

TREBLE (Alto) RECORDER (Subject Code: 39)

- This syllabus is valid from 2008 until further notice.
- See page 18 for marks, and for rules concerning tuning, accompaniment, cadenzas, scales and arpeggios and playing at sight.
- See page 18 for information on the **Prep Test**.

Treble (Alto) Recorder GRADE 1

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

LIST A

- Anon.** Czech Polka
- Handel** Gavotte
- Naudot** Babiole
- Blow** Air. *Easy Baroque Repertoire, ed. Hooker (Peacock Press)*
- Haydn** Poco adagio (from String Quartet, Op. 76 No. 3, 'Emperor')
- Shield** The Ploughboy (from *The Farmer*), arr. Bullard
- Hotteterre** Menuet. *Treble Recorder Medley, arr. da Costa and Adams (Cramer)*
- Montclair** Le Cordon bleu (Contre-Dance No. 2) or Jeanne qui saute (Contre-Dance No. 7). *Montclair Menuets et Contre-Dances (Peacock Press)*
- Susato** Ronde 'Mon amy' or Ronde V in F or Ronde VI in F. No. 2 or No. 9 or No. 10 from *The Renaissance Recorder (Treble), ed. Rosenberg (Boosey & Hawkes/MDS)*

LIST B

- Sally Adams** The Merry Men's Stomp or Entracte for Eddie
- Trad. Jamaican** Sly Mongoose
- Walter Bergmann** Pony Trot. *Concert Repertoire for Recorder, ed. Adams (Faber)*
- Paul Carr** Rainy Night in June. No. 11 from
- Duncan Reid** Techno Dance. No. 5 from
- Colin Hand** Gliding: No. 12 from *Come and Play, Book 3 (Peacock Press)*
- Alan Ridout** Linger by the Wayside or Stepping Out Along a Road: No. 2 or No. 6 from *A Day in the Country - Treble Recorder (ABRSM Publishing)*
- Schubert** Entr'acte (from *Rosamunde*)
- Schumann** Melody (from *Album for the Young, Op. 68*), arr. Bullard (with repeats)

LIST C

- Anon.** No. 3 from Tunes for the Canary Bird or No. 1 from Tunes for the Parrot. *The Bird Fancier's Delight (Schott ED 10442/MDS)*
- Kathryn Bennetts** Chalk and Cheese
- Trad. Japanese** Sakura, Sakura (unaccompanied)
- Hans Keuning** Moderato or Allegretto: No. 2 or No. 12 from *25 Studies for Treble Recorder (Harmonia 2164/Spartan Press)*
- Trad. Czech** Allegretto. No. 38 from *Premier voyage, arr. Voirpy (Lemoine/UMP)*
- Trad. Irish** Cockles and Mussels. No. 3 from *Tunes for Fun, arr. Russell-Smith (Universal 14009/MDS)*
- Zanetti** Bergamasca. No. 49 from *50 Renaissance Dance Tunes, arr. Capek (Schott ED 12266/MDS)*

AURAL TESTS FOR THE GRADE

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

F, G, B♭ majors (one octave)

Scales: in the above keys

Arpeggios: the common chords of the above keys for the range indicated

PLAYING AT SIGHT a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See paragraph 1 on page 18.

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Treble (Alto) Recorder GRADE 2

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

LIST A

- 1 **Anon.** La rocha el fuso, arr. Bullard } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman*
- 2 **Mozart** Allegro (K. 3) } (ABRSM Publishing)
- 3 **G. Bingham** Air Allegro (*with repeats*). No. 3 from *34 English Airs, ed. Bali (Editio Musica Budapest Z.14187/Faber)*
- 4 **Gervaise** Bransle de Bourgogne. No. 1 from } *First Repertoire Pieces for Recorder (Treble),*
- 5 **Holborne** The Fruit of Love or The Choise. No. 3 from } *ed. Rosenberg (Boosey & Hawkes/MDS)*
- 6 **Susato** Pavane – Si pas souffrir. No. 2 from }
- 7 **Playford** The Merry Milkmaids (from *Three English Country Dances*). No. 14 from *The Renaissance Recorder (Treble), ed. Rosenberg (Boosey & Hawkes/MDS)*
- 8 **Purcell** Rondeau (from *The Fairy Queen*) or Hornpipe (from *Abdelazar*). *Easy Baroque Repertoire, ed. Hooker (Peacock Press)*
- 9 **Telemann** Andante (from Partita No. 1) or Pastourelle, arr. Bergmann. *Concert Repertoire for Recorder, ed. Adams (Faber)*

