

Bassoon

SYLLABUS / 2006 EDITION



**The Royal
Conservatory**[®]
The finest instrument is the mind.





Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that music and the arts are humanity’s greatest means to achieve personal growth and social cohesion. Since 1886 The Royal Conservatory has realized this mission by developing a structured system consisting of curriculum and assessment that fosters participation in music making and creative expression by millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The award-winning publications that support the use of the curriculum offer the widest selection of carefully selected and graded materials at all levels. Certificates and Diplomas from The Royal Conservatory of Music attained through examinations represent the gold standard in music education.

The strength of the curriculum and assessment structure is reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. An acclaimed adjudicator certification program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon

Michael and Sonja Koerner President & CEO
The Royal Conservatory

Contents

1: Introduction

About Us	4	Substitutions	8
The Royal Conservatory	4	Syllabus Substitutions	9
The RCM Certificate Program	4	Teacher's Choice Substitutions	9
RCM Publishing	4	Orchestral Excerpts	9
Digital Learning	4	Technical Requirements	9
Additional Programs	4	Etudes	9
		Technical Tests	9
Getting Started	5	Musicianship	9
Why Choose the RCM Certificate Program?	5	Ear Tests	9
Examinations Offered	5	Sight Reading	9
Contact Us	5		
Register for an Examination	5	Examination Regulations	10
		Examination Procedures	10
Program Overview	6	Collaborative Pianists	10
Theory Examinations	6	Credits and Refunds for Missed Examinations	10
Practical Certificates	6	Students with Special Needs	10
Diplomas	7	Certificates	10
		Examination Results	11
Practical Examination Requirements	8	Classification of Marks	11
Repertoire	8	Split Level 10 Practical Examinations	11
Repertoire Lists	8	Supplemental Examinations	11
<i>Da Capo</i> Signs and Repeats	8		
Memorization	8		
Editions	8		

2: Bassoon Examinations

Table of Marks	12	Advanced Certificates	27
Elementary Certificates	13	Level 9	27
Level 1	13	Level 10	30
Level 2	15	Diplomas	34
Level 4	18	Associate Diploma (ARCT) in Bassoon, Performer	34
Intermediate Certificates	21	Associate Diploma (ARCT) in Bassoon, Teacher	38
Level 6	21		
Level 8	24		

3: Reference

Technical Tests	41
Musicianship	45
Resources	53

1: Introduction

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Jan Lisiecki
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit rcmusic.com to learn more about the history of The Royal Conservatory.

The RCM Certificate Program

The RCM Certificate Program is a globally recognized system of music study and assessment designed by over 100 leading teachers throughout North America. Available for more than twenty instruments and voice, and sequenced from elementary to advanced levels, the curriculum of the Certificate Program encompasses a wide range of inspiring repertoire, as well as technique, ear tests, sight reading, and theory to develop well-rounded musicians.

★ Visit rcmusic.com/certificate-program for more information.

The RCM College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about the College of Examiners, including examiner biographies, at rcmusic.com.

RCM Publishing

RCM Publishing produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

★ Visit rcmpublishing.com to view a complete list of available titles.

Digital Learning

The Digital Learning Program serves to broaden the reach of music education by offering students and teachers online courses and resources, ensuring ease of access, and maximizing engagement and interactivity. Using the power of technology, and leveraging some of the best musical minds available, digital resources ensure that learning with The Royal Conservatory is now available to all.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional music training for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Centre** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts**® supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre.

Getting Started

Why Choose the RCM Certificate Program?

The RCM Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

Repertoire

- Each level includes a broad selection of repertoire representing a variety of styles and periods.
- Regular reviews of the repertoire ensure a balance between the familiar canon of teaching repertoire and new and innovative selections.
- Teachers and students can add favorite pieces through the Teacher's Choice selections.

Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include patterns based on scales, chords, and arpeggios.
- Etudes develop technical skills within a musical context.

Musicianship Skills

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both performance of repertoire and theoretical concepts.

Music Literacy

- The theory concepts recommended for concurrent study at Elementary levels, and corequisite examinations at Intermediate and Advanced levels support students in acquiring the theoretical and historical knowledge necessary in support of music literacy.
- Theory examinations are tied to the Intermediate and Advanced practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts & Drama, Trombone, Trumpet, Tuba, Viola, Violin

Theory Examinations

Theory; Harmony & Counterpoint; History; Analysis; ARCT, Teacher; ARCT in Piano Pedagogy; ARCT in Composition and Theory

Contact Us

Canada

- Email: candidateservices@rcmusic.ca
- Phone: 416-408-5019 or toll-free 1-800-461-6058

273 Bloor Street West
Toronto ON M5S 1W2

United States

- Email: USaccountservices@rcmusic.ca
- Phone: toll-free 1-866-716-2223

60 Industrial Parkway, Suite 882
Cheektowaga NY 14227-2713

rcmusic.com

Register for an Examination

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures that students and teachers have a successful examination experience.

Examination Scheduling

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Students are asked to print the "Examination Program Form" from their account. The program form must be filled out by the student and/or teacher, and brought to the examination center for presentation to the examiner.

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

Program Overview

Internationally recognized certificates are awarded for successful completion of each practical and theory examination from Level 1 to Level 10.

Comprehensive certificates are awarded to students in Levels 6 through 10 for successful completion of both the practical and corequisite theory examinations. Diplomas are awarded to Associate Diploma (ARCT) candidates for successful completion of both the practical and corequisite theory examinations.

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

Theory Examinations

- ★ See the current *Theory Syllabus* (available online) for detailed theory examination requirements.

Practical studies are supported by theory examinations that promote the development of musical literacy and encourage an enriched understanding of style and structure. Theory examinations test knowledge of music theory and history, either through an in-person written examination or online.

Official Examination Papers, available from the RCM bookstore and at music retailers, are published annually by RCM Publishing to aid with examination preparation.

Practical Certificates

Elementary Certificates

While completion of theory examinations is not required to obtain practical certificates for Levels 1, 2 and 4, it is highly recommended that theory study be concurrent with practical study at all levels. This table illustrates the correlation of practical levels with theory levels.

Certificate	Practical Examination Requirement	Corresponding Theory Level (no examination required)
Level 1	Level 1	Level 1 Theory
Level 2	Level 2	Level 2 Theory
Level 4	Level 4	Level 4 Theory

Intermediate Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examination for Levels 6 and 8.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisite
Level 6	Level 6	Level 6 Theory
Level 8	Level 8	Level 8 Theory

Advanced Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examinations for Levels 9 and 10.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisites
Level 9	Level 9	<ul style="list-style-type: none"> • Level 8 Theory • Level 9 Harmony (or Keyboard Harmony) • Level 9 History
Level 10	Level 10	<ul style="list-style-type: none"> • Level 8 Theory • Level 9 Harmony (or Keyboard Harmony) • Level 9 History • Level 10 Harmony & Counterpoint (or Keyboard Harmony) • Level 10 History

Diplomas

Candidates applying for the Associate Diploma (ARCT), Performer *or* the Associate Diploma (ARCT), Teacher must have completed a Level 10 practical examination with either a total mark of at least 75 *or* a minimum of 70 percent in each section of the examination. Candidates must also have completed all Level 10 theory corequisites with a total mark of at least 60 percent on each theory examination.

Associate Diploma (ARCT), Teacher Examinations

Candidates applying for the Associate Diploma (ARCT), Teacher are strongly advised to have at least one year of practical teaching experience.

The Associate Diploma (ARCT), Teacher will be awarded only to students 18 years of age or older.

The Associate Diploma (ARCT), Teacher examination consists of three parts:

Part 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, and Musicianship

Part 2: *Viva Voce* examination

Part 3: Written examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Associate Diploma (ARCT), Teacher examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second Associate Diplomas

The Associate Diploma (ARCT), Performer and the Associate Diploma (ARCT), Teacher examinations may not be attempted at the same session.

- Candidates who have passed the ARCT, Teacher examination may obtain an Associate Diploma (ARCT), Performer by taking the entire ARCT, Performer examination.
- Candidates for the Associate Diploma (ARCT), Teacher who have passed the ARCT, Performer examination will be exempt from the Repertoire and Orchestral Excerpts sections of the ARCT, Teacher examination. The remaining sections of the ARCT, Teacher examination (the Etudes and Musicianship sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the ARCT, Performer examination.

Prerequisites and Corequisites

The following table summarizes all prerequisite and corequisite examinations required to obtain the Associate Diploma (ARCT), Performer and the Associate Diploma (ARCT), Teacher. Prerequisites are indicated with P and corequisites are indicated with C.

Candidates must complete prerequisite examinations at least one session prior to registration.

	ARCT Performer	ARCT Teacher
Comprehensive Certificates		
Level 10	P	P
Piano Examinations		
Level 6	C	
Level 8		C
Theory Examinations		
Level 8 Theory	P	P
Level 9 Harmony (or Keyboard Harmony)	P*	P*
Level 9 History	P	P
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	P	P
Level 10 History	P	P
ARCT Harmony & Counterpoint (or Keyboard Harmony)	C	C
ARCT Analysis	C	C
ARCT History	C	C

* For more information, please see celebratetheory.com.

Practical 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.

Repertoire Lists

The repertoire for most levels is divided into several lists, according to musical characteristics, form, or historical style period.

Information for each repertoire selection includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation.

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

Da Capo Signs and Repeats

- When performing repertoire and etudes at an examination, students should observe *Da Capo* signs.
- Repeat signs should ordinarily be ignored.

Memorization

- Memorization of repertoire is encouraged.
- Repertoire, etudes, and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
- Technical tests (scales and arpeggios) *must* be played from memory.

Editions

For many repertoire selections, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition or downloaded a free edition that is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada and in Title 17 of the United States Code. Additional information about federal copyright law is available online through the Copyright Board of Canada at cb-cda.gc.ca and the US Copyright Office at copyright.gov.

Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

★ With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy one to two pages from their copyrighted works to facilitate a page turn.

Substitutions

Students have the option of expanding upon the given lists for their level with substitute selections. Official approval of most substitute 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 Levels 1 to 10 may substitute *one* repertoire selection and/or *one* etude from the level immediately above their examination level.

- Official approval is not required prior to the examination.
- The substitute piece must align with the genre or stylistic period intended for the list in the level to be examined.
- Syllabus substitutions must be performed according to the examination 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 or *one* etude with a work not listed in the *Syllabus* that is of comparable length, difficulty, 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 or etude selection 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.
- ★ For any substitute selections falling outside these categories, and any substitutions at the Associate Diploma (ARCT) level, students may complete an Examination Substitute Piece Request Form (available online) by the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

Orchestral Excerpts

Students may select the specified passages from parts for orchestral works; 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. Details of selected anthologies are given for each level.

Technical Requirements

Etudes

- Etudes need not be memorized, and no extra marks are awarded for memorization.
- 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 on the technical tests list.
- Technical tests (scales and arpeggio patterns) must be played from memory.
- Metronome speeds are intended as a guideline for the minimum tempo of each requirement.
- For further details on examination requirements for technical tests, please consult the listings for each level.

Musicianship

Ear Tests

- Ear tests include melody clapback, melody playback, and identification of intervals, chords, and cadences.
- For further details on examination requirements for ear tests, please consult the requirements for each level.

Sight Reading

- Sight-reading tests consist of tapping the rhythm of short excerpts and sight playing of short passages.
- For further details on examination requirements for sight-reading tests, please consult the requirements for each level.

Examination Regulations

Examination Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time. *Note that examination times cannot be exchanged among students.*

- Students are required to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Students will begin the examination (with their collaborative pianist) by playing their repertoire selections. The pianist will then leave the room and the student will continue with the Technical Tests.
- Warm-up rooms and music stands are not guaranteed for students.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with a published edition of each piece of music to be performed at the examination.
- Collaborative pianists must perform from a published edition.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 8.)
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The student’s performance may be interrupted at the examiner’s discretion once an assessment has been made.
- At each level, the examiner will choose a representative sampling of technical tests.

Collaborative Pianists

- Students must provide their own collaborative pianist.
- Recorded accompaniments are not permitted. *Students who do not provide a collaborative pianist may not be examined.*

Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are granted only to students who are unable to attend an examination because of:

- medical reasons *or*
- scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee *or* a 50 percent refund of the examination fee.

Requests for examination credits and refunds must be made to the RCM Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

- ★ All requests must be submitted by email or mail within two weeks following the examination. Requests received after this time will be denied.

Examination Credit

An examination credit may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the student registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferable and may not be extended beyond one year.*

Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

Students with Special Needs

Students with special needs should submit a Special Needs Request Form by email or mail to the RCM Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students with special needs may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

- ★ The Special Needs Request Form is available **online**.

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see “Program Overview” on p. 6.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

- ★ For further information regarding the recognition of achievement in the Certificate Program, please visit **rcmusic.com/recognition**.

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

★ Teachers may access their students' examination results by logging into their online account at rcmusic.com.

Official transcripts are available upon written request to the RCM Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)

Interpreting Examination Results

All students may access their complete, official results (including examiner's comments) online after the examination has taken place. The examiner's report explains in general terms how the official mark was calculated, and it provides information to support students in their future musical development. The official mark reflects the examiner's evaluation of the student's performance during the examination. As the student's performance cannot be reconstructed, requests to review marks will be considered only in the event of a serious procedural irregularity.

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

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.

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.

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, ear tests, and sight reading.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order within the same session or in different sessions.
- 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 taken within two years of the original examination.
- Supplemental examinations are given during regular examination sessions.
- Students in Level 10 may repeat any three sections of a practical examination: repertoire, orchestral excerpts, technical requirements, or musicianship (ear tests and sight reading).
- 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*.

2: Bassoon Examinations

TABLE OF MARKS

	Level 1	Levels 2–4	Level 6	Levels 8–9	Level 10	ARCT Teacher	ARCT Performer
Repertoire	50	50	50	40	40 (28)	20 (14)	70
List A	25	25	25	20	20	<i>(no mark breakdown)</i>	25
List B	25	25	25	20	20		25
List C	–	–	–	–	–		20
Orchestral Excerpts	–	–	–	10	10 (7)	10 (7)	30
Technical Requirements	30	30	30	30	30 (21)	10 (7)	–
Etudes	18	18	18	20	20	10	–
Technical Tests	12	12	12	10	10	–	–
Ear Tests	10	10	10	10	10 (7)	10 (7)	–
Meter	–	–	–	–	–	2	–
Rhythm	5	3	2	–	–	–	–
Intervals	–	3	3	3	2	2	–
Chords	–	–	2	2	2	3	–
Cadences	–	–	–	2	3	–	–
Playback	5	4	3	3	3	3	–
Sight Reading	10	10	10	10	10 (7)	10 (7)	–
Playing	7	7	7	7	7	8	–
Clapping	3	3	3	3	3	2	–
Viva Voce						40	
(a) Pedagogical Principles	–	–	–	–	–	10 (7)	–
(b) Applied Pedagogy	–	–	–	–	–	30 (21)	–
Totals	100	100	100	100	100	100	100

Notes

- In all levels, the mark for Technical Tests covers the performance of scales and arpeggios.
- To qualify for the Associate Diploma 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 parentheses.)
- Associate Diploma (ARCT), Performer candidates must achieve an overall mark of 70 in order to pass.
- Associate Diploma (ARCT), Teacher candidates must achieve either an overall mark of 75 or a minimum of 70 percent in *each* section of the examination in order to pass. (In the “Table of Marks,” 70 percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Associate Diploma (ARCT), Teacher.

Level 1

Instruments:

Students may play this examination on a normal bassoon, a short-reach bassoon, or a mini-bassoon. Students who choose to play a mini-bassoon must supply appropriately transposed accompaniments.

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may contain more complex articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Traditional

- **Hungarian Folksong** (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)
- **Song of the Volga Boatmen and See Amid the Winter’s Snow OR Child in the Manger** (arr. Sydney Lawton, in *The Young Bassoonist*, 1 OUP) [OP]

Bergmann, Walter

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

Cole, Keith Ramon

- **Little Elegy for Bassoon and Piano** (in *Learn As You Play Bassoon* B&H)

Hanmer, Ronald

Bassoon Bagatelles EME

- **Song without Words**

Haydn, Franz Joseph

- **Trio**, from Symphony No. 80 (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

Hilling, Lyndon

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

Saint-Saëns, Camille

Le carnaval des animaux

- **Tortoises** (arr. Lionel Lethbridge, in *Two Pieces from Carnival of the Animals* OUP) [OP]

Schubert, Franz

- **Andante** (arr. Lyndon Hilling and Walter Bergmann, 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 Finale of Symphony No. 4) (arr. Graham Sheen, in *The Really Easy Bassoon Book* FAB)

LIST B

Aubert, Jacques

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

Hanmer, Ronald

Bassoon Bagatelles EME

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

LIST B continued

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 EME

- **Minuet**

Hyde, Derek

- **Promenade** (in *Learn As You Play Bassoon* B&H)

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)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play the selection by Christopher Weait and *one* other selection from the following list of etudes. Each bulleted item (•) represents one selection for examination purposes.

Matz, Arnold

The Bassoon, I (ed. Werner Seltmann and Gunter Angerhöfer, DVM)

- **two of:**
 - Lesson 3, no. 2
 - Lesson 4, no. 2
 - Lesson 6, no. 1

Weait, Christopher

Bassoon Warm-ups EME

- **Warm-up no. 3**

Weissenborn, Julius

Method for Bassoon CUB; FIS; PET [OP]

- **Lesson 11** (pp. 25–26): Allegro non tanto **AND one other etude**

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

Scales	Keys	Range	Tempo	Note Values
Major	E ^b , F, G	1 octave (lowest possible octave)	♩ = 60	quarter notes
Minor (harmonic)	D, E			
Arpeggios				
Major	E ^b , F, G	1 octave	♩ = 60	quarter notes
Minor	D, E			

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

THEORY COREQUISITES

None

Level 2

Instruments:

Students may play this examination on a normal bassoon, a short-reach bassoon, or a mini-bassoon. Students who play a mini-bassoon must supply appropriately transposed accompaniments.

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may contain more complex articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Traditional

- **David of the White Rock** (arr. Sydney Lawton, in *The Young Bassoonist*, 1 OUP) [OP]

Boyle, Rory

- **Little Suite for Bassoon and Piano** B&H [OP]
→ Air or Berceuse

Hughes, Eric

Six Low Solos for Bassoon and Piano EME

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

Jacob, Gordon

Four Sketches for Bassoon and Piano EME

- **L'après-midi d'un dinosaur**

Milde, Ludwig

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

- **Andante** (no. 2)

Rimsky-Korsakov, Nikolai

- **Theme**, from *Schéhérazade* (arr. Graham Sheen, in *Going Solo* FAB)

Rosseter, Philip

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

Saint-Saëns, Camille

Le carnaval des animaux

- **Elephant** (arr. Lionel Lethbridge, in *Two Pieces from Carnival of the Animals* OUP) [OP]

Schudel, Thomas

- **Arietta and Scherzo** SHA
→ Arietta

Siennicki, Edmund J.

