F major E minor	five notes

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		two to four measures

Playing

Students will be asked to play a four-measure, unaccompanied melody that moves by step or skip.

Keys	Time Signature	Note Values
G, B \flat major E, G minor	$\frac{4}{4}$	

Level 3

Level 3 Requirements	Marks
Repertoire: two selections	56
One List A selection	28
One List B selection	28
Technical Requirements	24
Etudes: two etudes	12
– Etude 1	6
– Etude 2	6
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Rhythmic Repertoire

Barrett, John

- The St. Catherine Rigaudon (arr. Ronald C. Dishinger, in *Medici Masterworks Solos*, 1 MMU)

Beethoven, Ludwig van

- German Dance (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)
- Melody (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)

Bizet, Georges

- Entr'acte, from *Carmen* (arr. Graham Sheen, in *Going Solo* FAB)

Boismortier, Joseph Bodin de

Three Baroque Dances (arr. Leonard Sharrow, in *Master Solos Intermediate Level* HAL)

- Gavotte
- Menuet I
- Menuet II

Farnaby, Giles

- Tower Hill (arr. Graham Sheen, in *Going Solo* FAB)

Grieg, Edvard

- Album Leaf (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Handel, George Frideric

- Gavotte (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)

Haydn, Franz Joseph

- Finale, from Symphony No. 85 (arr. Graham Sheen, in *Going Solo* FAB)

Jacob, Gordon

Four Sketches EED

- A Little Waltz
- Polka

Lully, Jean-Baptiste

- Courante (in *Medici Masterworks Solos*, 1 MMU)

Mozart, Wolfgang Amadeus

- Allegro (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Norton, Christopher

Microjazz for Bassoon B&H

- Out for Lunch

Rameau, Jean-Philippe

- Tambourin, from *Pièces de clavecin* (arr. Ronald C. Dishinger, in *Medici Masterworks Solos*, 1 MMU)

Schubert, Franz

- Trio, from Symphony No. 5 (arr. Graham Sheen, in *Going Solo* FAB)

Siennicki, Edmund J.

- Romanze (arr. Leonard Sharrow, in *Master Solos Intermediate Level* HAL)

Weber, Carl Maria von

- Rustic March (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)

Level 3

List B

Lyrical Repertoire

Bernstein, Leonard

- **One Hand, One Heart**, from *West Side Story* (arr. David J. Elliott, in *Bernstein for Bassoon* B&H)

Clarke, Jeremiah

- **Ayre** (in *Medici Masterworks Solos*, 1 MMU)

Concone, Giuseppe

The Singing Bassoon (arr. June Emerson EED)

- **Lento** (no. 13)
- **Andantino amabile** (no. 24)
- **Cantabile espressivo** (no. 28)

Dvořák, Antonín

- **Largo**, from Symphony No. 9 (“New World”) (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)

Hailstork, Adolphus

Bassoon Set PRE

- **Lento e teneramente** (no. 3)

Handel, George Frideric

- **Cantilena** (arr. Forrest Buchtel KJO)

Milde, Ludwig

Three Easy Pieces (in *Bassoon Solos*, 1 CHS)

- **Andante** (no. 2)

Norton, Christopher

Microjazz for Bassoon B&H

- **Face in the Crowd**

Pace, Carmelo

- **Pastorale** (in *Learn as You Play Bassoon* B&H)

Price, Florence B.

- **Deserted Garden** (transc. Steven Nunes NAG)

Vaughan Williams, Ralph

- **A Winter’s Willow** (arr. Ronald C. Dishinger MMU)

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Melodious and Progressive Studies for Bassoon, 1 (ed. Alan Hawkins SMP)

- **Study in C Major** by Etienne Ozi
- **Study in F Major** by Etienne Ozi
- **Study in B flat Major** by Etienne Ozi

Jensen, Kristin Wolfe

Music and the Bassoon KWJ

- **B flat Major Etude**
- **Waltz of the Octaves**

Weissenborn, Julius

Bassoon Studies for Beginners, op. 8, 1

III: Scale Exercises in All Keys

- *one of nos. 2, 5, 6, 7*

Bassoon Studies for Advanced Players, op. 8, 2

- *one of nos. 2, 3, 5, 8*

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	C, E \flat , A \flat major A, C, F minor (harmonic and melodic)	1 octave	♩ = 60		all slurred all tongued 2 slurred, 2 tongued
Chromatic	Starting on C				
Arpeggios					
Tonic	C, E \flat , A \flat major A, C, F minor	1 octave	♩ = 60		all slurred all tongued 2 slurred, 1 tongued

Level 3

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		three to four measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	G, F major D, G minor	five to six notes

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Playing

Students will be asked to play a short unaccompanied passage.

Keys	Time Signatures	Note Values
G, F, B \flat major E, G minor	$\frac{3}{4}$	

Level 4

Level 4 Requirements	Marks
Repertoire: <i>two</i> selections	56
One List A selection	28
One List B selection	28
Technical Requirements	24
Etudes: <i>two</i> etudes	12
– Etude 1	6
– Etude 2	6
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Rhythmic Repertoire

Traditional

- **The Maiden’s Blush** (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Arens, Barbara

Four Cafés ARN

- **A Café in Madrid**
- **A Café in Paris**

Bach, Johann Christian

- **Allegro con spirito** (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Bach, Johann Sebastian

- **Bourrée I and Bourrée II**, from Cello Suite No. 3, BWV 1009 (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Baines, Francis

- **Introduction and Hornpipe** OTT

Benson, Warren

- **Song and Dance** B&H

Bernstein, Leonard

- **Tonight**, from *West Side Story* (arr. David J. Elliott, in *Bernstein for Bassoon* B&H)

Bertoli, Giovanni Antonio

- **From Sonata Prima** (arr. William Waterhouse, in *Bassoon Solos, 2* CHS)

Daugherty, Michael

- **Bell-Bottom Blues** (in *Unbeaten Tracks* FAB)

Handel, George Frideric

- **March** (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Haydn, Franz Joseph

- **Menuet** (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Johnston, Richard

- **Dance** PAL

Joplin, Scott

Three Ragtimes (arr. Wolfgang Birtel OTT)

- **The Easy Winners**
- **The Entertainer**

Lacerda, Osvaldo

Três peças breves VIE

- **Andante con moto** (no. 1)

Milde, Ludwig

Three Easy Pieces (in *Bassoon Solos, 1* CHS)

- **Allegretto** (no. 3)

Mozart, Wolfgang Amadeus

- **Melody**, from Clarinet Quintet in A Major, K 581 (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)
- **Oiseaux, si tous les ans**, K 307 (arr. Kristin Wolfe Jensen, in *Music and the Bassoon* KWJ)
- **Non piu andrai**, from *The Marriage of Figaro* (arr. Marc Vallon, in *Three Opera Favorites* TCO)

Norton, Christopher

Microjazz for Bassoon B&H

- **Catwalk**
- **A Touch of Spain**

Rathaus, Karol

- **Polichinelle** (Rigoudon a Rondeau) BEL

Level 4

Verdi, Giuseppe

- Grand March, from *Aida* (arr. Marc Vallon, in *Three Opera Favorites* TCO)

Vojáček, Hynek

- Scherzo-Kolomyjka (in *Bassoon Solos*, 1 CHS)

Walker, James

- A la Russe JWL

Weissenborn, Julius

Arioso and Humoresque (arr. Leonard Sharrow, in *Master Solos Intermediate Level* HAL)

- Humoresque

List B

Lyrical Repertoire

Bach, Johann Christian

- Air (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Bach, Johann Sebastian

- Sinfonia (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Beethoven, Ludwig van

- Adagio, from Sextet, op. 71 (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Granados, Enrique

- Andaluza (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Hillery, Louise

- The Sagamore TDE

Lacerda, Osvaldo

Três peças breves VIE

- Moderato (no. 2)

McConnachie, Daniel

- A Musical Moment TCO

Milde, Ludwig

Three Easy Pieces (in *Bassoon Solos*, 1 CHS)

- Andante (no. 1)

Perkins, Laurence

- Walking Tune EED

Stravinsky, Igor

- Berceuse, from *The Firebird* (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Tchaikovsky, Pyotr Il'yich

- Chanson triste (arr. Leonard Sharrow, in *Master Solos Intermediate Level* HAL)