LIST B

- 1 **Britten** Fishing Song (from *Friday Afternoons, Op. 7*) }
- 2 **MacDowell** To a Wild Rose (from *Woodland Sketches*) } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM Publishing)*
- 3 **Mahler** Theme from Symphony No. 1 (3rd movt)
- 4 **Paul Carr** Topsy Fiddle Dance. No. 12 from } *Duncan & Paul's Shopping List*
- 5 **Duncan Reid** Spooky Serenade or Daphne Donkey. No. 2 or No. 4 from } (Sunshine Music SUN 306/Spartan Press)
- 6 **Madeline Dring** Cake Walk: from *Six Pieces for Treble Recorder (Lengnick/Faber)*
- 7 **Ivanovici** Waves of the Danube. *Treble Recorder Medley, arr. da Costa and Adams (Cramer)*
- 8 **Herbert Nobis** Sehr beliebt: No. 1 from *Miniatures. Modern Music Book for Treble Recorder (Schott OFB 137/MDS)*
- 9 **Alan Ridout** Up and Down Hill: No. 3 from *A Day in the Country – Treble Recorder (ABRSM Publishing)*

LIST C

- 1 **Anon.** No. 2 from *Tunes for the Parrot* or No. 2 from *Tunes for the Starling. The Bird Fancier's Delight (Schott ED 10442/MDS)*
- 2 **Kathryn Bennetts** Fancy } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and*
- 3 **Machaut** Douce dame jolie (*unaccompanied*) } *Bowman (ABRSM Publishing)*
- 4 **Hans Keuning** Allegretto or Tempo di Minuetto: No. 1 or No. 3 from *25 Studies for Treble Recorder (Harmonia 2164/Spartan Press)*
- 5 **Moderne** Pavane 'Il estoit une fillette'. No. 5 from *Fifty Renaissance Dance Tunes, arr. Capek (Schott ED 12266/MDS)*
- 6 **Trad.** The Minstrel Boy or Greensleeves. No. 9 or No. 16 from *Tunes for Fun, arr. Russell-Smith (Universal 14009/MDS)*
- 7 **Trad. Romanian** Moderato. No. 42 from *Premier voyage, arr. Voirpy (Lemoine/UMP)*

AURAL TESTS FOR THE GRADE

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

- A, D minors (one octave)
- B \flat , C majors (one octave and down to the dominant)
- F major (a twelfth)

Scales: in the above keys (minors in melodic or harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

PLAYING AT SIGHT a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See paragraph 1 on page 18.

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Treble (Alto) Recorder GRADE 3

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

LIST A

- 1 **J. S. Bach** Gavotte (from French Suite No. 5, BWV 816). *Easy Baroque Repertoire*, ed. Hooker (Peacock Press)
- 2 **G. Bingham** Boree. No. 32 from 34 English Airs, ed. Bali (Editio Musica Budapest Z.14187/Faber)
- 3 **Byrd** La volta (from *Fitzwilliam Virginal Book*), arr. Bullard } *Time Pieces for Treble/Alto Recorder*, Vol. 1, arr.
- 4 **Charpentier** Prelude (from *Te Deum*, H. 146) } *Bennetts and Bowman* (ABRSM Publishing)
- 5 **Handel** La réjouissance. *Handel Music for the Royal Fireworks*, arr. Robinson (Dolce 268)
- 6 **de Lavigne** Menuets 1 and 2: 5th and 6th movts from Sonata in C, Op. 2 No. 3, 'La Dubois'. *De Lavigne Three Sonatas*, Op. 2, Nos 1–3 (Noetzel N 3434/Peters) or No. 11 from *Dances of the Baroque Era*, ed. Nagy (Editio Musica Budapest Z.13100/Faber)
- 7 **B. Marcello** Gavotte and Minuet: 4th and 5th movts from Sonata in B \flat , Op. 2 No. 7. *Marcello Sonatas*, Op. 2, Vol. 3 (Bärenreiter HM 152) or No. 12 from *Dances of the Baroque Era*, ed. Nagy (Editio Musica Budapest Z.13100/Faber)
- 8 **Monteclair** Rondeau: La Babel (Contre-Dance No. 8). *Monteclair Menuets et Contre-Dances* (Peacock Press)
- 9 **de Visée** La Montfermeil – Rondeau: from Suite in A minor. *An Anthology of French Baroque Music*, ed. Robinson (Peacock Press)