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

Telemann, Georg Philipp

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

Weissenborn, Julius

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

LIST B

Traditional

- **Cockle-Shells** (arr. Lyndon Hilling and Walter Bergmann, in *First Book of Bassoon Solos* FAB)
- **Galopede** (arr. Sydney Lawton, in *The Young Bassoonist*, 1 OUP) [OP]

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

LIST B continued

Bach, Johann Sebastian

- **Now to the Bagpipes' Merry Skirl** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]

Bogar, Istvan

- **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)

Boyle, Rory

- **Little Suite for Bassoon and Piano** B&H [OP]
→ Burlesque, Waltz, or Capriccioso

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)

Hughes, Eric

Six Low Solos for Bassoon and Piano EME

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

Jacob, Gordon

Four Sketches for Bassoon and Piano EME

- **A Little Waltz**
- **Polka**

Norton, Christopher

Microjazz for Bassoon B&H

- **Inter-City Stomp**
- **Out for Lunch**
- **Stamping Ground**

Ouzounoff, Daniel

Cinq petits duos pour basson et piano LEM

- **no. 5 AND one of:**
Modéré (no. 1)
Un peu vite (no. 2)
Modéré (no. 3)
Allant (no. 4)

Schudel, Thomas

- **Arietta and Scherzo** SHA
→ Scherzo

Siennicki, Edmund J.

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

Telemann, Georg Philipp

- **La vaillance** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]

Weber, Carl Maria von

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

Wedgewood, Pam

Really Easy Jazzin' About FAB

- **Easy Tiger**
- **Keep Truckin'**

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play the selection by Christopher Weait and *one* other selection from the following list of etudes. Each bulleted item (•) represents one selection for examination purposes.

Emerson, June

Ninety Easy Bassoon Studies EME

- **two of:**
no. 20 (by Wilhelm Popp)
no. 24 (by Wilhelm Popp)

Emerson, June continued

- no. 29 (by John Nicholson)
- no. 30 (by Giuseppe Garibaldi)
- no. 32 (by June Emerson)
- no. 34 (by June Emerson)

TECHNICAL REQUIREMENTS continued

Hawkins, Alan

Melodious and Progressive Studies for Bassoon, 1 SOU

- **Study in G major** (by Etienne Ozi, p. 16) **and one study from pp. 6–7**

Seltmann, Werner, and Günter Angerhöfer

The Bassoon, 1 FIS; PET

- **Lesson 8, no. 2** (Arnold Matz) **AND either Lesson 21, no. 2 or Lesson 22, no. 1** (based on Julius Weissenborn)

Weait, Christopher

Bassoon Warm-ups EME

- **nos. 5 and 6**

Weissenborn, Julius

Bassoon Studies, op. 8, no. 1, vol. 1 (Section 3: Scale Exercises in All Keys) FIS; PET

- **no. 1** (C major) **and one of nos. 3, 4, 7**

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

For clean articulation students are encouraged to use speaker keys when slurring to A, B flat, B, and C at the top of the bass clef either when approaching from an interval greater than a minor 3rd or whenever these notes are tongued.

Scales	Keys	Range	Tempo	Note Values
Major	G	1 octave	♩ = 60	eighth notes
Major	C, F, B ^b , E ^b	2 octaves		
Minor (harmonic)	A, G	1 octave		
Minor (harmonic)	D, C, E	2 octaves		
Chromatic	low B ^b to tenor F	—		
Arpeggios				
Major	G	1 octave	♩ = 60	eighth notes
Major	C, F, B ^b , E ^b	2 octaves		
Minor	A, G	1 octave		
Minor	D, C, E	2 octaves		

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

THEORY COREQUISITES

None

Level 4

Instruments:

Students must play this examination on either a normal bassoon or a short-reach bassoon.

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may contain more complex articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Bach, Johann Sebastian

- **Sicilienne** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]
- **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 and William Winstead, in *Solos for the Bassoon Player* SCH)

Bizet, Georges

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

Fauré, Gabriel

- **Après un rêve** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]
- **Berceuse** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]

Granados, Enrique

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

Mattheson, Johann

- **Air** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]

Milde, Ludwig

- Three Easy Pieces* (in *Bassoon Solos*, 1 CHE)
- **Andante** (no. 1)

Mozart, Wolfgang Amadeus

- **Andante**, from Sonata for Bassoon and Cello, K 292 (arr. William Waterhouse, in *Bassoon Solos*, 1 CHE)

Niedermeyer, Abraham Louis

- **Pietà Signore** (arr. Sydney Lawton, in *The Young Bassoonist*, 2 OUP) [OP]

Norton, Christopher

Microjazz for Bassoon B&H

- **Face in the Crowd**

Perkins, Laurence

- **Walking Tune** EME

Stravinsky, Igor

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

Tchaikovsky, Pyotr Il'yich

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

Verdi, Giuseppe

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

Weissenborn, Ernst

- **Romanze**, op. 227 RUB

LIST B

Traditional

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

Bach, Johann Christian

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

Bach, Johann Sebastian

- **Bourrées I and II**, from Cello Suite No. 3, BWV 1009 (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player* SCH)
- **Bourrées I and II**, from Cello Suite No. 4, BWV 1010 (arr. Sol Schoenbach and William Winstead, in *Program Solos for Bassoon* PRE)

Benson, Warren

- **Song and Dance** B&H

Bernstein, Leonard

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

Daugherty, Michael

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

Johnston, Richard

- **Dance for Bassoon and Piano** ALK

Milde, Ludwig

- Three Easy Pieces* (in *Bassoon Solos*, 1 CHE)
- **Allegretto** (no. 3)

Norton, Christopher

- Microjazz for Bassoon* B&H
- **A Touch of Spain**
 - **Catwalk**

Vojacek, Hynek

- **Scherzo – Kolomyjka** (in *Bassoon Solos*, 1 CHE)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play *all* the selections in Group 1 and *one* selection from Group 2. Each bulleted item (●) represents one selection for examination purposes.

Group 1

Weait, Christopher

Bassoon Warm-ups EME

- **Warm-up no. 7**

Weissenborn, Julius

Bassoon Studies, op. 8, no. 1, vol. 1 (Section 2: The Tenor Clef) FIS; PET

- **no. 2 and no. 4**

Group 2

Hawkins, Alan

Melodious and Progressive Studies for Bassoon, 1 SOU

- **A flat major** (by Friedrich Demnitz, p. 37)
- **C sharp minor** (by Friedrich Demnitz, p. 40)
- **G minor** (by Friedrich Demnitz, p. 30)

Weissenborn, Julius

Bassoon Studies, op. 8, no. 1, vol. 1 (Section 3: Scale Exercises in All Keys) FIS; PET

- **no. 17**

Bassoon Studies, op. 8, no. 1, vol. 1 (Section 4: Arpeggios, Chord Exercises) FIS; PET

- **no. 3**

Fifty Bassoon Studies, op. 8, vol. 2 FIS; PET; CUB

- **one of nos. 3, 4, 5, 6, 8, 9, 11, 12, 13**

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

Scales	Keys	Range	Tempo	Note Values
Major	C, G, D, A, E, F, B ^b , E ^b , A ^b	2 octaves	♩ = 72	eighth notes
Minor (<i>harmonic</i>)	A, E, B, F [#] , C [#] , D, G, C, F			
Chromatic	low B ^b to high A	—		
Arpeggios				
Major	C, G, D, A, F, B ^b , E ^b , A ^b	2 octaves	♩ = 52	triplet eighth notes
Minor	A, E, B, F [#] , D, G, C, F			

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52

THEORY COREQUISITES

None

Level 6

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes selections that are primarily lyrical.
- List B includes selections that are primarily technical and may contain more complex articulation patterns.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, students should prepare the complete work. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Bach, Johann Sebastian

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

Cherubini, Luigi

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

Cui, César

- **Orientale** (arr. Sydney Lawton, in *The Young Bassoonist*, 3 OUP) [OP]

Davis, Carl

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

Donizetti, Gaetano

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

Dunhill, Thomas

- **Lytic Suite**, op. 96 B&H
→ two consecutive movements

Fauré, Gabriel

- **Pièce** (arr. Fernand Oubradous LED)
- **Sicilienne** (arr. Sidney Lawton, in *The Young Bassoonist*, 3 OUP) [OP]

Glière, Reinhold

- **Impromptu**, op. 35, no. 9 INT

Hart, Paul

- **Andante** (in *Unbeaten Tracks* FAB)

Hindemith, Paul

- **Sonata for Bassoon and Piano** (1938) OTT
→ 1st movement (*Etwas bewegter*)

Ibert, Jacques

- **Carignane** BIL

Merci, Luidgi

- **Sonata in G minor**, op. 3, no. 4 OTT

Mussorgsky, Modest

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

Vivaldi, Antonio

- **Concerto in C major**, F VIII, no. 13 RIC
→ Largo
- **Concerto in E minor**, F VIII, no. 6 RIC; BIL
→ Andante

LIST B

Bach, Johann Christian

- **Concerto in B flat major**, W C83 SIK
→ two movements
- **Concerto in E flat major**, W C82 SIK
→ two movements

Bach, Johann Sebastian

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

Bourdeau, Eugène

- **Premier solo** LED; RUB

Büsser, Henri Paul

- **Pièce de concours**, op. 66 KAL

Galliard, John Ernest

- **Sonata No. 1 in A minor** MNK (facsimile); INT
- **Sonata No. 2 in G major** MNK (facsimile); OTT; INT
- **Sonata No. 4 in E minor** MNK (facsimile); INT
- **Sonata No. 5 in D minor** MNK (facsimile); INT

Head, Michael

- **Three Fantastic Pieces** EME
→ two of Clouds, Haunted House, Happy Go-Lucky

Mozart, Wolfgang Amadeus

- **Alleluia** (arr. Sydney Lawton, in *The Young Bassoonist*, vol. 3 OUP) [OP]

Phibbs, Joseph

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

Phillips, Burrill

- **Concertpiece** FIS

Rota, Nina

- **Toccata** BRB

Starokadomsky, Mikhail L.