Verdi, Giuseppe

- Quid sum, miser, from *Requiem* (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)

Weissenborn, Julius

- Romanze, op. 227 RUB

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Melodious and Progressive Studies for Bassoon, 1 (ed. Alan Hawkins SMP)

- Study in G Minor (p. 30, Friedrich Demnitz)
- Study in A flat Major (p. 37, Friedrich Demnitz)
- Study in C sharp Minor (p. 40, Friedrich Demnitz)

Weait, Christopher

Bassoon Warm-Ups EED

- no. 7

Weissenborn, Julius

Bassoon Studies for Beginners, op. 8, 1

II: The Tenor Clef

- no. 2 or no. 4

Bassoon Studies for Advanced Players, op. 8, 2

- one of nos. 4, 6, 9

Level 4

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	C, D, B \flat , E \flat major A, B, G, C minor (harmonic and melodic)	1 octave	$\text{♩} = 66$		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred
Chromatic	Starting on F				
Arpeggios					
Tonic	C, D, B \flat , E \flat major A, B, G, C minor	1 octave	$\text{♩} = 66$		all slurred all tongued 2 slurred, 1 tongued 1 tongued, 2 slurred

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{8}$		two to four measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th
perfect octave

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	C, E \flat major D, F minor	six to eight notes

Level 5

Level 5 Requirements	Marks
Repertoire: <i>two</i> selections	56
One List A selection	28
One List B selection	28
Technical Requirements	24
Etudes: <i>two</i> etudes	12
– Etude 1	6
– Etude 2	6
Technical Tests	12
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing (traditional or lead sheet reading)	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 5 Theory	

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Baroque and Classical Repertoire

Amon, Johann Andreas

- **Andante**, from *Sonata Concertante* (ed. William Waterhouse, in *Bassoon Solos*, 1 CHS)

Bach, Johann Sebastian

- **Bourrée I and Bourrée II**, from Cello Suite No. 4, BWV 1010 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)
- **Gavotte I and Gavotte II**, from Cello Suite No. 5, BWV 1011 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)

Beethoven, Ludwig van

- **Andante**, from Octet, op. 103 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)
- **Menuetto** (arr. Leonard Sharrow, in *Master Solos Intermediate Level* HAL)

Cherubini, Luigi

- **Aria**, from *Médée*, act 2 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)

Corrette, Michel

Les délices de la solitude, op. 20 OTT

Sonata No. 4 in B flat major

- **4th movement: Bruit de chasse** (in *Bassoon Solos*, 1 CHS)

Haydn, Franz Joseph

- **Finale** (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Mercy, Luis

- **Minuetto**, from Sonata No. 5 (arr. William Waterhouse, in *Bassoon Solos*, 1 CHS)

Mozart, Wolfgang Amadeus

- **Dalla sua pace**, from *Don Giovanni* (arr. Lyndon Hilling and Walter Bergmann, in *Second Book of Bassoon Solos* FAB)

Phibbs, Joseph

- **Tango rouge** (in *Unbeaten Tracks* FAB)

Ritter, Georg Wenzel

- **Menuet**, from Quartet for Bassoon and Strings, op. 1, no. 6 (arr. William Waterhouse, in *Bassoon Solos*, 1 CHS)

Senailé, Jean-Baptiste

- **Allegro spiritoso** (arr. Albert Andraud and Vincent Pezzi SMP)

List B

Romantic, 20th-, and 21st-century Repertoire

Avni, Boaz

- **Andante amoroso** TCO

Bernstein, Leonard

- **Oh, Happy We**, from *Candide* (arr. David J. Elliott, in *Bernstein for Bassoon* B&H)

Bizet, Georges

- **Toreador Song**, from *Carmen* (arr. Marc Vallon, in *Three Opera Favorites*, TCO)

Brandon, Jenni

- **Bright Leaf** JBM

Level 5

Danks, Hart Pease

- Silver Threads Among the Gold (arr. Trevor Cramer TCO)

Davis, Carl

- Mr. Jeremy Fisher (in *Unbeaten Tracks* FAB)

Faith, Richard

Suite SMP

- two of nos. 1, 3, 5

Garfield, Bernard

- Soliloquy TCO

Glière, Reinhold

Deux morceaux, op. 35 TCO

- Impromptu, no. 9

Hart, Paul

- Andante (in *Unbeaten Tracks* FAB)

Klughardt, August

- Romanze SPR

Millars, Haydn

Adagio and Rondo B&H

- Adagio or Rondo

Weber, Carl Maria von

- Romanza appassionata TCO

Weissenborn, Julius

- Elegie (ed. Robert S. Williams SMP)
- Song Without Words SMP

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Melodious and Progressive Studies for Bassoon, 1 (ed. Alan Hawkins SMP)

- Study in D Major by Friedrich Demnitz (p. 32)
- Study in B Minor by Friedrich Demnitz (p. 32)
- Study in E flat Major by Friedrich Demnitz (p. 33)
- Study in C Minor by Friedrich Demnitz (p. 34)
- Study in A Major by Friedrich Demnitz (p. 34)

Milde, Ludwig

25 Studies in Scales and Chords, op. 24

- no. 1

Weissenborn, Julius

Bassoon Studies for Advanced Players, op. 8, 2

- one of nos. 11, 12, 13

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	G, E, F, D \flat major E, C \sharp , D, B \flat minor (harmonic and melodic)	2 octaves	♩ = 66		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred
Chromatic	Starting on B \flat , G				
Arpeggios					
Tonic	G, E, F, D \flat major E, C \sharp , D, B \flat minor	2 octaves	♩ = 66		all slurred all tongued 2 slurred, 1 tongued 1 tongued, 2 slurred 3 slurred, 3 slurred
Dominant 7th Arpeggios	G, E, F, D \flat major	2 octaves	♩ = 66		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred

Level 5

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position

Chord Progressions

Students will be asked to identify chord progressions in major keys as I–IV–I or I–V–I after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Chord Progressions
I–IV–I
I–V–I

Playback

Students will be asked to play back a melody based on the first five notes and upper tonic of a major or minor scale. The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	C, E major C, E minor	$\frac{3}{4}$	up to eight notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 2 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	six to eight measures

Level 6

Level 6 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List C selection	20
Technical Requirements	20
Etudes: <i>two</i> etudes	10
– Etude 1	5
– Etude 2	5
Technical Tests	10
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 6 Theory	

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Baroque and Classical Repertoire

Bach, Johann Christian

- **Allegro** (“Non m’alletta”), from *Temistocle* (arr. William Waterhouse, in *Bassoon Solos*, 2 CHS)

Bach, Johann Sebastian

- **Es ist vollbracht**, from *St. John Passion* (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Corrette, Michel

Les délices de la solitude, op. 20 OTT
Sonata in F Major, no. 1

- **1st, 2nd, or 3rd movement**

Devienne, François

Sonata in C Major, op. 24, no. 1 AMV

- **2nd movement: Adagio** (in *Bassoon Solos*, 2 CHS)

Sonata in B flat Major, op. 24, no. 4 AMV

- **2nd movement: Adagio**

Sonata in C Major, op. 24, no. 6 AMV

- **2nd movement: Adagio**

Haydn, Michael

- **Concertino in B flat Major** DOB

Mozart, Wolfgang Amadeus

- **Andante or Rondo**, from Sonata in B flat Major for Bassoon and Cello, K 292 (arr. William Waterhouse, in *Bassoon Solos*, 2 CHS)

Vivaldi, Antonio

Concerto in C Major, RV 477 SCH

- **Largo**

Concerto in E Minor, RV 484 RIC; BIL SCH

- **Andante**

List B

Romantic Repertoire

Donizetti, Gaetano

- **Romanza** (“Una furtiva lagrima”), from *L’Elisir d’amore* (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Fauré, Gabriel

- **Pièce** (arr. Fernand Oubradous LED)
- **Sicilienne**, op. 78 (arr. Sharon Davis WIM)

Milde, Ludwig

- **Tarantella**, op. 20 INT

Mussorgsky, Modest

- **The Old Castle**, from *Pictures at an Exhibition* (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Tchaikovsky, Pyotr Il’yich

- **Valse**, from Symphony No. 5 (arr. Sol Schoenbach, in *Solos for the Bassoon Player* SCH)