LIST B

- 1 **Walter Bergmann** Hornpipe
- 2 **Schumann** Romance (Op. 94 No. 2), arr. Bergmann } *Concert Repertoire for Recorder*, ed. Adams (Faber)
- 3 **Paul Carr** Harlequin on the Beach. No. 14 from *Duncan & Paul's Shopping List* (Sunshine Music SUN 306/Spartan Press)
- 4 **Doris da Costa** Scribbles. *Treble Recorder Medley*, arr. da Costa and Adams (Cramer)
- 5 **Grieg** Solveig's Song (from *Peer Gynt*) } *Time Pieces for Treble/Alto Recorder*, Vol. 1, arr. Bennetts and Bowman
- 6 **Kid Ory** Muskrat Ramble, arr. Bullard } (ABRSM Publishing)
- 7 **Fritz Lüthi** Adagio (with repeats): No. 3 from *Six Rhythmic Pieces*. *Modern Music Book for Treble Recorder* (Schott OFB 137/MDS)
- 8 **Alan Ridout** Running Round a Field: No. 10 from *A Day in the Country – Treble Recorder* (ABRSM Publishing)
- 9 **Rubinstein** Melody in F. *The Recorder Player's Collection, Book 8*, arr. Hand (Kevin Mayhew)

LIST C

- 1 **Sally Adams** Study No. 35 (Swing It!) } *Treble Recorder Studies, Book 1*, ed. Adams and da Costa (Cramer)
- 2 **Doris da Costa** Study No. 25 }
- 3 **Anon.** Nos 1 and 5 from Tunes for the Canary Bird. *The Bird Fancier's Delight* (Schott ED 10442/MDS)
- 4 **Kathryn Bennetts** Colourful G } *Time Pieces for Treble/Alto Recorder*, Vol. 1, arr. Bennetts and
- 5 **Trad. English** The Nutting Girl (unaccompanied) } *Bowman* (ABRSM Publishing)
- 6 **Demoivre** Jigg: 4th movt from Suite in G minor. P. 11 from *Einzelstücke und Suiten*, ed. Ruf (Schott OFB 21/MDS)
- 7 **Hans Keuning** Giocoso: No. 14 from *25 Studies for Treble Recorder* (Harmonia 2164/Spartan Press)

AURAL TESTS FOR THE GRADE

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

- B \flat , C majors; D minor (one octave and down to the dominant)
- F, G majors; G, A minors (a twelfth)

Scales: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Chromatic Scale: starting on G (one octave)

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

PLAYING AT SIGHT a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See paragraph 1 on page 18.

Treble (Alto) Recorder GRADE 4

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

LIST A

- 1 **J. S. Bach** Rondeau. *J. S. Bach Seven Dances from Suite No. 2 (BWV 1067)*, arr. Robinson (*Dolce 266*)
- 2 **Chédeville** Gavotte en Rondeau: from *Sonatille galante* in C, Op. 6 No. 1. No. 13 from *Dances of the Baroque Era*, ed. Nagy (*Editio Musica Budapest Z.13100/Faber*)
- 3 **Dowland** What if a Day. No. 12 from *The Renaissance Recorder (Treble)*, ed. Rosenberg (*Boosey & Hawkes/MDS*)
- 4 **Giuliani** Dance No. 12 (from *La Tersicore del Nord*, Op. 147) } *Time Pieces for Treble/Alto Recorder, Vol. 2*, arr.
- 5 **Mozart** Rondo (from *Viennese Sonatinas*, No. 4) } *Bennetts and Bowman (ABRSM Publishing)*
- 6 **Handel** Adagio and Presto: 3rd and 4th movts from Sonata in G minor, Op. 1 No. 2, HWV 360 (*Schott OFB 37/MDS*) or No. 8 from *First Repertoire Pieces for Recorder (Treble)*, ed. Rosenberg (*Boosey & Hawkes/MDS*) or No. 1 from *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 7 **King** Overture. No. 31 from *34 English Airs*, ed. Bali (*Editio Musica Budapest Z.14187/Faber*)
- 8 **de Lavigne** Tambourins 1 and 2 (*observing da capo*): 3rd and 4th movts from Sonata in C, Op. 2 No. 1, 'La Baussan'. *De Lavigne Three Sonatas, Op. 2, Nos 1-3 (Noetzel N 3434/Peters)* or No. 10 from *Dances of the Baroque Era*, ed. Nagy (*Editio Musica Budapest Z.13100/ Faber*)
- 9 **B. Marcello** Allegro: 2nd movt from Sonata in B \flat , Op. 2 No. 7. *Marcello Sonatas, Op. 2, Vol. 3 (Bärenreiter HM 152)* or *Marcello 12 Sonatas, Op. 2, Vol. 2 (Editio Musica Budapest Z.13477/Faber)*