- **Four Pieces**, op. 25 INT

Tchaikovsky, Pyotr Il'yich

- **False**, from Symphony No. 5, 3rd movement (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player* SCH)

Telemann, Georg Philipp

- **Sonata in F minor**, TWV 41:f1, from *Der getreue Music-Meister* AMA; RAR

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play the selection by Christopher Weait in Group 1, and *one* selection from Group 2 in the following list of etudes. Each bulleted item (•) represents one selection for examination purposes.

Group 1

Weait, Christopher

Bassoon Warm-ups EME

- **Warm-ups nos. 11 and 14**

Group 2

Milde, Ludwig

Studies in All Keys, op. 24 CUB; KAL; BIL (in *Weissenborn Method for Bassoon*)

- **nos. 1 and 2**

Weissenborn, Julius



Fifty Bassoon Studies, op. 8, vol. 2 FIS; PET; CUB

- **no. 15 and two of nos. 16, 17, 18, 20**

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

Scales	Keys	Range	Tempo	Note Values
Major	F, E ^b , A ^b , D ^b , G ^b , C ^b , G, D, A, E, B, F [#]	2 octaves	 = 80	eighth notes
Major	C, B ^b	3 octaves		
Minor (<i>harmonic</i>)	A, D, G, F, B ^b , E ^b , E, F [#] , C [#] , D [#]	2 octaves		
Minor (<i>harmonic</i>)	B, C	3 octaves		
Chromatic	low B ^b to high C	—		
Arpeggios				
Major	F, E ^b , A ^b , D ^b , G ^b , C ^b , G, D, A, E, B, F [#]	2 octaves	 = 60	triplet eighth notes
Major	C, B ^b	3 octaves		
Minor	A, D, G, F, B ^b , E ^b , E, F [#] , C [#] , D [#]	2 octaves		
Minor	B, C	3 octaves		

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

THEORY COREQUISITE

Level 6 Theory

Level 8

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes selections that are Classical in structure and style.
- List B includes selections that have a more modern structure and style.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, students should prepare the complete work. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Corrette, Michel

- **Sonata in D minor**, op. 20, no. 2 OTT

David, Ferdinand

- **Concertino in B flat major**, op. 12 FIS [OP]; INT

Devienne, François

- **Concerto in B flat major** BIL (attr. Mozart under title “Second Concerto” PET)
- **Sonata in G minor**, op. 24, no. 5 RAR

Elgar, Edward

- **Romance**, op. 62 NOV

Galliard, John Ernest

- **Sonata No. 3 in F major** MNK (facsimile); OTT; INT

Hurlstone, William Yeates

- **Sonata in F major** EME

Kozeluch, Johann Antonin

- **Concerto in C major** EVO

Schreck, Gustav

- **Sonata**, op. 9 (1887) FIS [OP]; WAR [OP]; HOF

Vivaldi, Antonio

- **Concerto in B flat major** (“La notte”), F VIII, no. 1 RIC
- **Concerto in C major**, F VIII, no. 13 RIC
- **Concerto in D minor**, FVIII, no. 5

Wolf-Ferrari, Ermanno

- **Suite-Concertino in F major**, op. 16 RIC

LIST B

Archer, Violet

- **Sonatina for Bassoon and Piano** DOR; CMC

Barnes, Milton

- **Anerca I for Solo Bassoon** JAY [OP]; CMC

Büsser, Henri Paul

- **Cantilène et rondeau**, op. 75 LED [OP]

Etler, Alvin

- **Sonata** AMP

Grovez, Gabriel M.

- **Sicilienne et allegro giocoso** LED

Hindemith, Paul

- **Sonata for Bassoon and Piano** (1938) OTT

Johnston, Richard

- **Suite for Bassoon and Piano** CMC

Mignone, Francisco

16 Waltzes for Solo Bassoon BRZ

- **Valsa improvisada and Valsa ingenua**

Naoumoff, Émile

- **Three Elegies** (1988) OTT
→ *two elegies*

Osborne, Willson

- **Rhapsody for Solo Bassoon** PET

Pierné, Gabriel

- **Solo de concert**, op. 35 LED

Simeonov, Blago

- **Burlesque fantastique** FHM [OP]

ORCHESTRAL EXCERPTS

Students should be prepared to play *all* the following orchestral excerpts. Students should prepare the *first bassoon* part unless otherwise indicated. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken. Students may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus.com), Luck's Music (www.lucksmusic.net), or The Orchestra Musician's CD-ROM Library (www.orchmusiclibrary.com). Alternatively, students may use excerpts printed in the following anthologies:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]

Beethoven, Ludwig van

- **Symphony No. 9**
 - 2nd movement: mm. 177–221
 - 4th movement: mm. 116–140 (in Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 3)

Dukas, Paul

- **The Sorcerer's Apprentice**
 - rehearsal number 7 to rehearsal number 9; rehearsal number 43 to 10 measures after rehearsal number 45 (in Righini, *Il Fagotto in Orchestra*, pp. 232–233)

Ravel, Maurice

- **Alborada del gracioso**

→ rehearsal number 9 to rehearsal number 12
(in Righini, *Il Fagotto in Orchestra*, pp. 245–246)

Tchaikovsky, Pyotr Il'yich

- **Symphony No. 4**
 - 1st movement: mm. 104–114
 - 2nd movement: final 32 measures (in Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, pp. 33–34)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play *one* selection from the following list of etudes. Each bulleted item (•) represents one selection for examination purposes.

Milde, Ludwig

- Concert Studies*, op. 26, 1 BIL; KAL; INT
- **no. 1 AND two of nos. 2, 3, 4, 5, 6**
- Studies in All Keys*, op. 24 CUB; KAL; BIL (in Weissenborn *Method for Bassoon*)
- **three of nos. 8, 10, 11, 12, 13**

Orefici, Alberto

- Twenty Melodic Studies* LED; INT
- **three etudes**








Weissenborn, Julius

- Fifty Bassoon Studies*, op. 8, vol. 2 FIS; PET; CUB
- **no. 21 AND two of nos. 26, 28, 29, 33**

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

Scales	Keys	Range	Tempo	Note Values
Major	all keys	full compass (within range set by required chromatic scale)	 = 60	sixteenth notes
Minor (<i>harmonic and melodic</i>)				
Chromatic				
Arpeggios				
Major	F, E ^b , A ^b , G ^b , G, A, E, F [#]	2 octaves	 = 80	triplet eighth notes
			 = 60	sixteenth notes
Minor	A, G, F, E ^b , E, F [#] , D [#]		 = 80	triplet eighth notes
			 = 60	sixteenth notes
Major	C, B ^b , D ^b , C ^b , D, B	3 octaves	 = 80	triplet eighth notes
Minor	D, C, B ^b , B, C [#]			
Dominant 7th	all keys	2 octaves	 = 60	sixteenth notes

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

THEORY COREQUISITE

Level 8 Theory

Level 9

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes selections that have a Classical structure and style.
- List B includes selections that have a modern structure and style.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, students should prepare the complete work. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Bach, Johann Sebastian

- **Partita for Solo Flute**, BWV 1013 (arr. William Waterhouse UNI)

Böddecker, Philipp Friedrich

- **Sonata sopra “La Monica”** UNI

Boismortier, Joseph Bodin de

- **Sonata in E minor**, op. 50, no. 2 RAR; OTT [OP]

Braun, Jean Daniel

24 Solos (1740) OTT

- **three or four contrasting solos**

Fasch, Johann Friedrich

- **Sonata in C major** UNI

Jacobi, Carl H.

- **Polonaise** OTT [OP]

Jancourt, Eugène

- **Étude mélodique**, op. 79 EME

Kalliwoda, Johan Wenzel

- **Variations and Rondo** EUL [OP]; KUN

Schaffrath, Christoph

- **Duetto in G minor for Bassoon and Piano** OTT

Vivaldi, Antonio

- **Concerto in E minor**, F VIII, no. 6 RIC; BIL
- **Concerto in F major**, F VIII, no. 20 RIC; INT

Weber, Carl Maria von

- **Andante e rondo ongarese**, op. 35 UNI; OTT

LIST B

Bernstein, Leonard

- **Cool**, from *West Side Story* (arr. Sol Schoenbach and William Winstead, in *Solos for the Bassoon Player* SCH)

Blank, Allan

- **Nocturne for Bassoon and Harp** RON
→ harp part may be performed on piano

Coulthard, Jean

- **Lyric Sonatine** WAT

Koechlin, Charles Louis Eugène

- **Sonata**, op. 71 BIL

Mignone, Francisco

16 Waltzes for Solo Bassoon BRZ

- **Aquela modinha que o villa não escreveu and Valsa declamada**

Mirochnikov, Oleg

- **Scherzo** INT

Morawetz, Oskar

- **Sonata for Bassoon and Piano** AEN [OP]; CMC

Ridout, Alan

- **Caliban and Ariel** STU

LIST B continued

Tansman, Alexandre

- **Suite pour basson et piano** (1960) ESC

Villa Lobos, Heitor

- **Ciranda das sete notas** PER

Weinzweig, John

- **Divertimento No. 3** LEE [OP]; CMC

Wilder, Alec

- **Sonata No. 2** MRG

ORCHESTRAL EXCERPTS

Students should be prepared to play *all* the following orchestral excerpts. Students should prepare the *first bassoon* part unless otherwise indicated. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken. Students may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus.com), Luck's Music (www.lucksmusic.net), or The Orchestra Musician's CD-ROM Library (www.orchmusiclibrary.com). Alternatively, students may use excerpts printed in the following anthologies:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]

Bartók, Béla

- **Concerto for Orchestra**
 - 2nd movement: mm. 8–24; mm. 164–180 (bassoon 1 *and* bassoon 2)
 - 4th movement: mm. 12–20 (bassoon 1 only) (in Righini, *Il Fagotto in Orchestra*, pp. 270–272)

Brahms, Johannes

- **Symphony no. 3**
 - 1st movement: mm. 61–83; mm. 89–94; mm. 161–178
 - 4th movement: opening to rehearsal letter **A**; mm. 89–114

Rimsky-Korsakov, Nicolai

- **Scheherazade**
 - 2nd movement: opening to rehearsal letter **A**; rehearsal letter **L** to rehearsal letter **M** (in Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 23)

Tchaikovsky, Pyotr Il'yich

- **Symphony no. 6**
 - 1st movement: opening to m. 12; mm. 102–129
 - 2nd movement: rehearsal letter **A** to m. 41
 - 4th movement: mm. 2–36

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play *one* selection from Group 1 and *one* selection from Group 2. Each bulleted item (●) represents one selection for examination purposes.