Weissenborn, Julius

- **Romance in E flat Major**, op. 3 INT

Level 6

List C

20th- and 21st-century Repertoire

Bissill, Richard

- Hector Unraveled (in *Unbeaten Tracks* FAB)

Davis, William

- Variations on a Theme of Robert Schumann SMP

D’Rivera, Paquito

Vals Venezolano and Contradanza INO

- Contradanza

Dunhill, Thomas Frederick

Lyric Suite, op. 96 B&H

- *two* consecutive movements

Head, Michael

Three Fantastic Pieces EED

- *two* of Clouds, Haunted House, Happy-go-lucky

Ibert, Jacques

- Carignane BIL

Koenigsbeck, Bodo

- Kleine Suite AMV

Phillips, Burrill

- Concert Piece FIS

Porret, Julien

- Huitième solo de concours MOL

Rachmaninoff, Sergei

- Vocalise, op. 34, no. 14 (arr. Leonard Sharrow INT)

Trainer, Fraser

- Song for Connie (in *Unbeaten Tracks* FAB)

Vaughan Williams, Ralph

Six Studies in English Folksong GAL

- any *four*

York, Barbara

Sonata for Bassoon and Piano CIM

- *one* movement

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Milde, Ludwig

25 Studies in Scales and Chords, op. 24

- no. 2

Weait, Christopher

Bassoon Warm-Ups EED

- no. 11 or no. 14

Weissenborn, Julius

Bassoon Studies for Advanced Players, op. 8, 2

- *one* of nos. 15, 16, 17

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	D, A, F#, A \flat major B, F#, D#, F minor (harmonic and melodic)	2 octaves	♩ = 72		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued
In Thirds	F, G major				
Chromatic	Starting on B \flat , C	3 octaves			
Arpeggios					
Tonic	D, A, F#, A \flat major B, F#, D#, F minor	2 octaves	♩ = 66		all slurred all tongued 2 slurred, 1 tongued 1 tongued, 2 slurred 3 slurred, 3 slurred
Dominant 7th Arpeggios	D, A, F#, A \flat major	2 octaves	♩ = 72		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued

Level 6

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i

Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	G, E major G, E minor	$\frac{3}{4}$	up to nine notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 3 repertoire. Students may be asked to read both tenor and bass clefs.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	six to eight measures

Level 7

Level 7 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List C selection	20
Technical Requirements	20
Etudes: <i>two</i> etudes	10
– Etude 1	5
– Etude 2	5
Technical Tests	10
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite Level 7 Theory	

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Baroque and Classical Repertoire

Bach, Johann Christian

- Concerto in E flat Major, WC 82 EMB
- Concerto in B flat Major, WC 83 EMB

Besozzi, Jerome

- Sonata in B flat Major OUP

Boismortier, Joseph Bodin de

- Sonata in D Major, op. 26, no. 1 BAR; NOE
- *one* movement

Corrette, Michel

- Les délices de la solitude*, op. 20 OTT
- Sonata in F Major, no. 1

Marcello, Benedetto

- Sonata in E Minor, op. 1, no. 2
- *one* movement

Merci, Luigi

- Sonata in G Minor, op. 3, no. 4 OTT
- *one* movement

Telemann, Georg Philipp

- Sonata in F Minor, TWV 41:f1 INT
- *one* movement

Vanhal, Johann Baptist

- Concerto in C Major SIM
- *one* movement

Zipoli, Domenico

- Aria (ed. Trevor Cramer TCO)

List B

Romantic Repertoire

Gatti, Nazzareno

- Capriccio fantastico, op. 1 (ed. Steven Dibner TCO)

Godfrey, Adolphus Frederick

- Lucy Long TCO

Jacobi, Carl

- Adagio, from *Quartet for Bassoon and Strings* (arr. William Waterhouse, in *Bassoon Solos*, 2 CHS)

Jancourt, Eugène

- Romance sans paroles, op. 113 (in *Bassoon Solos*, 2 CHS)

Milde, Ludwig

- Andante and Rondo, op. 25 AMV

Millars, Haydn

- The Best of Haydn Millars* (ed. Trevor Cramer TCO)
- Adagio and Rondo
 - Yankee Doodle (Air with Variations)

Satie, Erik

- Three Gymnopedies (arr. Trevor Cramer TCO)
- *any one*

Spohr, Louis

- Adagio in F Major, op. 115 (arr. Leonard Sharrow INT)

Weissenborn, Julius

- Nocturne, op. 9 no. 4 INT

Level 7

List C

20th- and 21st-century Repertoire

Blomdahl, Karl-Birger

- Liten svit EDS

Burness, John

- Variations PAT

Büsser, Henri

- Pièce de concours, op. 66 TCO
- Pièce en ut, op. 45 MAS

Cioffari, Richard J.

- Three Inventions SMP

Elgar, Edward

- Romance, op. 62 NOV

Ferenz, Amber

Tales from the Grove TDE

- any two movements

Glossop, Ben

- Allegro moderato TCO

Naoumoff, Émile

Three Elegies (arr. Catherine Marchese OTT)

- any two

Pierné, Gabriel

- Prélude de concert sur un thème de Purcell, op. 53 SAL

Rota, Nino

- Toccata BRB

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Milde, Ludwig

25 Studies in Scales and Chords, op. 24

- one of nos. 3, 4, 5, 6





Weissenborn, Julius

Bassoon Studies for Advanced Players, op. 8, no. 2

- one of nos. 18, 19, 20

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	B♭, B, D♭ major B♭, B, C# minor (harmonic and melodic)	3 octaves	♩ = 100		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 1 tongued, 3 slurred
	G, A♭ major G, G# minor (harmonic and melodic)	2 octaves			
In Thirds	A, A♭ major	2 octaves			
Chromatic	Starting on B, D	3 octaves			
Arpeggios					
Tonic	B♭, B, D♭ major B♭, B, C# minor	3 octaves	♩ = 72		all slurred all tongued 2 slurred, 1 tongued 1 tongued, 2 slurred 3 slurred, 3 slurred
	G, A♭ major G, G# minor	2 octaves	♩ = 100		
Dominant 7th	B♭, B, D♭, G, A♭ major	2 octaves	♩ = 100		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 1 tongued, 3 slurred
Leading-tone Diminished 7th	B♭, B, C#, G, G# minor				

Level 7

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i
I–IV–V	i–iv–V

Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	D, F major D, F minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to ten notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 4 repertoire. Students may be asked to read both tenor and bass clefs.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	eight to ten measures

Level 8

Level 8 Requirements	Marks
Repertoire: <i>three</i> selections	50
One List A selection	17
One List B selection	17
One List C or List D selection	16
Orchestral Excerpts	10
One excerpt	
Technical Requirements	20
Etudes: <i>two</i> etudes	10
– Etude 1	5
– Etude 2	5
Technical Tests	10
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 8 Theory	

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C or List D. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

Each bulleted item (●) represents one selection for examination purposes.

List A

Concertos and Works with Orchestra

Addison, John

- Concertino EED

Danzi, Franz

Concerto in F Major MAS

- *one* movement

David, Ferdinand

- Concertino in B flat Major, op. 12

Deviennes, François

Concerto in B flat Major AMV

- *one* movement

Hope, Peter

- Concertino EED

Koželuch, Johann Antonín

Concerto in C Major INT; BRH

- *one* movement

Kalliwoda, Johann Wenzel

- Variations and Rondo KUZ

Milde, Ludwig

- Concertino UNI

Molter, Johann Melchior

Concerto in G Minor AMV

- *one* movement

Oickle, Lucas

- Squeezed Through Wood TCO

Stamitz, Carl

Concerto in F Major (arr. Maurice Allard BIL)

- *one* movement

Vivaldi, Antonio

Concerto in C Major, RV 472

- *one* movement

Concerto in E flat Major RV 483

- *one* movement

Concerto in A Minor RV 499 RIC

- *one* movement

Concerto in B flat Major, RV 501 (“La notte”)