LIST B

- 1 **Britten** The Dove (from *Noye's Fludde*) } *Time Pieces for Treble/Alto Recorder, Vol. 2*, arr.
- (*tremolos flutter-tongued or trilled*) } *Bennetts and Bowman (ABRSM Publishing)*
- 2 **Saint-Saëns** The Elephant (from *The Carnival of the Animals*) }
- 3 **A. Cooke** Arietta. *Recital Pieces, Vol. 2*, ed. Turner (*Forsyth*)
- 4 **Elgar** The Blue-Eyes Fairy. No. 3 from *Elgar Tunes*, arr. Parrott (*Peacock Press*)
- 5 **Viktor Fortin** Mountainbiking or Alla Danza (*special effects in both pieces optional*): No. 2 or No. 4 from *Jolly Joker (Doblinger 4490/MDS)*
- 6 **Johnny Hodges** Spruce and Juice. P. 4 from *Sax Originals*, arr. Robinson (*Dolce 408*)
- 7 **Michael Jacques** Sleepy Waltz: No. 2 from *Sounds Good! for Recorder (ABRSM Publishing)*
- 8 **Robin Milford** Andantino or Andante: No. 1 or No. 2 from *Three Airs (OUP)*
- 9 **Popp** A Merry Song. *The Recorder Player's Collection, Book 8*, arr. Hand (*Kevin Mayhew*)

LIST C

- 1 **Anon.** Allmand. No. 33 from *The Flute Master*, ed. Doflein and Delius (*Schott ED 6605/MDS*)
- 2 **Peter Bowman** Mexican Jumping Beans } *Time Pieces for Treble/Alto Recorder, Vol. 2*, arr.
- 3 **Trad. Irish** I'll mend your pots and kettles (*unaccompanied*) } *Bennetts and Bowman (ABRSM Publishing)*
- 4 **John Robert Brown** Calidarium: No. 6 from *Spa Town Studies – Treble Recorder (Warwick Music)*
- 5 **Demoivre** Gavott: 2nd movt from Suite in D. P. 16 from *Einzelstücke und Suiten*, ed. Ruf (*Schott OFB 21/MDS*)
- 6 **Hans Keuning** Presto: No. 16 from *25 Studies for Treble Recorder (Harmonia 2164/Spartan Press)*
- 7 **Tulou** Study No. 36. *Treble Recorder Studies, Book 1*, ed. Adams and da Costa (*Cramer*)

AURAL TESTS FOR THE GRADE

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

E \flat major (one octave)

B \flat , C, D majors; D minor (one octave and down to the dominant)

F, G majors; G, A minors (a twelfth)

Scales: in the above keys (minors in melodic or harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Chromatic Scales: starting on C (one octave) and G (a twelfth)

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Dominant Seventh: in the key of C (one octave)

PLAYING AT SIGHT a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See paragraph 1 on page 18.