Group 1

Milde, Ludwig

Concert Studies, op. 26, 1 BIL; KAL; INT

- **nos. 9 and 10 AND one of nos. 15, 16, 19**
- Studies in All Keys*, op. 24 CUB; KAL; BIL (in Weissenborn *Method for Bassoon*)
- **three of nos. 16, 18, 20, 21, 22, 24**

Group 2

Jancourt, Eugène

Twenty-Six Melodic Studies, op. 15 UNI; INT

- **three of nos. 2, 3, 4, 5, 6, 7**

Piard, Marius

90 Études pour le basson, 1: *Études sur les gammes* BIL

- **no. 6 and two of nos. 4, 5, 7, 8, 9**
 - observe specified tempo markings

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

Scales	Keys	Range	Tempo	Note Values
Major	all keys	full compass (within range set by required chromatic scale)	♩ = 80	sixteenth notes
Major in 3rds		2 octaves		
Minor (<i>harmonic and melodic</i>)		full compass (within range set by required chromatic scale)		
Chromatic		low B ^b to high E ^b		
Arpeggios				
Major	F, A ^b , G ^b , G, A, E, F [#]	2 octaves	♩ = 104	triplet eighth notes
			♩ = 80	sixteenth notes
Minor	A, G, F, E, F [#] ,		♩ = 104	triplet eighth notes
			♩ = 80	sixteenth notes
Major	C, B ^b , E ^b , D ^b , C ^b , D, B	3 octaves	♩ = 104	triplet eighth notes
Minor	D, C, B ^b , D ^b , E ^b , B, C [#] , D [#]			
Dominant 7th Diminished 7th	all keys	2 octaves	♩ = 80	sixteenth notes

Students should also be prepared to play all major and minor scales, one octave, with double tonguing, as shown in the example below.

Double Tonguing

♩ = 100

ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta etc.

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

THEORY COREQUISITES

Level 8 Theory
 Level 9 Harmony (or Keyboard Harmony)
 Level 9 History

Level 10

Please see “Classification of Marks” on p. 11 and “Supplemental Examinations” on p. 11 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 11.

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes concertos and sonatas.
- List B includes unaccompanied works and selections from the 20th and 21st centuries.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, students should prepare the complete work. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Berwald, Franz Adolf

- **Concert Piece in F major**, op. 2 BAR; RAR

Crusell, Bernard Henrik

- **Concertino in B flat major** FAZ; WAR

Françaix, Jean

- **Divertissement** OTT

Jacob, Gordon

- **Concerto for Bassoon and Strings** (1947) GAX

Jacobi, Carl H.

- **Potpourri über die Oper Zampa von Ferdinand Hérold**, op. 16 B&B

Liste, Anton

- **Sonata**, op. 3 UNI

Mihalovici, Marcel

- **Sonata** HEU

Mozart, Wolfgang Amadeus

- **Concerto in B flat major**, K 191 BAR; UNI

Vivaldi, Antonio

- **Concerto in A minor**, RV 497 (F VIII, no. 7) RIC; PET

Weber, Carl Maria von

- **Concerto in F major**, op. 75 UNI

Welcher, Dan

- **Concerto da camera** (1976) PRE; EVO

LIST B

Ancelin, Pierre

- **La naissance de Gargantua** HEU

Bach, Carl Philipp Emanuel

- **Sonata in D minor** (arr. by Mordechai Rechtman for solo bassoon after a flute sonata by C.P.E. Bach EME)

Berg, Olav

- **Sonatine for Bassoon and Piano** (1995) OTT

Bitsch, Marcel

- **Partita** LED

Capanna, Robert

- **Remembrances** PRE

LIST B continued

Hétu, Jacques

- **Elégie** DOB

Korte, Karl

- **Demiola for Bassoon and Tape** SES

Lussier, Mathieu

- **Cinq caprices pour basson solo** SOA
→ *three caprices*

Mignone, Francisco

16 Waltzes for Solo Bassoon BRZ

- **two or three of:**
+ 1 3/4
Apanhei-te meu fagotinho
A boa páscoa para você, Devos!
Mistério
Valsa-choro
Valsa da outra esquina

Persichetti, Vincent

- **Parable for Solo Bassoon** EVO

Wallace, William

- **Etude in Seven** CMC

ORCHESTRAL EXCERPTS

Students should be prepared to play *all* the following orchestral excerpts. Students should prepare the *first bassoon* part unless otherwise indicated. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken. Students may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus.com), Luck's Music (www.lucksmusic.net), or The Orchestra Musician's CD-ROM Library (www.orchmusiclibrary.com). Alternatively, students may use excerpts printed in the following anthologies:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]
- Stadio, Ciro. *Difficult Passages and Solos for Bassoon*. Milano: Ricordi, 1973.

Mozart, Wolfgang Amadeus

- **The Marriage of Figaro**
→ Overture: opening to m. 58; mm. 101–123;
mm. 133–171

Ravel, Maurice

- **Bolero**
→ rehearsal number 2 to rehearsal number 3
(in: Righini, *Il Fagotto in Orchestra*, p. 248; Stadio, *Difficult Passages and Solos*, p. 93; Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 21)

Ravel, Maurice continued

- **Rapsodie espagnole**
→ Prélude à la nuit: rehearsal number 8 to rehearsal number 9 (bassoon 1 and bassoon 2)
→ Fera: rehearsal number 5 to rehearsal number 7; rehearsal number 8 to 4 measures after rehearsal number 11 (bassoon 1 and bassoon 2) (in: Righini, *Il Fagotto in Orchestra*, p. 246; Stadio, *Difficult Passages and Solos*, p. 93)

Shostakovich, Dmitri

- **Symphony No. 9**
→ 4th and 5th movements: opening of 4th movement to rehearsal letter A of 5th movement (in: Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 27)

Smetana, Bedřich

- **The Bartered Bride**

→ Overture: mm. 1–8; m. 51 to 45 measures before rehearsal letter **B**; rehearsal letter **B** to 8 measures after rehearsal letter **B** (in: Righini, *Il Fagotto in Orchestra*, pp. 127–129; Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, pp. 28–29)

Stravinsky, Igor

- **Le sacre du printemps / The Rite of Spring**

→ First part: m. 1–opening to 3 measures after rehearsal number **3**; rehearsal number **12** to 4 measures after rehearsal number **12** (in: Righini, *Il Fagotto in Orchestra*, p. 278; Stadio, *Difficult Passages and Solos*, p. 78; Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 31)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 9 for important information regarding this section of the examination.

Etudes

Students should be prepared to play the selection by Ludwig Milde in Group 1 and *two* selections from Group 2. Each bulleted item (•) represents one selection for examination purposes.

Group 1

Milde, Ludwig

Concert Studies, op. 26, 2 BIL; KAL; INT

- **two contrasting etudes**

Group 2

Bitsch, Marcel

Vingt études pour basson LED

- **two contrasting etudes**

Bozza, Eugène

15 Études journalières LED

- **nos. 3 and 15** (Note: rhythms in small notes are for learning purposes only)

Jancourt, Eugène

26 Melodic Studies, op. 15 UNI; INT

- **nos. 14 and 26 AND one other from nos. 8–25**

Orefici, Alberto

Bravoura Studies INT

- **two contrasting etudes**

Piard, Marius












90 Études pour le basson, 1: *Études sur les gammes* BIL

- **nos. 11, 14, and 25**
→ observe specified tempo marking

Technical Tests

Please see “Technical Tests” on pp. 41–44 for required articulations and other important information regarding this section of the examination. Students should be prepared to play the following scales and arpeggios, ascending and descending, in all required articulations.

TECHNICAL REQUIREMENTS continued

Scales	Keys	Range	Tempo	Note Values
Major	all keys	full compass (within range set by required chromatic scale)	 = 92	sixteenth notes
Major in 3rds			 = 66	
Minor (<i>harmonic and melodic</i>)			 = 92	
Chromatic	low B ^b to high E	—	 = 92	
Arpeggios				
Major	F, A ^b , G ^b , G, A, F [#]	2 octaves	 = 120	triplet eighth notes
			 = 92	sixteenth notes
Major	C, B ^b , E ^b , D ^b , C ^b , D, E, B	3 octaves	 = 120	triplet eighth notes
Minor	A, G, F, E, F [#]	2 octaves	 = 92	triplet eighth notes
			 = 92	sixteenth notes
Minor	D, C, E ^b , B ^b , B, C [#] , D [#]	3 octaves*	 = 120	triplet eighth notes
Dominant 7th Diminished 7th	all keys	3 octaves*	 = 92	sixteenth notes

* Where three-octave arpeggios are not possible, play two-octave arpeggios.

Students should also be prepared to play all major and minor scales, one octave, with double tonguing, as shown in the example below.

Double Tonguing



MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

THEORY COREQUISITES

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

Associate Diploma (ARCT) in Bassoon, Performer

Please see “Program Overview” on p. 6, “Diplomas” on p. 7, “Supplemental Examinations” on p. 11, and “Classification of Marks” on p. 11 for important details regarding the application for an Associate Diploma examination. Candidates for the Associate Diploma (ARCT) in Bassoon, Performer are strongly recommended to study for at least two years after passing the Level 10 examination.