- *one* movement

Weber, Carl Maria von

Andante e rondo ungharese, op. 35 UNI; OTT

- *one* movement

Wolf-Ferrari, Ermanno

Suite-Concertino in F Major, op. 16 RIC

- *two* movements

List B

Sonatas, Sonatinas, and Multi-movement Works

Archer, Violet

Sonatina for Bassoon and Piano CMC

- *one* movement

Boismortier, Joseph Bodin de

Sonata in A Minor, op. 26, no. 2 BAR; NOE

- *one* movement

Level 8

Corrette, Michel*Les délices de la solitude*, op. 20 OTT

Sonata in C Major, no. 3

- *one* movement

Devienne, François

Sonata in C Major, op. 24, no.1 AMV

- *one* movement

Etler, Alvin

Sonata AMP

- *one* movement

Hindemith, Paul

Sonata OTT

- *one* movement

Hurlstone, William

Sonata in F Major EED

- *one* movement

Johnston, Richard

- Suite CMC

List C

Character Pieces

Allard, Maurice*Courtes pièces dans tous les tons* BIL

- *À un temps* (no. 3), *Aimable* (no. 4), *Accents* (no. 25), and *Air triste* (no. 26)
→ in any order

Bourdeau, Eugène

- Second Solo LED

Bozza, Eugène

- *Burlesque* LED

Büsser, Henri

- *Cantilène et rondeau*, op. 75 TCO

Charpentier, Jacques

- *Grave* LED

Fučík, Julius

- *Der alte Brummbär* (The Grouchy Old Bear) (arr. Alan Hawkins TCO)

Garfield, Bernard

- *Poème* TCO

Grovez, Gabriel

- *Sicilienne et allegro giocoso* LED

Lussier, Mathieu

- *Bassango and Spring Lullaby* TCO

McConnachie, Daniel

- *Three Scottish Airs* TCO

Millars, Haydn*The Best of Haydn Millars* TCO

- *Carnival of Venice* (Air with Variations)

Miroshnikov, Oleg

- *Scherzo in G Minor* INT

Pierné, Gabriel

- *Solo de concert*, op. 35 LED

Rimsky-Korsakov, Nicolai

- *Flight of the Bumblebee* (arr. William Waterhouse EED)

Simeonov, Blago

- *Burlesque fantastique* CMC

List D

Unaccompanied Repertoire

Barnes, Milton

- *Anerca I* CMC

Braun, Jean Daniel*Solos* OTT

- nos. 1, 2 and 3

Flores, Kristin

- *Earth's Essential Forests* CMC

McConnachie, Daniel

- *Cumha: A Lament* TCO

Mignone, Francisco*16 Waltzes* (in *Music for Solo Bassoon* LRQ)

- *Valsa improvisada* (no. 3)
- *Valsa ingênua* (no. 4)

Osborne, Willson

- *Rhapsody* PET

Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 5 and “Bassoon Resources” on p. 59 for important information regarding this section of the examination.

Students should be prepared to play the first Bassoon part (unless otherwise indicated) of *one* of the following orchestral excerpts. Students are encouraged to listen to and become familiar with the works from which the excerpt is taken. The student's ability to perform the excerpt in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

Beethoven, Ludwig van

Symphony No. 9 (“Choral”), op. 125 BAR

- 2nd movement: m. 177–rehearsal F
- 4th movement: m. 116–rehearsal A

Dukas, Paul

The Sorcerer's Apprentice

- rehearsal no. 7–rehearsal no. 9; rehearsal 43–10 mm. after rehearsal no. 45

Price, Florence B.

Mississippi River Suite SCH

- mm. 180–197; mm. 226–232

Symphony No. 1 SCH

- 1st movement: mm. 1–12
- 1st movement: mm. 54–60; mm. 155–158

Tchaikovsky, Pyotr Il'yich

Symphony No. 4, op. 36

- 1st movement: 13 mm. before rehearsal R–7 mm. before rehearsal R
- 2nd movement: m. 274 to the end

Prokofiev, Sergei

Peter and the Wolf, op. 67

- 1 m. before rehearsal no. 15–4mm. after rehearsal no. 16

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Milde, Ludwig

50 Concert Studies, op. 26, 1

- one of nos. 1, 2, 3, 4, 5, 6

Orefici, Alberto

20 Melodic Studies for Bassoon

- one study



Weissenborn, Julius

Bassoon Studies for Advanced Players, op. 8, no. 2

- one of nos. 21, 26, 28, 29, 33

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	B, C, D \flat major B, C, C \sharp minor (harmonic and melodic)	3 octaves	♩ = 56		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
	E \flat , G \flat major E \flat , F \sharp minor (harmonic and melodic)	2 octaves			
In Thirds	B \flat , C major	2 octaves			
Chromatic	Starting on B \flat , E	3 octaves			
Arpeggios					
Tonic	B, C, D \flat major B, C, C \sharp minor	3 octaves	♩ = 56		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
	E \flat , G \flat major E \flat , F \sharp minor	2 octaves			
Dominant 7th	B, C, D \flat , E \flat , G \flat major	2 octaves			
Leading-tone Diminished 7th	B, C, C \sharp , E \flat , F \sharp minor	2 octaves			

Level 8

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style.

Major	Minor
I–IV–V–I	i–iv–V–i
I–IV–V–vi	i–iv–V–VI
I–vi–IV–V	i–VI–iv–V
I–vi–IV–I	i–VI–iv–i

Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	B \flat , E \flat major C, E minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to eleven notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 5 repertoire. Students may be asked to read both tenor and bass clefs.

Keys	Time Signatures	Approximate Length
major and minor keys, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	ten to twelve measures

Level 9

Level 9 Requirements	Marks
Repertoire: <i>three</i> selections	50
One List A selection	17
One List B selection	17
One List C or List D selection	16
Orchestral Excerpts	10
Two excerpts	
Technical Requirements	20
Etudes: <i>two</i> etudes	10
– Etude 1	5
– Etude 2	5
Technical Tests	10
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: one from List A, one from List B, and one from List C or List D. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

The program selected should not exceed 20 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Concertos and Orchestral Works

Berwald, Franz

- Concert Piece in F Major, op. 2 BAR; MRA

Boismortier, Joseph Bodin de

- Concerto in D Major, op. 26, no. 6 ARE

Bonneau, Paul

- Deux caprices en forme de valse LED

Coulthard, Jean

Lyric Symphony III CMC

- any *two* movements

Du Puy, Édouard

- Concerto in C Minor AMV

Fasch, Johann Friedrich

- Concerto in C Major HSV

Jacobi, Carl

Introduction and Polonaise, op. 9 MRA

- Polonaise
- Introduction, Theme, and Variations, op. 10 MRA

Kreutzer, Conradin

- Variations in B flat Major UNI

Lachner, Franz

Concertino in E flat Major AMV

- 1st and 2nd movements
- 2nd and 3rd movements

Lindpaintner, Peter Josef von

Concerto in F Major AMV

- 1st movement
- 2nd and 3rd movements

Morehead, Patricia

- Come Dance with Me the Dance of Life TCO

Neruda, Johann Baptist Georg

Concerto in C Major MRA

- 1st and 2nd movements
- 2nd and 3rd movements

Vivaldi, Antonio

- Concerto in D Minor, RV 481 TCO
- Concerto in E Minor, RV 484 TCO
- Concerto in F Major, RV 489 TCO
- Concerto in F Major, RV 491 TCO

Waterson, James

- Concert-Stück (“Souvenir de Donizetti”) NVM

Level 9

List B

Sonatas, Sonatinas, and
Multi-movement Works**Böddecker, Philipp Friedrich**

- Sonata sopra ("La Monica") UNI

Boismortier, Joseph Bodin de

- Sonata in D Major, op. 26, no. 3 BRQ
- Sonata in E Minor, op. 50, no. 2 MRA

Corrette, Michel

Les délices de la solitude, op. 20 OTT

- Sonata in B flat Major, no. 4
- Sonata in G Major, no. 5

Coulthard, Jean

- Lyric Sonatina CMC; MAY

Dard, Antoine

- Sonata in C Major, op. 2, no. 1 AMV
- Sonata in C Minor, op. 2, no. 3 AMV

Devienne, François

- Sonata in G Major, op. 24, no. 2 AMV
- Sonata in F Major, op. 24, no. 3 AMV

Fasch, Johann Friedrich

- Sonata in C Major MCG; UNI

Glinka, Mikhail

- Sonata for Bassoon and Piano SIK

Griehling-Haigh, Margaret (Margi)

- Sortilège MCM

Koehlin, Charles

- Sonata, op. 71 BIL

Mariani, Angelo

- Fantasia AME

Morawetz, Oskar

Sonata CMC

- *two* movements

Pierné, Paul

- Thème et variations BIL

Schaffrath, Christoph

- Duetto in G Minor OTT

Schreck, Gustav

Sonata in E flat Major, op. 9 HOF

- 1st *and* 2nd movements
- 2nd *and* 3rd movements

Scott, Jeff

- Elegy for Innocence TCO

Smith, Stefan L.