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Treble (Alto) Recorder GRADE 5

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

LIST A

- 1 **Beethoven** Rondo (from Sonata in G minor, Op. 49 No. 1), } *Time Pieces for Treble/Alto Recorder, Vol. 2,*
arr. Bullard } *arr. Bennetts and Bowman (ABRSM Publishing)*
- 2 **Dornel** Chaconne
- 3 **Dieupart** Adagio and Giga: 6th and 7th movts from Sonata No. 2 in A minor (*Schott ED 10958/MDS*) or *Dieupart Six Sonatas for Recorder, Vol. 1 (Forsyth)*
- 4 **Handel** Alla Siciliana and Allegro: 3rd and 4th movts from Sonata in F, Op. 1 No. 11, HWV 369 (*Schott OFB 40/MDS*) or *No. 4 from Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 5 **J. B. Loeillet** Adagio and Allegro: 5th and 6th movts from Sonata in C, Op. 3 No. 1 (*Schott ED 11088/MDS*) or *J. B. Loeillet 12 Sonatas for Treble Recorder, Op. 3, Vol. 1 (Amadeus BP 951/MDS)*
- 6 **B. Marcello** Adagio and Allegro: 1st and 2nd movts from Sonata in D minor, Op. 2 No. 2. *Marcello Sonatas, Op. 2, Vol. 1 (Bärenreiter HM 151)* or *Marcello 12 Sonatas, Op. 2, Vol. 1 (Editio Musica Budapest Z.13476/Faber)* or *No. 10 from First Repertoire Pieces for Recorder (Treble), ed. Rosenberg (Boosey & Hawkes/MDS)*
- 7 **Ortiz** Recercada I. *Recercada I and II (D. Ortiz) & Greensleeves to a Ground (Dowani 2052/De Haske)*
- 8 **R. Valentine** Adagio and Corrente: 1st and 2nd movts from Sonata in G minor. *Three Sonatas of the English Baroque (Schott OFB 188/MDS)*
- 9 **Vivaldi** Siciliana and Allemande: 1st and 2nd movts from Sonata in F, RV 52 (*Schott OFB 115/MDS*)

LIST B

- 1 **Bizet** Entr'acte (from *Carmen*) } *Time Pieces for Treble/Alto Recorder, Vol. 2, arr.*
2 **Grieg** Gavotte and Musette (from *The Holberg Suite*), arr Bullard } *Bennetts and Bowman (ABRSM Publishing)*
- 3 **Philip Cowlin** Lament. *Recital Pieces, Vol. 3, ed. Turner (Forsyth)*
- 4 **John Graves** Festivo: 3rd movt from *Divertimento (Schott ED 10828/MDS)*
- 5 **Colin Hand** Slowly and expressively: 2nd movt from Sonatina (*Peacock Press*)
- 6 **M. Heyl** Poco animato: 1st movt from Sonatine, Op. 48 (*Moeck 1510*)
- 7 **Michael Jacques** Dance: 2nd movt from *Midsummer Suite (Roberton/Goodmusic)*
- 8 **Nicholas Marshall** Caprice. *Recital Pieces, Vol. 2, ed. Turner (Forsyth)*
- 9 **Rawsthorne** Air: 3rd movt from *Suite for Treble Recorder (Forsyth)*

LIST C

- 1 **Sally Adams** Study No. 9 (Tyrol Tune). *Treble Recorder Studies, Book 2, ed. Adams and da Costa (Cramer)*
- 2 **Peter Bowman** Five-a-side. *Time Pieces for Treble/Alto Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM Publishing)*
- 3 **John Robert Brown** Breakfast at Betty's: No. 9 from *Spa Town Studies – Treble Recorder (Warwick Music)*
- 4 **A. Cooke** Andante or Presto: No. 3 or No. 8 from *Inventions (Moeck 498)*
- 5 **Finger** Prelude by Mr Finger. *No. 8 from Preludes, Chacon's, Divisions and Cibells (Amadeus BP 661/MDS)*
- 6 **Hans-Martin Linde** Giocoso: No. 16 from *Modern Exercises for Treble Recorder (Schott ED 4797/MDS)*
- 7 **Quantz** Allegro. *P. 11 from Quantz Fantasias and Caprices for Treble Recorder, arr. Heyens (Schott OFB 204/MDS)*

AURAL TESTS FOR THE GRADE

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

- D \flat , D, E \flat majors; C, D, E minors (one octave and down to the dominant)
- A \flat , A, B \flat majors; F, G, A minors (a twelfth)
- F major (two octaves)

Scales: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Chromatic Scales: starting on F (two octaves) and G (a twelfth)

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Dominant Sevenths: in the keys of B \flat (two octaves) and C (one octave)

Diminished Seventh: starting on G (two octaves)

PLAYING AT SIGHT: see paragraph / on page 18.