The Associate Diploma is the culmination of the RCM Certificate Program. The Associate Diploma (ARCT) in Bassoon, Performer will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma.

POLICY REGARDING PASS AND FAILURE

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate’s performance of a work may receive a failing grade for any of the following reasons:

- lack of stylistic awareness
- repeated interruptions in the continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of the performance

MARKING CRITERIA

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These students clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates presents a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Candidates should be prepared to play *three or four* contrasting selections: one from List A, one or two from List B, and one or two from List C.

- List A consists of works originally written for solo bassoon and orchestra.
- List B consists of works for bassoon and keyboard.
- List C consists of unaccompanied works.

Each bulleted item (•) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

LIST A

Aguila, Miguel del

- **Hexen** PER

Bitsch, Marcel

- **Concertino** LED

Françaix, Jean

- **Concerto** OTT

Hummel, Johann Nepomuk

- **Concerto in F major** B&H [OP]; INT

Jolivet, André

- **Concerto** LED

Nussio, Otmar

- **Variations on an Aria by Pergolesi** UNI

Tomasi, Henri

- **Concerto** LED

Williams, John

- **Five Sacred Trees** HAL

LIST B

Aguila, Miguel del

- **Sunset Song**, op. 42 PER

Bernaudo, Alain

- **Hallucinations** EMI

Boutry, Roger

- **Interférences 1** WAR

Dubois, Pierre-Max

- **Sonatine-Tango** (1984) BIL

Dutilleux, Henri

- **Sarabande et cortège** LED
→ do not play the high F in m. 125 down an octave

Jeanjean, Paul

- **Prélude et scherzo** LED

Naoumoff, Émile

- **Impression** OTT

Saint-Saëns, Camille

- **Sonate**, op. 168 DUR; PET

Schoof, Manfred

- **Two Impromptus** OTT

Tansman, Alexandre

- **Sonatine** ESC

Ward-Steinman, David

- **Child's Play** GAX

LIST C

Arnold, Malcolm

- **Fantasy for Solo Bassoon**, op. 86 FAB

Berio, Luciano

- **Sequenza XII for Solo Bassoon** UNI

Bozza, Eugène

- **Trois pièces brèves pour basson solo** LED

Farago, Marcel

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

Jacob, Gordon

- **Partita** OUP

Mignone, Francisco

16 Waltzes for Solo Bassoon BRZ

- **three of:**
 - Almost a Modinha Waltz
 - Macunaíma
 - Pattapiada
 - Sixth Brazilian Waltz
 - The Slave Who Wasn't Isaura
 - Waltz in B flat minor

Scarlatti, Domenico

- **Three Etudes for Bassoon after Domenico Scarlatti Sonatas** (arr. Michael Sweeney SWE)
→ two etudes

Sestak, Zdenek

- **Cinque invenzioni per virtuoso** PIP

Stockhausen, Karlheinz

- **Im Freundschaft** STK

Yun, Isang

- **Monolog** B&B

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the following orchestral excerpts. Candidates should prepare the *first bassoon* part unless otherwise indicated. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts, many of which are available through Kalmus (www.kalmus.com), Luck's Music (www.lucksmusic.net), or The Orchestra Musician's CD-ROM Library (www.orchmusiclibrary.com). Alternatively, candidates may use excerpts printed in the following anthologies:

- Kolbinger, Karl, and Alfred Rinderspacher. *Test Pieces for Orchestral Auditions: Bassoon/Contrabassoon*. New York: Peters, 1992.
- Righini, Fernando. *Il Fagotto in Orchestra*. Firenze: Edizione a cura dell'Autore, 1971. [OP]
- Stadio, Ciro. *Difficult Passages and Solos for Bassoon*. Milano: Ricordi, 1973.

Beethoven, Ludwig van

- **Symphony No. 4**
→ 4th movement: mm. 15–25; mm. 184–190;
mm. 300–305; m. 348 to end

Berlioz, Hector

- **Symphonie fantastique**
→ 4th movement: pick-up to rehearsal number **50**, to 6 measures before rehearsal number **51**; 2 measures before rehearsal number **52** to 4 measures after rehearsal number **53**
→ 5th movement: mm. 67–84 (in Kolbinger and Rinderspacher, *Test Pieces for Orchestral Auditions*, p. 8)

Haydn, Franz Joseph

- **Symphony No. 88**
→ 1st movement: mm. 25–32; mm. 83–102;
mm. 140–151; mm. 165–171; mm. 253–260
→ 4th movement: mm. 1–8; mm. 24–32;
mm. 66–78; mm. 123–136

Mozart, Wolfgang Amadeus

- **Symphony No. 35** (“Haffner”)
→ 1st movement: rehearsal letter **A** to rehearsal letter **C**
→ 4th movement: m. 9 to 5 measures after rehearsal letter **B**; 24 measures before rehearsal letter **E** to rehearsal letter **E**; rehearsal letter **F** to end

ORCHESTRAL EXCERPTS continued

Ravel, Maurice

- **Piano Concerto in G major**
 - 1st movement: rehearsal number **9** to rehearsal number **10**; rehearsal number **25** to rehearsal number **26**
 - 3rd movement: 5 measures after rehearsal number **14** to rehearsal number **16** (In the *Presto*, play both the bassoon 1 part and the bassoon 2 part as a single continuous line.) (in: Righini, *Il Fagotto in Orchestra*, pp. 248–249)

Strauss, Richard

- **Til Eulenspiegel**
 - 9 measures after rehearsal number **9** to 2 measures before rehearsal number **11**; 8 to 9 measures after rehearsal number **26**; 10 measures after rehearsal number **31** to rehearsal number **32**; rehearsal number **33** to 8 measures before rehearsal number **34**; pick-up to rehearsal number **35** to 4 measures before rehearsal number **38**

Stravinsky, Igor

- **Pulcinella Suite**
 - I (*Sinfonia*): 2 measures after rehearsal number **1** to rehearsal number **2**
 - III: pick-up to rehearsal number **17** to 2 measures before rehearsal number **21**; 2 measures before rehearsal number **36** to rehearsal number **39**; 1 measure before rehearsal number **52** to rehearsal number **53**
 - V (*Toccata*): 1 measure before rehearsal number **69** to rehearsal number **71**
 - VI (*Gavotta con due variazioni*): 4 measures before rehearsal number **75** to rehearsal number **77**; rehearsal number **81** to rehearsal number **85** (with repeats) (in: Righini, *Il Fagotto in Orchestra*, pp. 283–286; Stadio, *Difficult Passages and Solos*, pp. 79–81)

THEORY PREREQUISITES

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

THEORY COREQUISITES

ARCT Harmony & Counterpoint (or Keyboard Harmony)

ARCT Analysis

ARCT History

PIANO COREQUISITE

Level 6 Piano

Associate Diploma (ARCT) in Bassoon, Teacher

The Associate Diploma (ARCT) in Bassoon, Teacher will be awarded only to candidates 18 years of age or older.

Please see “Program Overview” on p. 6, “Diplomas” on p. 7, “Supplemental Examinations” on p. 11, and “Classification of Marks” on p. 11 for important details regarding the application for an Associate Diploma examination. Candidates for the Associate Diploma (ARCT) in Bassoon, Teacher are strongly recommended to study for at least two years after passing the Level 10 examination.

ASSOCIATE DIPLOMA (ARCT) IN BASSOON, TEACHER PART 1: Performance of Repertoire, Orchestral Excerpts, Etudes, and Musicianship

REPERTOIRE

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Candidates should be prepared to play *two* contrasting selections from the repertoire listed for the Associate Diploma (ARCT) in Bassoon, Performer examination: one from either List A or C, and one from List B.

Candidates may substitute the Concerto for Bassoon, K 191 by Wolfgang Amadeus Mozart (from Level 10, List B) for the selection from List A or List C.

The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. At least one selection must be accompanied. *Please note that all selections requiring accompaniment must be played with accompaniment.*

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the orchestral excerpts listed for the Associate Diploma (ARCT) in Bassoon, Performer examination.

ETUDES

Candidates should be prepared to play *one* bulleted selection from the etudes as listed for the Level 10 examination.

MUSICIANSHIP

For details on requirements for Ear Tests and Sight Reading, please see pp. 45–52.

ASSOCIATE DIPLOMA (ARCT) IN BASSOON, TEACHER PART 2: *Viva Voce Examination*

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of playing the bassoon, including:

- alternate fingerings
- articulation (including double tonguing)
- breathing and tone production
- the Buffet-system (French) bassoon
- clefs
- contemporary playing techniques
- dynamics and phrasing
- embouchure formation
- instrument care and cleaning
- intonation (including corrections for problematic tendencies)
- issues relating to young players and players with small hands (short-reach and mini-bassoons)
- ornamentation
- playing in the high register
- posture and hand position
- prevention of injury
- purchasing a bassoon
- reed making (including selection of cane, adjusting finished reeds, profiling, gouging, tube formation, the effects of alterations in shape, adjustments for intonation)
- resources for the contrabassoon, including method books, fingering charts, repertoire, and sources of reeds
- resources for historical bassoons, including method books, fingering charts, sources of reeds, and types of instruments
- rhythm and meter
- systems for supporting the bassoon
- use of speaker keys (for slurring and for clear attacks)
- vibrato

B: Applied Pedagogy

Teaching repertoire

For this section of the examination, candidates should prepare repertoire and etudes according to the requirements for bassoon examinations for Levels 1, 2, 4, 6, and 8 as listed in the *Bassoon Syllabus, 2006 Edition*. Candidates should be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student's development. Candidates should also be able to discuss stylistic differences between repertoire of the Baroque, Classical, Romantic, and 20th- and 21st-century periods as applicable to the bassoon.