- My Young Friend SLS

Steinmetz, John

Sonata TCO

- *two* movements

Tansman, Alexandre

- Suite ESC

Tcherepnin, Alexander

- Sonatine Sportive, op. 63 LED

Schickele, Peter

- Summer Serenade ELV

Villa-Lobos, Heitor

- Ciranda das sete notas PER

Weinzweig, John

- Divertimento No. 3 CMC

Wilder, Alec

Sonata No. 2 MRN

- *three* movements

List C

Character Pieces

Allard, Maurice

Courtes pièces dans tous les tons BIL

- Andantino (no. 7), Allegretto (no. 8), Accents (no. 25), *and* Air triste (no. 26)
- in any order

Blank, Allan

- Nocturne NMP
- harp part may be performed on piano

Gatti, Nazzareno

- Pensiero melodico TCO

Harberg, Amanda

- Prayer PRE

Jancourt, Eugène

- Étude mélodique, op. 79 EED

List D

Unaccompanied Repertoire

Arma, Paul

- Quatre résonances BIL

Braun, Jean-Daniel

Solos OTT

- Rondeau (no. 4) *and* Corrente (no. 21)

Causton, Richard

- Soliloquy OUP

Jacob, Gordon

- Partita OUP

Janssen, Harrie

- Sonata SWK

McConnachie, Daniel

- Còel Leannseulach TCO

Level 9

Mignone, Francisco*16 Waltzes (in Music for Solo Bassoon LRQ)*

- *Aquela Modinha que o Villa não escreveu* (no. 11)
- *Valsa declamada* (no. 15)

Nakagawa, Ryohei

- *Carnival of Venice for a Solitary Bassoonist PIP*

Phungula, Njabulo

- *Circles* (2018, rev. 2019) PHU

Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 5 and “Bassoon Resources” on p. 59 for important information regarding this section of the examination.

Students should be prepared to play the first Bassoon part (unless otherwise indicated) of *two* contrasting excerpts by two different composers. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

Bartók, Béla*Concerto for Orchestra*, BB 123

- **2nd movement:** mm. 8–24; mm. 164–180 [Bassoon 1 and 2]
- **4th movement:** mm. 12–20

Brahms, Johannes

Symphony No. 3, op. 90

- **1st movement:** mm. 61–83; mm. 89–94; mm. 161–178
- **4th movement:** m. 1 to rehearsal A; mm. 89–114

Concerto for Violin in D Major, op. 77

- **2nd movement:** mm. 1–32

Morlock, Jocelyn*My Name Is Amanda Todd* (2015) CMC

- mm. 55–62

Mozart, Wolfgang Amadeus

Symphony No. 41, K 551 (“Jupiter”) BAR

- **1st movement:** mm. 62–71; mm. 105–111; mm. 183–190
- **4th movement:** mm. 154–172

Price, Florence B.*Mississippi River Suite* SCH

- mm. 437–443

Rimsky-Korsakov, Nicolai*Scheherazade*, op. 35

- **2nd movement:** m. 1–rehearsal A; rehearsal L–rehearsal M

Tchaikovsky, Pyotr Il’ych

Symphony No. 6, op. 74 (“Pathétique”)

- **1st movement:** mm. 1–12; mm. 102–129
- **2nd movement:** rehearsal A–m. 41
- **4th movement:** mm. 2–36

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Garfield, Bernard*32 Etudes* TCO

- *any one*

Milde, Ludwig*25 Studies in Scales and Chords*, op. 24

- *one of nos. 16, 18, 20, 21, 22, 24*

50 Concert Studies, op. 26, 1

- *one of nos. 9, 10, 15, 16, 19*

Jancourt, Eugène*26 Melodic Studies*, op. 15 UNI; INT

- *no. 5 or no. 7*

Oromszegi, Ottó*10 Modern Etudes for Bassoon* EMB

- *one of nos. 3, 6, 7*

Piard, Marius*90 études pour le basson*, 1 BIL

- *one of nos. 4, 5, 6, 7, 8, 9*

→ observe specified tempo markings

Pivoňka, Karel*Rhythmical Etudes* BAR

- *one of nos. 1, 2, 3*

Level 9

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	B \flat , D, E \flat major B \flat , D, E \flat minor (harmonic and melodic)	3 octaves	♩ = 60		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 2 slurred, 1 tongued
	F, G \flat , G major F, F \sharp , G minor (harmonic and melodic)	2 octaves			
In Thirds	B \flat , D, G major	2 octaves	♩ = 54		
Chromatic	B \flat 1 to E5	full range	♩ = 96		
Arpeggios					
Tonic	B \flat , D, E \flat major B \flat , D, E \flat minor	3 octaves	♩ = 60		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 2 slurred, 2 slurred 1 tongued, 2 slurred, 1 tongued
	F, G \flat , G major F, F \sharp , G minor	2 octaves			
Overlapping	E \flat , F major D minor	2 octaves			
Dominant 7th	B \flat , D, E \flat major	2 octaves			
Leading-tone Diminished 7th	B \flat , D, E \flat minor	2 octaves			

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Level 9

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style, beginning on the tonic chord, and may include any of the following chords.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)

Playback

Students will be asked to play back the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the upper part of the phrase.
- After the third playing, the student will play the upper part of the phrase.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to nine notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Playing

Students will be asked to play a passage of music comparable to Level 6 repertoire. Students may be asked to read both tenor and bass clefs.

Keys	Time Signatures	Approximate Length
major and minor keys, up to five sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	twelve to sixteen measures

Level 10

Level 10 Requirements	Marks
Repertoire: <i>three</i> selections	50 (35)
One List A selection	17
One List B selection	17
One List C or List D selection	16
Orchestral Excerpts	10 (7)
Two excerpts	
Technical Requirements	20 (14)
Etudes: <i>two</i> etudes	10
– Etude 1	5
– Etude 2	5
Technical Tests	10
Musicianship	
Aural Skills	10 (7)
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10 (7)
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see “Classification of Marks” on p. 48 and “Supplemental Examinations” on p. 48 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Bassoon examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 48.

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C or List D. *Repertoire selections must be performed with piano accompaniment where required, unless otherwise specified.*

The program selected should not exceed 30 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Concertos and Orchestral Works

Crusell, Bernhard

- Concertino in B flat Major FGE; B&H

Françaix, Jean

- Divertissement OTT

Gotkovsky, Ida

- Variations concertantes EMT

Jacob, Gordon

- Concerto GAL; S&B

Jacobi, Carl

- Concertino, op. 7 MRA
- Potpourri über die Oper “Zampa” von Ferdinand Hérol, op. 16 B&B

Hétu, Jacques

- Concerto, op. 31 DOM

Maxwell Davies, Peter

Strathclyde Concerto, no. 8 CHS

- 1st movement
- 2nd and 3rd movements

Mignone, Francisco

- Concertino LRQ

Rossini, Gioachino

Concerto HOF

- 1st and 2nd movements
- 2nd and 3rd movements

Steinmetz, John

- Concerto TCO

Vivaldi, Antonio

- Concerto in C Major, RV 479 RIC
- Concerto in A Minor, RV 497 RIC

Level 10

- Weber, Carl Maria von**
Concerto in F Major, op. 75 INT
- 1st and 2nd movements
 - 2nd and 3rd movements

- Williams, John**
The Five Sacred Trees HAL
- any three

- Zbinden, Julien-François**
● Ballade, op. 33 BRH

List B

Sonatas, Sonatinas, and
Multi-movement Works

- Ancelin, Pierre**
● La naissance de Gargantua HEU
- Berg, Olav**
● Sonatina OTT
- Bitsch, Marcel**
● Partita LED
- Corrette, Michel**
Les délices de la solitude, op. 20 OTT
- Sonata in D Major, no. 6
- Dard, Antoine**
● Sonata in F Major, op. 2, no. 4 AMV
- Devienne, François**
● Sonata in B flat Major, op. 24, no. 4 AMV
- Sonata in G Minor, op. 24, no. 5 AMV
- Douglas, Bill**
● Partita TCO
- Dubois, Pierre Max**
● Sonatine-tango BIL
- Galbraith, Nancy**
● Sonata SUB
- Hoover, Katherine**
● Journey PAP
- Lee, HyeKyung**
● Dreaming in Colours FWP
- Previn, André**
● Sonata SCH