Treble (Alto) Recorder GRADE 6

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C. Candidates may optionally play one of the pieces on a Descant or Tenor recorder where indicated in the Lists:

LIST A

- 1 **J. S. Bach** Sarabande and Badinerie. *J. S. Bach Seven Dances from Suite No. 2 (BWV 1067)*, arr. Robinson (Dolce 266)
- 2 **Chédeville** Lentement and Gavotte: 1st and 3rd movts from Sonata in G minor, Op. 10 No. 9 (Schott OFB 190/MDS)
- 3 **Frescobaldi** Canzona (for descant/tenor recorder). No. 5 from *Frescobaldi Canzoni (Doblinger 87/MDS)* or No. 4 from *Frescobaldi Five Canzoni (London Pro Musica GF1/Dolce)*
- 4 **Handel** Adagio and Allegro: 2nd and 3rd movts from Sonata in B \flat , HWV 377. No. 5 from *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 5 **John Loeillet** Adagio and Allegro: 3rd and 4th movts from Sonata in D minor, Op. 3 No. 6 (Schott OFB 54/MDS) or *John Loeillet Six Sonatas, Op. 3, Vol. 2 (Amadeus BP 677/MDS)*
- 6 **B. Marcello** Adagio and Allegro: 1st and 2nd movts from Sonata in F, Op. 2 No. 1. *Marcello Sonatas, Op. 2, Vol. 1 (Bärenreiter HM 151) or Marcello 12 Sonatas, Op. 2, Vol. 1 (Editio Musica Budapest Z.13476/Faber)*
- 7 **Ortiz** Recercada segunda sobre 'O Felici Occhi Mie'. No. 24 from *The Renaissance Recorder (Treble)*, ed. Rosenberg (Boosey & Hawkes/MDS)
- 8 **Telemann** Vivace and Largo: 1st and 2nd movts from Sonata in F, TWV 41:F2 (from *Der getreue Musikmeister*) (Schott OFB 1001/MDS)
- 9 **Telemann** Allegro and Dolce: 2nd and 3rd movts from Sonata metodica No. 10 in E \flat (TWV 41:B5) (Dolce 241)
- 10 **Woodcock** Allegro: 1st movt from Concerto No. 2 in G (for descant recorder) (recorder to play in tutti) (Doblinger 1198a/MDS or Faber)

LIST B

- 1 **M. Arnold** Cantilena: 1st movt from Sonatina for Recorder, Op. 41 (Paterson/Music Sales)
- 2 **Christopher Ball** A Summer Day for Treble Recorder (Christopher Ball/Peacock Press)
- 3 **Alan Bullard** Mexican Hat Dance (for descant recorder): No. 3 from *Hat Box (Forsyth)*
- 4 **Harald Genzmer** Bewegt: 1st movt from Sonata for Treble Recorder (Schott OFB 32/MDS)
- 5 **John Golland** Gavotte: 2nd movt from *Divertissement* for Recorder, Op. 52 (Forsyth)
- 6 **Colin Hand** Plaint (for tenor recorder) (Schott ED 11147/MDS)
- 7 **Michael Jacques** Prelude: 1st movt from *Serenata* for Treble Recorder (Quavers Rest Music/Music Exchange)
- 8 **Philip Lane** Minuet (for descant recorder): 3rd movt from *Suite ancienne (Forsyth)*
- 9 **W. Leigh** Allegretto: 1st movt from Sonatina for Treble Recorder (Schott OFB 1041/MDS)
- 10 **Hans Ulrich Staeps** Immortelle (Doblinger FL 38/MDS)