Demonstration lesson

Candidates should be prepared to teach a fifteen-minute demonstration lesson on a work selected by the examiner from the repertoire listed for Level 4. *Please note that candidates must provide one of their own students for this portion of the examination. Those that fail to do so will not be assessed.*

ASSOCIATE DIPLOMA (ARCT) IN BASSOON, TEACHER PART 3: Written Examination

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- accepted theories and techniques of musical pedagogy
- books, periodicals, and reference materials relating to the bassoon
- the development of orchestral, chamber, and solo bassoon repertoire
- the history and construction of the bassoon, and its evolution and uses throughout history
- notable bassoon performers, both past and present
- requirements for bassoon examinations as listed in the *Bassoon Syllabus, 2006 Edition*
- the role of the bassoon and contrabassoon in the woodwind family and in the orchestra
- teaching materials and general solo bassoon repertoire

Candidates may be asked to add editorial markings to a short passage of bassoon music, including breath marks, articulations, dynamics, phrasing, expression marks (Italian terms), and fingerings. The title and tempo of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by bassoon students.

For a reading list and reference material, please see “Resources” on pp. 53–58.

THEORY PREREQUISITES

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

THEORY COREQUISITES

ARCT Harmony & Counterpoint (or Keyboard Harmony)

ARCT Analysis

ARCT History

PIANO COREQUISITE

Level 8 Piano

3: Reference

TECHNICAL TESTS

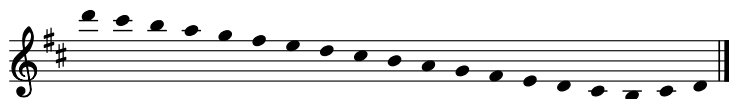
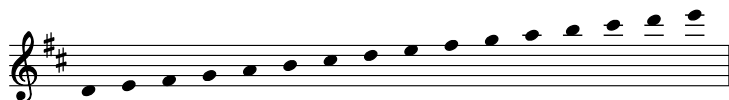
For all technical tests, breathing should be compatible with the articulation pattern.

Scale Configurations

- For one-octave scales, students may choose one of the following configurations:
 - (a) up to the tonic and back down
 - (b) up to the tonic, repeat the tonic and back down
 - (c) up to the tonic, add the 9th above and back down



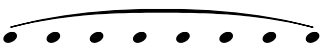
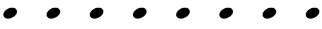
- Where two-octave scales are required, students should play up to the tonic and back down. For specific requirements, see the Technical Tests listed for for each level.
- Where full compass scales are required, students should begin on the tonic, play up to the highest note within the range of the instrument, play down to the lowest note in the range of the instrument, and return to the tonic. For specific requirements, see the Technical Tests listed for each level.





Required Articulations

Level 1

Students must be prepared to play scales in *all* the following articulations:


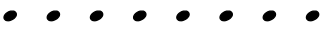

- 1. all slurred 
- 2. all tongued 

Students must be prepared to play arpeggios in *all* the following articulations:



- 1. all slurred 
- 2. all tongued 

Level 2

Students must be prepared to play scales in *all* the following articulations:






- 1. all slurred 
- 2. all tongued 
- 3. two slurred, two tongued 

Students must be prepared to play arpeggios in *all* the following articulations:

- 1. all slurred 
- 2. all tongued 




Level 4

Students must be prepared to play scales in *all* the following articulations:

- 1. all slurred 
- 2. all tongued 
- 3. two slurred, two tongued 
- 4. two tongued, two slurred 
- 5. two slurred, two slurred 








TECHNICAL TESTS continued

Students must be prepared to play triplet arpeggios in *all* the following articulations:






1. all slurred 
2. all tongued 
3. three slurred, three slurred 

Level 6

Students must be prepared to play scales in *all* the following articulations:

1. all slurred 
2. all tongued 
3. two slurred, two tongued 
4. two tongued, two slurred 
5. two slurred, two slurred 
6. three slurred, one tongued 
7. one tongued, three slurred 







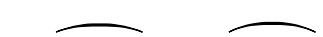

Students must be prepared to play triplet arpeggios in *all* the following articulations:

1. all slurred 
2. all tongued 
3. three slurred, three slurred 
4. two slurred, one tongued 
5. one tongued, two slurred 






TECHNICAL TESTS continued

Levels 8 to 10





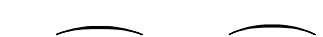

Students must be prepared to play scales in *all* the following articulations:

1. all slurred 
2. all tongued 
3. two slurred, two tongued 
4. two tongued, two slurred 
5. two slurred, two slurred 
6. three slurred, one tongued 
7. one tongued, three slurred 
8. one tongued, two slurred, one tongued 

Students must be prepared to play triplet arpeggios in *all* the following articulations:

1. all slurred 
2. all tongued 
3. three slurred, three slurred 
4. two slurred, one tongued 
5. one tongued, two slurred 

Students must also be prepared to play four-note patterns of major, minor, dominant 7th, and diminished 7th arpeggios in the following articulations:

1. two slurred, two tongued 
2. two tongued, two slurred 
3. two slurred, two slurred 
4. three slurred, one tongued 
5. one tongued, three slurred 
6. one tongued, two slurred, one tongued 

Musicianship

Level 1

EAR TESTS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$



Melody Playback

Students will be asked to play back a four-note melody, either on their own instrument or on the piano. The melody will be based on the first three notes of a major scale and may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– beginning note: tonic, supertonic, mediant

– keys: C, F, or G major



SIGHT READING

1. Students will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{4}{4}$ time. The two-measure rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.



Level 2

EAR TESTS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$



Intervals

Students may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify the following intervals after the examiner has played the interval *once* in broken form.

– above a given note: major 3rd, perfect 5th

Melody Playback

Students will be asked to play back a melody of approximately five notes, either on their own instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– beginning note: tonic or dominant

– keys: C, F, or G major



SIGHT READING

- Students will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.
- Students will be asked to clap or tap the rhythm of a melody in $\frac{4}{4}$ time. The two-measure rhythm will consist of half notes, quarter notes, and eighth notes. A steady pace and rhythmic accentuation are expected.



Level 4

EAR TESTS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$, $\frac{6}{8}$



Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: major and minor 3rds, perfect 4th, 5th, and octave
 - *below a given note*: minor 3rd, perfect 5th, and octave

Melody Playback

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

- *beginning notes*: tonic, mediant, or dominant
- *keys*: C, F, G, or D major



SIGHT READING

1. Students will be asked to play a simple short melody approximately equal in difficulty to the repertoire of Level 2.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



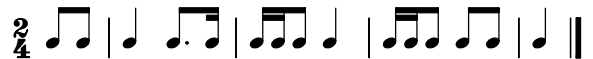
Level 6

EAR TESTS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$



Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify the following intervals after the examiner has played the interval *once* in broken form.
 - above a given note: major 2nd, major and minor 3rds and 6ths, perfect 4th, 5th, and octave
 - below a given note: major and minor 3rds, minor 6th, perfect 4th, 5th, and octave

Chords

Students will be asked to name any of the following chords after the examiner has played the chord *once* in blocked form, close position:

- major and minor triads in root position

Melody Playback

Students will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- beginning notes: tonic, mediant, or dominant
- keys: C, F, G, or D major



SIGHT READING

1. Students will be asked to play a melody approximately equal in difficulty to the repertoire of Level 4. Students will be required to read in both Tenor and Bass clefs.
2. Students will be asked to clap or tap the rhythm of a short melody in $\frac{3}{4}$ or $\frac{4}{4}$ or time. A steady pace and rhythmic accentuation are expected.



Level 8

EAR TESTS

Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
 - *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

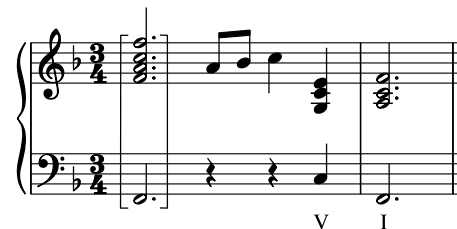
Students will be asked to name any of the following chords after the examiner has played the chord *once* in blocked form, close position:

- major and minor triads in root position
- dominant 7th and diminished 7th chords in root position

Cadences

Students will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)



Melody Playback

Students will be asked to play back a melody of approximately nine notes, either on their own instrument or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used in the rhythmic test for Level 6. The examiner will name the key, play the tonic chord *once*, and play the melody *twice*.

- keys: C, F, G, B \flat , or D major



SIGHT READING

1. Students will be asked to play a short composition equal in difficulty to the repertoire of Level 6. Students will be required to read in both Tenor and Bass clefs.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Level 9

EAR TESTS

Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Students will be asked to name any of the following chords after the examiner has played the chord *once* in blocked form, close position.

- major and minor triads in root position and first inversion. Students must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Students will be asked to identify, by name or by symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)



Melody Playback

Students will be asked to play back the *upper* part of a two-part phrase in any major key, either on their own instrument or on the piano. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.



SIGHT READING

1. Students will be asked to play a composition approximately equal in difficulty to the repertoire of Level 8. Students will be required to read in both Tenor and Bass clefs.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Level 10

EAR TESTS

Intervals

Students may choose to:

- (a) sing or hum the following intervals after the examiner has played the first note *once*, OR
- (b) identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave

Chords

Students will be asked to name any of the following four-note chords after the examiner has played the chord *once* in blocked form, close position.

- major and minor four-note chords in root position, first inversion, and second inversion. Students must identify the quality of the chord (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Students will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord *once*, and then play the phrase *twice*. The phrase may be in a major or minor key and contain up to three cadences.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)
- deceptive (V–VI)

V⁷ I

Melody Playback

Students will be asked to play back the *lower* part of a two-part phrase in any major key, either on their own instrument or on the piano. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.

SIGHT READING

1. Students will be asked to play a composition approximately equal in difficulty to the repertoire of Level 9. Students will be required to read in both Tenor and Bass clefs.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.