List C

Character Pieces

- Allard, Maurice**
Courtes pièces dans tous les tons BIL
- Allegro (no. 9), Récitatif (no. 10), Cadence (no. 27), and Fileuse (no. 28)
 - in any order
- Bozza, Eugène**
● Fantasia LED
- Récit, Sicilienne et Rondo LED
 - Shiva pour basson et piano LED
- Carr, Paul**
● Girl on a Beach Under a Sunshade COS
- Lussier, Mathieu**
● Le rêve de l'Opritchnik TCO
- Sharman, Rodney**
● Nocturne DOM
- Wallace, William**
● Etude in Seven CMC

List D

Unaccompanied Repertoire

- Aitken, Hugh**
● Montages OUP
- Arnold, Malcolm**
● Fantasy, op. 86 FAB
- Bassett, Leslie**
● Metamorphoses PET
- Bettinelli, Bruno**
● Studio da concerto RIC
- Braun, Jean-Daniel**
Solos OTT
- Scherzo (no. 6), Fantasia (no. 22), and Minuetto (no. 23)
- Fujikura, Dai**
● Following RIC
- Hersant, Philippe**
● Niggun DUR
- Lussier, Mathieu**
Cinq caprices pour basson SOA; TCO
- any three
- Mignone, Francisco**
16 Waltzes (in Music for Solo Bassoon) LRQ
- any two of: Valsa choro (no. 2), Apanhei-te meu Fagotinho (no. 5), Valsa da outra esquina (no. 9), A boa Páscoa para você, Devos! (no. 13), +1 ¾ (no. 16)

Level 10

Persichetti, Vincent

- Parable, op. 110 PRE

Steinmetz, John

- Tango TCO
- Etude No. 5 (“Streets of Laredo”) TCO

Stockhausen, Karlheinz

- In Freundschaft STK

Vallon, Marc

- Cantus TCO

Wilson, Jacqueline

Dance Suite WSN

- 1st, 2nd, and 3rd movements

Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 5 and “Bassoon Resources” on p. 59 for important information regarding this section of the examination.

Students should be prepared to play the first Bassoon part (unless otherwise indicated) of *two* contrasting excerpts by two different composers. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

Higdon, Jennifer

Percussion Concerto LDN

- mm. 66–75; mm. 257–264
- mm. 270–264; mm. 434 to the end

Mozart, Wolfgang Amadeus BAR

Le nozze di Figaro, K 492

- Overture: mm. 1–58; mm. 101–123; mm. 133–171

Mendelssohn, Felix*A Midsummer Night’s Dream*

- Overture: mm. 1–26

Price, Florence B.*Mississippi River Suite* SCH

- mm. 343–384; mm. 570–599

Symphony No. 1 SCH

- 1st movement: mm. 214–219; 2nd movement: mm. 108–110
- 3rd movement (Juba Dance): mm. 65–80; mm. 134–149

Ravel, Maurice*Bolero*

- rehearsal no. 2–rehearsal no. 3

Shostakovich, Dmitri

Symphony No. 9

- 4th and 5th movements: m. 1 of 4th movement–rehearsal A of 5th movement

Stravinsky, Igor*Le sacre du printemps*

- First part: m. 1–3 mm. after rehearsal no. 3; rehearsal no. 12–4 mm. after rehearsal no. 12

Wagner, Richard*Tannhäuser*

- Overture: mm. 1–16

Technical Requirements

Please see “Technical Requirements” on p. 5 for important information regarding this section of the examination.

Etudes

Students must prepare *two* contrasting etudes from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Bitsch, Marcel*20 études pour basson* LED

- any one

Boutry, Roger*12 études atonales* LED

- any one

Bozza, Eugène*15 études journalières*, op. 64 LED

- one of nos. 3, 15
→ please note: rhythms in small notes are for learning purposes only

Dubois, Pierre Max*Douze études pour basson* LED

- any one

Jancourt, Eugène*26 Melodic Studies*, op. 15 UNI; INT

- one of nos. 14, 26

Mason, Quinn*10 Studies for Solo Bassoon* (2014, rev. 2017) MSN

- any one

Level 10

Milde, Ludwig

50 Concert Studies, op. 26, 2

- any one

Orefici, Alberto

Bravura Studies INT

- any one

Oromszegi, Otto

20 Advanced Studies for Bassoon EED

- any two

Piard, Marius

90 études pour le basson, 1 BIL

- one of nos. 11, 14, 25
→ observe specified tempo marking

Pivoňka, Karel

Virtuoso Etudes for Bassoon BAR

- any one



Vallon, Marc

The Well-Tempered Bassoon AMV

- any one

Technical Tests

Students must play scales and arpeggios from memory, ascending and descending, in the required articulations. See “Technical Tests Examples” on p. 49.

	Keys	Range	Tempo	Note Values	Articulations
Scales					
Diatonic	B, C, D \flat , E major B, C, C \sharp , E minor (harmonic and melodic)	3 octaves	♩ = 72		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
	A \flat , A major G \sharp , A minor (harmonic and melodic)	2 octaves			
In Thirds	C, E, A major	2 octaves	♩ = 60		
Chromatic	B \flat 1 to E5	full range	♩ = 100		
Arpeggios					
Tonic	B, C, D \flat , E major B, C, C \sharp , E minor	3 octaves	♩ = 63		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred 3 slurred, 1 tongued 1 tongued, 3 slurred
	A \flat , A major G \sharp , A minor	2 octaves			
Overlapping	A \flat , A major G \sharp , A minor	2 octaves			
Dominant 7th	B, C, D \flat , E major	2 octaves			
Leading-tone Diminished 7th	B, C, C \sharp , E minor	2 octaves			

Level 10

Musicianship

Please see “Musicianship” on p. 6 and “Musicianship Examples” on p. 52 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in either melodic form (ascending or descending) or harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave
minor 9th, major 9th

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position
major–major 7th	root position
minor–minor 7th	root position

Chord Progressions

Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential $\overset{6}{4}$ after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style and will begin on the tonic chord.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)
cadential $\overset{6}{4}$	cadential $\overset{6}{4}$

Playback

Students will be asked to play back on their instrument the lower part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the lower part.
- After the third playing, the student will play the melody of the lower part.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Playing

Students will be asked to play a passage of music comparable to Level 7 repertoire. Students may be asked to read both tenor and bass clefs.

Keys	Time Signatures	Approximate Length
major and minor keys, up to five sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to sixteen measures

Associate Diploma (ARCT) in Bassoon, Performer

The Associate Diploma (ARCT) in Bassoon, Performer is the culmination of The RCM Certificate Program in Bassoon performance. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

ARCT in Bassoon, Performer Requirements	Marks
Repertoire: <i>four</i> selections	100
One List A selection	30
One List B selection	30
One List C selection	20
One List D selection	20
Total possible marks (pass = 70)	100

Prerequisite

Level 10 Bassoon comprehensive certificate

Theory Examination Prerequisites

Level 8 Theory
 Level 9 Harmony (or Keyboard Harmony)
 Level 9 History
 Level 10 Harmony & Counterpoint (or Keyboard Harmony)
 Level 10 History

Theory Examination Corequisites

ARCT Harmony & Counterpoint (or Keyboard Harmony)
 ARCT Analysis
 ARCT History

Piano Corequisite

Level 6 Piano

Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT) in Bassoon, Performer. For descriptions of performance marks, please see “Classification of Marks” on p. 48.

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from each of List A, List B, List C, and List D.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

The examiner may stop the performance if it exceeds the allotted time of 60 minutes.