LIST C

- 1 **Sally Adams** Study No. 20 (Double Up!). *Treble Recorder Studies, Book 2*, ed. Adams and da Costa (Cramer)
- 2 **J. S. Bach** Bourrée (from Partita No. 3, BWV 1006). (in G) *Bach for Treble Recorder*, arr. Linde (Schott ED 7781/MDS) or (in F) *11 Movements from the Sonatas and Partitas for Violin*, arr. Brüggem (Zen-On Music/MDS)
- 3 **Braun** Rondeau: No. 17 from *Pièces sans basse (Dolce 512)* or P. 82 from *The Baroque Solo Book*, arr. Thomas (Dolce 111)
- 4 **Alan Davis** Study No. 10: from *15 Studies for Descant or Tenor Recorder (Schott ED 12432/MDS)*
- 5 **van Eyck** Wilhelmus van Nassouwen (Theme and Modo 2, 3 & 4) (for descant/tenor recorder). No. 43 from *van Eyck Der Flyuten Lust-hof, Vol. 1 (XYZ 1013/Spartan Press)* or No. 42 from *van Eyck Der Flyuten Lust-hof, Vol. 2 (Amadeus BP 705/MDS)*
- 6 **Hans Gal** Buffonaria: No. 2 from *Four Bagatelles*, Op. 110a. *Pieces for Solo Recorder, Vol. 1*, ed. Turner (Forsyth)
- 7 **Gus Haverkate** Rumba: No. 1 from *12 Advanced Studies in Recorder Technique for Descant Recorder*, Book 1 (Broekmans & Van Poppel)
- 8 **Hans-Martin Linde** Allegro vivace: No. 13 from *Modern Exercises for Treble Recorder (Schott ED 4797/MDS)*

Treble (Alto) Recorder GRADE 6

AURAL TESTS FOR THE GRADE

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

B, C, D \flat , E \flat majors; C \sharp , D minors (one octave and down to the dominant)

G, A \flat , A majors; F, G, G \sharp minors (a twelfth)

F major (two octaves)

Scales: in the above keys (minors in *both* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Chromatic Scales: starting on A and C \sharp (one octave) and F (two octaves)

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Dominant Sevenths: in the keys of D and A (one octave) and B \flat (two octaves)

Diminished Sevenths: starting on F and G (two octaves)

PLAYING AT SIGHT: see paragraph / on page 18.

Treble (Alto) Recorder GRADE 7

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C. Candidates may optionally play one of the pieces on a Descant or Tenor recorder where indicated in the Lists:

LIST A

- 1 **Barsanti** Adagio and Allegro: 1st and 4th movts from Sonata in B \flat (Op. 1 No. 6) (*Bärenreiter HM 185*) or *Italian Baroque Music for Treble Recorder (Bärenreiter HM 250)*
- 2 **Boston** Adagio and Presto: 2nd and 3rd movts from Concerto No. 2 in C (for descant recorder) (*Schott OFB 1032/MDS*)
- 3 **Chédeville (formerly attrib. Vivaldi)** Vivace and Fuga da capella: 1st and 2nd movts from Sonata No. 6 in G minor. *Chédeville II Pastor Fido: Six Sonatas (Bärenreiter HM 135)* or *Italian Baroque Music for Treble Recorder (Bärenreiter HM 250)*
- 4 **Handel** Larghetto and Allegro: 1st and 4th movts from Sonata in A minor, Op. 1 No. 4, HWV 362. No. 2 from *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 5 **Krähmer** Theme and Vars 1, 2 and 3: from *Introduction and Variations on an Original Theme* (for descant recorder), Op. 32 (*Dolce 212*)
- 6 **B. Marcello** Ciaccona: 5th movt from Sonata in F, Op. 2 No. 12. *Marcello Three Sonatas, Op. 2 (Schott OFB 1000/MDS)* or *Marcello 12 Sonatas, Op. 2, Vol. 2 (Editio Musica Budapest Z.13477/Faber)*
- 7 **Merula** Sonata Prima (for descant/tenor recorder). *Merula Sonata Prima/Sonata Seconda (Doblinger 1184/MDS)* or *Merula Two Sonatas (1624) (London Pro Musica CS20/Dolce)*
- 8 **P. Philidor** Lentement and Gavotte (Rondeau): 1st and 2nd movts from Sixième Suite in D minor (*Pelikan 2035/Ancora*)
- 9 **G. Sammartini** Allegro and Andante: 1st and 2nd movts from Sonata in G (S.24) (*Faber custom print*) or No. 6 from *Sammartini Six Sonatas (Faber custom print)*
- 10 **Telemann** Andante and Allegro: 1st and 2nd movts from Sonatina in A minor, TWV 41:a4. *Telemann Two Sonatinas (Schott OFB 181/MDS)*