Associate Diploma (ARCT) in Bassoon, Teacher

EAR TESTS

Meter

Candidates will be asked to identify the time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, or $\frac{9}{8}$) of four-measure passages. The examiner will play each passage once.

Intervals

Candidates may choose to:

- (a) sing or hum the intervals listed below after the examiner has played the first note *once*, OR
- (b) identify the intervals listed below after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within a major 9th
 - *below a given note*: any interval within an octave

Chords

Candidates will be asked to identify, by chord symbols or names (I, tonic, V, dominant, etc.), the chords used in a four-measure phrase in a major key. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* in a slow to moderate tempo. During the second playing, the student will name each chord after it has been played by the examiner.

I IV V⁷ VI II I₄⁶ V⁷ I

Melody Playback

Candidates will be asked to play back both parts of a two-part phrase of approximately three measures in a major key, either on their own instrument or on the piano. The examiner will name the key and play the tonic chord once on the piano. If bassoon is used for playback, the examiner will play the phrase twice on the piano, after which the candidate will play back the upper part. The examiner will then play the phrase twice more, and the candidate will play back the lower part. If piano is used for playback, the examiner will play the phrase three times consecutively after which the candidate will play back both parts together.

SIGHT READING

1. Candidates will be asked to play a given passage approximately equal in difficulty to the repertoire of Level 9. Candidates will be required to read in both Tenor and Bass clefs.
2. Candidates will be asked to play a passage equal in difficulty to the repertoire of Level 4, demonstrating the musical features and characteristics of the piece.
3. Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

Resources

The following materials are useful for reference, teaching, and examination preparation. No single resource is necessarily complete for examination purposes, but these recommended reading and resource lists provide valuable information to support teaching at all levels.

Resources by The Royal Conservatory

Syllabi

Accordion Syllabus, 2008 Edition
Bassoon Syllabus, 2003 Edition
Cello Syllabus, 2013 Edition
Clarinet Syllabus, 2014 Edition
Classical Guitar Syllabus, 2018 Edition
Double Bass Syllabus, 2004 Edition
Euphonium Syllabus, 2003 Edition
Flute Syllabus, 2010 Edition
Harp Syllabus, 2009 Edition
Harpsichord Syllabus, 2008 Edition
Horn Syllabus, 2003 Edition
Oboe Syllabus, 2003 Edition
Organ Syllabus, 2010 Edition
Percussion Syllabus, 2005 Edition
Piano Syllabus, 2015 Edition
Recorder Syllabus, 2008 Edition
Saxophone Syllabus, 2014 Edition
Speech Arts & Drama Syllabus, 2011 Edition
Theory Syllabus, 2016 Edition
Trombone Syllabus, 2003 Edition
Trumpet Syllabus, 2013 Edition
Tuba Syllabus, 2003 Edition
Viola Syllabus, 2013 Edition
Violin Syllabus, 2013 Edition
Voice Syllabus, 2019 Edition

★ For more information, visit rcmusic.com/syllabi.

Instrumental Series

Celebration Series, 2015 Edition (Piano)
Cello Series, 2013 Edition
Clarinet Series, 2014 Edition
Classical Guitar Series, 2018 Edition
Flute Series, 2010 Edition
Saxophone Series, 2014 Edition
Trumpet Series, 2013 Edition
Viola Series, 2013 Edition
Violin Series, 2013 Edition
Voice Series, 2019 Edition

★ For more information, visit bookstore.rcmusic.com.

Celebrate Theory

Theory Syllabus (available online)

Celebrate Theory. 18 vols. Toronto, ON: The Frederick Harris Music Co., Limited, 2016–2017.

Elementary	Preparatory
	Level 1
	Level 2
	Level 3
	Level 4
	Answer Book: Preparatory–4
Intermediate	Level 5
	Level 6
	Level 7
	Level 8
	Answer Book: Levels 5–8
Advanced	Level 9 Harmony
	Level 10 Harmony & Counterpoint
	ARCT Harmony & Counterpoint
	Level 9 History
	Level 10 History
	ARCT History

★ For more information, visit celebratetheory.com.

Digital Learning

RCM Online Ear Training. Preparatory A–Level 10.

RCM Music Theory Apps. Preparatory–Level 4.

RCM Online Theory Tool. Levels 5–8.

RCM Music History Online. Levels 9 and 10.

Official Examination Papers

The Royal Conservatory Official Examination Papers. 12–15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

Intermediate	Level 5 Theory
	Level 6 Theory
	Level 7 Theory
Advanced	Level 8 Theory
	Level 9 Harmony
	Level 10 Harmony & Counterpoint
	ARCT Harmony & Counterpoint
	ARCT Analysis
	Level 9 Keyboard Harmony
	Level 10 Keyboard Harmony
	ARCT Keyboard Harmony
	Level 9 History
	Level 10 History
ARCT History	
	Piano Pedagogy Written—Elementary, Intermediate, Advanced

★ Individual ARCT, Teacher Written Examination papers are also available upon request.

★ For a list of current titles, visit bookstore.rcmusic.com.

General Reference

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 10th ed. New York: Norton, 2019.
- Donington, Robert. *The Interpretation of Early Music*. New rev. ed. New York: Norton, 1992.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992. (Available online at thecanadianencyclopedia.com.)
- Kamien, Roger. *Music: An Appreciation*. 12th ed. Boston: McGraw-Hill, 2017.
- Latham, Alison, ed. *The Oxford Companion to Music*. Rev. 1st ed. Oxford: Oxford University Press, 2011. (Available online at oxfordreference.com.)
- Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 13th ed. New York: Norton, 2018.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, MA: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music*. 4th ed. Cambridge, MA: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1992.
- , and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2004. (Also available online.)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.
- Taruskin, Richard. *Oxford History of Western Music*. 5 vols. Oxford: Oxford University Press, 2009.

GENERAL WOODWIND RESOURCES

Woodwind Reference Works

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

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

Frederiksen, Brian. *Arnold Jacobs: Song and Wind*. Ed. John Taylor. Gurnee, Illinois: Windsong Press, 1996.

Sources of Standard Orchestral Parts

Standard orchestral parts are available from:

www.kalmus.com

www.orchmusiclibrary.com

www.lucksmusic.net

BASSOON RESOURCES

Repertoire Anthologies and Collections

- Hilling, Lyndon, and Walter Bergmann, arrs. *First Book of Bassoon Solos*. London: Faber Music; New York: G. Schirmer, 1979.
- . *Second Book of Bassoon Solos*. London: Faber Music; New York: G. Schirmer, 1981.
- Lawton, Sidney, arr. *The Young Bassoonist*. 3 vols. London: Oxford University Press, 1982.
- Norton, Christopher. *Microjazz for Bassoon*. London: Boosey & Hawkes, 1991.
- Orford, John, ed. *Unbeaten Tracks: Seven Contemporary Pieces for Bassoon and Piano*. London: Faber Music, 2002.
- Schoenbach, Sol, ed. and arr. *Solos for the Bassoon Player*. New York: G. Schirmer, 1964.
- Schoenbach, Sol, and William Winstead, eds. and arrs. *Program Solos for Bassoon*. Bryn Mawr, Pennsylvania: Theodore Presser, 1978.
- Sharrow, Leonard, arr. *Master Solos: Intermediate Level*. Winona, Minnesota: Hal Leonard, 1975.
- Sheen, Graham, arr. *Going Solo*. London: Faber Music, 1987.
- . *The Really Easy Bassoon Book: Very First Solos for Bassoon*. London: Faber Music, 1988.
- Wastall, Peter, arr. *Learn as You Play Bassoon*. Rev. ed. London: Boosey & Hawkes, 1989.
- Waterhouse, William, ed. *Bassoon Solos with Piano Accompaniment*. 2 vols. London: Chester Music, 1977.
- Bitsch, Marcel. *Vingt études pour le basson*. Paris: Leduc, 1948.
- Bozza, Eugène. *Quinze études journalières*. Paris: Leduc, 1945, 1989.
- Emerson, June. *Ninety Easy Bassoon Studies*. Ampleforth: Emerson Edition, 2001.
- Giampieri, Alamiro. *Metodo progressivo per fagotto / Progressive Method for Bassoon*. Milan: Ricordi, 1949. [Good musical content but fingering chart is obsolete.]
- . *16 studi giornalieri di perfezionamento per fagotto / 16 Daily Studies for the Perfection of the Bassoon*. Milan: Ricordi, 1936, 1974.
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- vol. 3: Technical and melodious complementary exercises
- vol. 4: Prelude etudes after Cokken
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Etudes and Method Books

For beginning students, the first and second volumes of *The Bassoon* (eds. Seltmann and Angerhöfer) are excellent sources of information and fingerings. Richard Polonchak's *Primary Handbook* is also a good source. Julius Weissenborn's traditional method book, *Method for Bassoon*, is still the most commonly used and effective method book. Christopher Weait's *Bassoon Warm-Ups* is an essential supplement. Since these warm-ups are cumulative, students should play them according to Weait's instructions in the preface. The etude collections edited by June Emerson and Alan Hawkins are not so well known but are both excellent. Hawkins' collection is a particularly comprehensive source of good teaching materials including canons, duets, scale and arpeggio patterns, and orchestral excerpts. Christopher Weait's *Bassoon Strategies for the Next Level* is an excellent source of pedagogical tips and strategies for more advanced students and teachers.

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Orchestral Excerpts

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weaitmusic.com, 2003.

Associations, Periodicals, and Websites

- International Double Reed Society
www.idrs.org
The Double Reed, published by The International
Double Reed Society

BASSOON RESOURCES continued

Bassoon information site
www.bassoon.org

Scrapes International (Dutch double reed magazine in English)

Scrapes: West. Merwede Kanaaldijk 5,
1095 KE Amsterdam, NETHERLANDS
North American contact: Dr. Terry Ewell,
www.terryewell.com