List A

Concertos and Works with Orchestra

Bitsch, Marcel

- Concertino LED

Ferenz, Amber

- Concerto for Bassoon and Orchestra TDE

Françaix, Jean

- Concerto OTT

Hummel, Johann Nepomuk

- Grand Concerto in F Major B&H

Jolivet, André

- Concerto HEU

Lussier, Mathieu

- Le dernier chant d’Ophélie TCO

Mozetich, Marjan

- Concerto for Bassoon and String Orchestra with Marimba (2003) CMC

Nussio, Otmar

- Variations on an Aria by Pergolesi UNI

Tisné, Antoine

- Solstices BIL

Vivaldi, Antonio

- Concerto in C Minor, RV 480
- Concerto in G Minor, RV 495

Zwilich, Ellen Taaffe

- Concerto PRE

List B

Sonatas, Sonatinas, and Multi-movement Works

Águila, Miguel del

- Sunset Song, op. 42 PER
- Hexen PER

Auerbach, Lera

- Air “I Walk Unseen” SIK

Bernaudo, Alain

- Hallucinations PER

Bibalo, Antonio

- Sonata PVH

Associate Diploma (ARCT) in Bassoon, Performer

Boutry, Roger

- Interférences 1 CSH; CHA
- Prisme SAL

Dard, Antoine

- Sonata in A Minor, op. 2, no. 6 AMV

Devienne, François

- Sonata in C Major, op. 24, no. 6 AMV

Dutilleux, Henri

- Sarabande et cortège LED
→ play high F

Harberg, Amanda

- Sonata (2021) PRE

Jeanjean, Paul

- Prélude et scherzo LED

Larsen, Libby

- Concert Piece for Bassoon and Piano LAR

León, Tania

- Princladas PER

Naoumoff, Émile

- Impression OTT

Saint-Saëns, Camille

- Sonata, op. 168 DUR; PET

Schoof, Manfred

- Two Impromptus OTT

Skalkottas, Nikos

- Sonata Concertante for Bassoon and Piano MRN

Tansman, Alexandre

- Sonatine ESC

List C**Character Pieces****Aubin, Tony**

- Concertino della Brughiera LED

Pärt, Arvo

- Spiegel im Spiegel UNI

Ward-Steinman, David

- Child's Play GAL

Wolfgang, Gernot

- Moods in Blue DOB

List D**Unaccompanied Repertoire****Berg, Olav**

- Vertigo AMV

Braun, Jean-Daniel*Solos* OTT

- Concerto (no. 11), Capriccio (no. 13), Largo (no. 15), and Bizaria (no. 24)

Carter, Elliott

- Retracing B&H

Cutler, Zoe

- Flirtations (for One Sassy Salamander) CUT

Farago, Marcel

- Phantasy on a Theme by Paganini, op. 40a OJE

Glossop, Ben

- Dinosaurs TCO

Hersant, Philippe

- Hopi DUR

Hines, Edward J.

- Yeni Makam 1 EHM

Lang, David

- Press Release RPM

Man, Fang

- Lament for Solo Bassoon BTM

Mignone, Francisco*16 Waltzes* (in *Music for Solo Bassoon* LRQ)

- any *three* of: Macunaíma (no. 1), Sexta valsa Brasileira (no. 6), Valsa em si bemol menor (no. 7), A escrava que não era Isaura (no. 8), Pattapiada (no. 10)

Mwanga, Kaghondi wm

- A Nightmare for Bassoon and Ankle Bells AFS

Scarlatti, Domenico*Three Etudes after Domenico Scarlatti Sonatas* (arr. Michael Sweeney SWE)

- any *two*

Tezigatwa, Job Ivan

- Ekkijujulu (Young Rooster) for Solo Bassoon AFS

Wilson, Jacqueline*Dance Suite* WSN

- 4th, 5th, and 6th movements

Yun, Isang

- Monolog B&B

Reference

Table of Marks

	Elementary			Intermediate			Advanced	Diploma
	Prep	Levels 1–2	Levels 3–4	Level 5	Levels 6–7	Levels 8–9	Level 10	ARCT Performer
Repertoire	56	56	56	56	60	50	50 (35)	100
<i>two selections</i>	56	—	—	—	—	—	—	—
List A	(28 x 2)	—	—	—	—	—	—	30
List B	—	28	28	28	20	17	17	30
List C	—	28	28	28	20	17	17	20
List D	—	—	—	—	20	—	—	20
Orchestral Excerpts	—	—	—	—	—	10	10 (7)	—
Technical Requirements	24	24	24	24	20	20	20 (14)	—
Etude 1	12	12	6	6	5	5	5	—
Etude 2	—	—	6	6	5	5	5	—
Technical Tests	12	12	12	12	10	10	10	—
Aural Skills	10	10	10	10	10	10	10 (7)	—
Clapback	4	2	2	—	—	—	—	—
Intervals	—	2	2	2	2	2	2	—
Chords	2	2	2	2	2	2	2	—
Chord Progressions	—	—	—	2	2	2	2	—
Playback	4	4	4	4	4	4	4	—
Reading Skills	10	10	10	10	10	10	10 (7)	—
Rhythm	5	3	3	3	3	3	3	—
Playing	5	7	7	7	7	7	7	—
TOTALS	100 (pass = 60)							100 (pass = 70)

- To qualify for the Associate Diploma (ARCT) examination, Level 10 students must achieve either an overall mark of 75 or a minimum of 70 percent in *each* section of the examination. (In the Table of Marks, 70-percent figures are given in bold parentheses.)
- Candidates for the Associate Diploma (ARCT), Performer must achieve an overall mark of 70 in order to pass.

Reference

Classification of Marks

First Class Honors with Distinction 90–100

First Class Honors 80–89

Honors 70–79

Pass (Levels 1–10) 60–69

Insufficient to Pass 50–59

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner's comments only: further preparation is deemed necessary for assessment.

Split Level 10 Practical Examinations

Students may choose to take the Level 10 practical examination in two separate segments: one consisting entirely of repertoire; the other consisting of orchestral excerpts, technical requirements (including etudes), aural skills, and reading skills.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order.
- Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
- Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the *initial practical examination segment*.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student's official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive awards.

Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be completed within two years of the original examination.
- Supplemental examinations are available during regular in-person examination sessions or remotely at any time.
- Students in Level 10 may repeat any *three* sections of a practical examination: repertoire, orchestral excerpts, technical requirements (including etudes), or musicianship (aural skills and reading skills).
- To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the *original practical examination*.

Reference

Technical Tests Examples

Use the appropriate speaker keys to facilitate clear articulation of the following notes:



Articulation Patterns

For all technical tests, breathing should be compatible with the articulation pattern.

Four-note Patterns		Prep	Levels 1-2	Level 3	Level 4	Level 5	Level 6	Level 7	Level 8	Level 9	Level 10
all slurred		x	x	x	x	x	x	x	x	x	x
all tongued			x	x	x	x	x	x	x	x	x
2 slurred, 2 tongued				x	x	x	x	x	x	x	x
2 tongued, 2 slurred					x	x	x	x	x	x	x
2 slurred, 2 slurred						x				x	
3 slurred, 1 tongued							x		x		x
1 tongued, 3 slurred								x	x		x
1 tongued, 2 slurred, 1 tongued										x	

Three-note Patterns		Prep	Levels 1-2	Level 3	Level 4	Levels 5-7
all slurred		x	x	x	x	x
all tongued			x	x	x	x
2 slurred, 1 tongued				x	x	x
1 tongued, 2 slurred					x	x
3 slurred, 3 slurred						x

Reference

Scales

Five-note Scales (Preparatory)

Five-note scales extend from the tonic (î) to the dominant (5̂).

î 2̂ 3̂ 4̂ 5̂ 4̂ 3̂ 2̂ î

C Major

One-octave Diatonic Scales (Levels 1–2)

C Major

One-octave Diatonic scales (Levels 3–4)

C Major

Two-octave Diatonic Scales (Levels 5–7)

C Major

Two-octave Diatonic Scales (Levels 8–10)

C Major

Chromatic Scales

Starting on C

Diatonic Scales in Thirds

C Major

Reference

Arpeggios

Preparatory Tonic Arpeggios



C Major

One-Octave Tonic Arpeggios (Levels 1–2)



C Major

One-Octave Tonic Arpeggios (Levels 3–4)



C Major

Two-Octave Tonic Arpeggios (Level 5–7)



C Major

Two-Octave Tonic Arpeggios (Levels 8–10)



C Major

Dominant 7th Arpeggios

Dominant 7th arpeggios are built on the dominant of major keys.



F Major

Leading-tone Diminished 7th Arpeggios

Leading-tone diminished 7th arpeggios are built on the leading tone (raised seventh) of minor keys.



