

## Bassoon GRADE 6

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **Besozzi** Allegro or Presto: 1st or 3rd movt from Sonata in B $\flat$  (*OUP* or *Accolade ACC.1042*)
- 2 **Bond** Andante (*bassoon tacet in tutti*): 1st movt from Concerto No. 6 in B $\flat$  (*Boosey & Hawkes*)
- 3 **Corrette** Allegro staccato: 3rd movt from Sonata in D minor, Op. 20 No. 2. *Corrette Les Délices de la Solitude, Op. 20, Vol. 1 (Schott ED 12209)*
- 4 **Devienne** Adagio: 2nd movt from Sonata in G minor, Op. 24 No. 5 (*Musica Rara MR 2049*)
- 5 **Galliard** Allegro: 2nd movt from Sonata No. 3 in F. *Galliard Six Sonatas, Vol. 1 (IMC 2114)*
- 6 **Mozart** Andante ma adagio: 2nd movt from Concerto in B $\flat$ , K. 191 (*Bärenreiter BA 4868-90* or *Henle HN 801* or *Kevin Mayhew*)
- 7 **Mozart** Rondo–Allegro: 3rd movt from Sonata in B $\flat$ , K. 292 (*Bärenreiter BA 6974* or *Henle HN 827* or *Chester CH55239* or *No. 4 from Bassoon Solos, Vol. 2 (Chester CH55094)*)
- 8 **Neruda** Allegro spiritoso: 1st movt from Concerto in C (*Musica Rara MR 2200*)
- 9 **Vivaldi** Largo and Allegro (con spirito): 1st and 2nd movts from Sonata in E minor (RV 40, Op. 14 No. 5), trans. Weisberg (*IMC 2335*)

### LIST B

- 1 **Dunhill** Allegretto amabile or Nocturne: 1st or 3rd movt from *Lytic Suite*, Op. 96 (*Boosey & Hawkes*)
- 2 **Fauré** Pièce, trans. Oubradous (*Leduc AL 19974*)
- 3 **Stefan de Haan** Scherzo (*Schott ED 10530*)
- 4 **Hurlstone** Allegretto or Moderato–Vivace: 3rd or 4th movt from Sonata in F (*Emerson E75*)
- 5 **W. Lloyd Webber** Northington Farm (*Stainer & Bell H478*)
- 6 **Milde** Romanze: No. 2 from *Three Study Pieces (Musica Rara MR 1180)*
- 7 **Jim Parker** Ground Force. *The Music of Jim Parker for Bassoon (Brass Wind)*
- 8 **Tansman** Aria: 2nd movt from Sonatine (*Eschig*)
- 9 **Graham Waterhouse** Imperial Echoes: 3rd movt from *Diplo-Diversions*, Op. 44 (*Hofmeister FH 2578*)

### LIST C

- 1 **J. S. Bach** Bourrée anglaise: 4th movt from Partita, BWV 1013, trans. Waterhouse (*Universal UE 18135*)
- 2 **Derek Bourgeois** Alla marcia: No. 3 from *Fantasy Pieces for Bassoon (Brass Wind)*
- 3 **Concone** Study No. 29 (*omitting Variation 3*) or Study No. 38 (*observing cadenza*): from *The Singing Bassoon*, arr. Emerson (*Emerson E281*)
- 4 **Brian Israel** Tarantella: No. 3 from *Dance Suite (Tritone Press)*
- 5 **Ridout** Caliban: from *Caliban and Ariel (Studio Music)*
- 6 **Michael Rose** Scherzo: from *A Miscellany for Bassoon*, Book 2 (*ABRSM*)
- 7 **Weissenborn** Study No. 6 or No. 11 or No. 13 or No. 14: from *Bassoon Studies*, Op. 8, Vol. 2 (*Peters EP 2277b*)

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 91

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

B $\flat$ , B majors; B $\flat$ , B minors (three octaves)

D $\flat$ , D, E $\flat$ , E, A $\flat$  majors; C $\sharp$ , E, G, G $\sharp$  minors (two octaves)

**Scales:** in the above keys (minors in both harmonic and melodic forms)

**Chromatic Scales:** starting on B $\flat$  (three octaves) and E, F and A (two octaves)

**Arpeggios:** the common chords of the above keys for the ranges indicated

**Dominant Sevenths:** in the keys of E $\flat$  (three octaves) and B $\flat$  and D (two octaves)

**Diminished Sevenths:** starting on B $\flat$  (three octaves) and A (two octaves)

**SIGHT-READING\*:** (bass and tenor clefs): see p. 9.

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)