G Minor

Overlapping Arpeggios



F Major

Reference

Musicianship Examples

Aural Skills: Clapback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Aural Skills: Intervals (examples only)

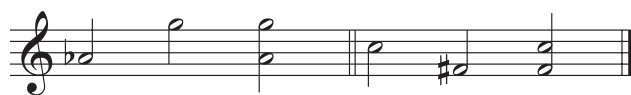
Levels 1–4

Intervals played ascending and descending. Refer to each level for specific intervals.



Levels 5–9

Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.



Reference

Level 10

Intervals played melodic form (ascending or descending) or harmonic form.



Aural Skills: Chords (example only)

Preparatory



Aural Skills: Playback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Level 5



Reference

Level 6

Musical notation for Level 6, left staff: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: F#2, G#2, A2, B2, C3, D3, E3, F#3.

Musical notation for Level 6, right staff: Bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes: Bb1, Eb1, F1, Gb1, Ab1, Bb1, C2, D2.

Level 7

Musical notation for Level 7, left staff: Bass clef, key signature of one flat (Bb), 6/8 time signature. The melody consists of eighth notes: Bb1, A1, G1, F1, E1, D1, C1, Bb1.

Musical notation for Level 7, right staff: Bass clef, key signature of two sharps (F#, C#), 3/4 time signature. The melody consists of quarter notes: F#1, C#1, D2, E2, F#2, G#2, A2, B2.

Level 8

Musical notation for Level 8, left staff: Bass clef, key signature of two flats (Bb, Eb), 6/8 time signature. The melody consists of eighth notes: Bb1, Ab1, Gb1, F1, E1, D1, C1, Bb1.

Musical notation for Level 8, right staff: Bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes: Bb1, Ab1, Gb1, F1, E1, D1, C1, Bb1.

Level 9

Musical notation for Level 9, left staff: Bass clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of quarter notes: F#1, G#1, A1, B1, C2, D2, E2, F#2.

Musical notation for Level 9, right staff: Bass clef, key signature of two sharps (F#, C#), 6/8 time signature. The melody consists of eighth notes: F#1, C#1, D2, E2, F#2, G#2, A2, B2.

Level 10

Musical notation for Level 10, left staff: Bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes: Bb1, Ab1, Gb1, F1, E1, D1, C1, Bb1.

Aural Skills: Chord Progression (examples only)

Level 5

Chord progression example for Level 5, left staff: Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Chords: I (F#2, C#3, G#3), IV (A2, D3, F#3), I (F#2, C#3, G#3). Bass line: F#1, C#1, G#1.

Chord progression example for Level 5, right staff: Treble and bass clefs, key signature of two sharps (F#, C#), 4/4 time signature. Chords: I (F#2, C#3, G#3), V (E2, B2, D#3), I (F#2, C#3, G#3). Bass line: F#1, C#1, G#1.

Level 6

Chord progression example for Level 6, left staff: Treble and bass clefs, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: i (Bb1, Eb1, Gb1), iv (D1, F1, Ab1), i (Bb1, Eb1, Gb1). Bass line: Bb1, Eb1, Gb1.

Chord progression example for Level 6, right staff: Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: I (F#2, C#3, G#3), V (E2, B2, D#3), I (F#2, C#3, G#3). Bass line: F#1, C#1, G#1.

Reference

Level 7

I IV V

i V i

Level 8

I IV V I

i iv V VI

I vi IV V

i VI iv i

Level 9

i iv i V

Level 10

I IV V⁴/₃ cad.⁶/₄ I

Reference

Reading Skills: Rhythm (examples only)

Preparatory

Level 1

Level 2

Level 3

Level 4

Level 5

Reading Skills: Playing (examples only)

Preparatory

Level 1

Level 2

Level 3

Reference

Level 4

Musical notation for Level 4, bass clef, 4/4 time signature. The piece starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.

Level 5

Lyrical

Musical notation for Level 5, bass clef, 4/4 time signature. The piece starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The melody is lyrical with long slurs.

Musical notation for Level 5, bass clef, 4/4 time signature. The piece starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The melody continues with slurs.

Level 6

Allegro con brio

Musical notation for Level 6, bass clef, 3/4 time signature. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The melody is more rhythmic.

Musical notation for Level 6, bass clef, 3/4 time signature. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The melody continues with slurs.

Level 7

Allegro risoluto

Musical notation for Level 7, bass clef, 4/4 time signature. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The melody is more rhythmic.

Musical notation for Level 7, bass clef, 4/4 time signature. The piece starts with a fortissimo (*ff*) dynamic and ends with a sforzando (*sfz*) dynamic. The melody is more rhythmic.

Reference

Level 8

Grazioso

mf

7

3

Level 9

Andante cantabile

p *mf*

6

p *mp*

12

mf *p* *poco rit.*

Level 10

Expressively

mp *mf*

5

mp 3 3 3

9

f 3

13

3 3 3 *p* *rit.*

Reference

Bassoon Resources

For general resources, please see the *Practical Examinations Syllabus* at rcmusic.com/syllabi.

Bassoon Repertoire Anthologies

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- . *Second Book of Bassoon Solos*. London: Faber Music; New York: G. Schirmer, 1981.
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Bassoon Orchestral Excerpts

- Bassoon Excerpts from Standard Orchestral Repertoire*. 6 vols. Melville, NY: Belwin Mills, 1975.
- Kolbinger, Karl, and Alfred Rinderspacher, eds. *Test Pieces for Orchestral Auditions: Bassoon/ Contrabassoon*. Frankfurt, New York: Peters, 1992.
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Sources of Standard Orchestral Parts

Standard orchestral parts are available from:

- kalmus.com
- lucksmusic.com
- orchestralbassoon.com
- orchmusiclibrary.com

Bassoon Etudes and Method Books

- Allard, Maurice. *Le Basson*. Paris: Billaudot, 1975.
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- Bartolozzi, Bruno. *New Sounds for Woodwinds*. London: Oxford University Press, 1982.
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Woodwinds Reference Works

Farkas, Philip. *The Art of Musicianship*. Atlanta, GA: Wind Music Publications, 1976.

Walker, Kim. *Spirited Wind Playing: The Performance Dimension*. Bloomington, IN: Indiana University Press, 2016.

Weisberg, Arthur. *The Art of Wind Playing*. New York: Schirmer Books, 1975.

Publications and Instrument Supplies

Anselma Veit (Vienna): anselmamusic.com/en

Ariel Detwiler (Minneapolis, MN): arieldetwiler.com/store/p/acdc-bassoon-reed-beginner

Bassoon Reeds & Cane (Basel, Switzerland): bassoons.ch

Backun Musical Services (Vancouver, BC): backunmusical.com

Bell Bassoons and Services (Peterborough, ON): bellbassoons.com

Bocal Majority Woodwinds (Richardson, TX): bocalmajoritystore.com

Charles Double Reed (North Conway, NH): charlesmusic.com

Crook and Staple (Chepstow, Wales): crookandstaple.com/pages/bassoon-resources

Forrests Music (Berkeley, CA): forrestsmusic.com

Georg Rieger (Germany): www.georgrieger.com/en

Kristin Oma Rønnes (Oslo, Norway): kristianomarannes.com/publications

Larsen Music (Victoria, BC): larsenmusic.ca

Miller Marketing (Wayne, PA): millermarketingco.com

Midwest Musical Imports (Minneapolis, MN): mmimports.com

Reed Supplies Canada (Tiny, ON): reedsuppliescanada.ca

Rumsey, Brandon Scott. No Broken Links Directory: brandonscottrumsey.com/no-broken-links

Trevco Music (Middlebury, CT): trevcomusic.com

Associations, Periodicals, and Online Resources

Bassoon information site: bassoon.org

Boss Bassoon: bossbassoon.com

Council of Canadian Bassoonists: councilofcanadianbassoonists.ca

International Double Reed Society. *The Double Reed*: www.idrs.org

Law, Nathalie. *Building a Bassoonist*: buildingabassoonist.com

Artists and Educators

The Breaking Winds Bassoon Quartet: thebreakingwinds.com

Jensen, Kristin Wolfe: musicandthebassoon.org

Joubert Bernard, Francisco: vgbassoonist.com; [youtube.com/@VGBassoonist](https://www.youtube.com/@VGBassoonist)

Mackie, Nadina: nadinamackie.com

Oft, Eryn: erynoft.com

Sakakeeny, George: sakakeenybassoon.com

Samson, Midori: midorisamson.com