LIST B

- 1 **M. Arnold** Rondo: 3rd movt from Sonatina for Recorder, Op. 41 (*Paterson/Music Sales*)
- 2 **Y. Bowen** Moderato e semplice: 1st movt from Sonatina for Recorder, Op. 121 (*Emerson*)
- 3 **Alan Bullard** Fish and Chips (for descant recorder): No. 5 from *Recipes (Forsyth)*
- 4 **John Gardner** Waltz for Jock, Op. 243 } *Recital Pieces, Vol. 3, ed. Turner (Forsyth)*
- 5 **Roy Newsome** A Song from Norway }
- 6 **Colin Hand** Quickly and with precision: 1st movt from Sonatina (*Peacock Press*)
- 7 **Peter Hope** Pavane (for tenor recorder): No. 2 from *Bramall Hall Dances (Forsyth)*
- 8 **Philip Lane** Revelry (Beau Brummel's Bath Night) (for descant recorder): 4th movt from *Suite ancienne (Forsyth)*
- 9 **W. Leigh** Allegro leggiero: 3rd movt from Sonatina for Treble Recorder (*Schott OFB 1041/MDS*)
- 10 **Rubbra** Allegretto comodo: 1st movt from Sonatina for Treble Recorder, Op. 128 (*Lengnick/Faber*)

LIST C

- 1 **J. S. Bach** Sarabande: 3rd movt from Partita in C minor (BWV 1013) (*arr. Harras: Bärenreiter BA 6432* or *arr. Thomas: Dolce 514*) or *P. 114 from The Baroque Solo Book, arr. Thomas (Dolce 111)*
- 2 **Boismortier** Rondeau: 3rd movt from Cinquième Suite in D minor, Op. 35. *Boismortier Six Suites, Op. 35 (Schott OFB 147/MDS)*
- 3 **Frans Brüggen** Allegro: No. 1 from *Five Studies for Finger Control (Broekmans & Van Poppel)*
- 4 **Alan Davis** Study No. 13: from *15 Studies for Descant or Tenor Recorder (Schott ED 12432/MDS)*
- 5 **van Eyck** Sarabanda Prins or Robberts Masco (for descant/tenor recorder). No. 53 or No. 79 from *van Eyck Der Fluyten Lust-hof, Vol. 2 (XYZ 1021/Spartan Press)* or *No. 50 or No. 74 from van Eyck Der Fluyten Lust-hof, Vol. 2 (Amadeus BP 705/MDS)*
- 6 **Guus Haverkate** Swinging Waltz: No. 3 from *12 Advanced Studies in Recorder Technique for Descant Recorder, Book 1 (Broekmans & Van Poppel)*
- 7 **Hans-Martin Linde** Allegretto grazioso: No. 10 from *Modern Exercises for Treble Recorder (Schott ED 4797/MDS)*
- 8 **Timothy Moore** Allegretto grazioso: 1st movt from Sonatina. No. 4 from *Pieces for Solo Recorder, Vol. 1, ed. Turner (Forsyth)*

Treble (Alto) Recorder GRADE 7

AURAL TESTS FOR THE GRADE

SCALES AND ARPEGGIOS*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B, D \flat , D, E \flat , E majors; B, C \sharp , D, E \flat , E minors (one octave and down to the dominant)

G, A \flat , A, B \flat , C majors; F \sharp , G, G \sharp , A, B \flat , C minors (a twelfth)

F major; F minor (two octaves)

Scales: in the above keys (minors in *both* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Chromatic Scales: starting on any note G–B \flat (a twelfth) and F (two octaves)

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Dominant Sevenths: in the keys of C, D \flat , D, E \flat and E (one octave) and B \flat (two octaves)

Diminished Sevenths: starting on F and G (two octaves)

PLAYING AT SIGHT: see paragraph 1 on page 18.

Treble (Alto) Recorder GRADE 8

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C. Candidates may optionally play one of the pieces on a Descant or Tenor recorder where indicated in the Lists.

LIST A

- 1 **J. S. Bach** Allegro: 1st movt from Sonata in A minor (BWV 1020), arr. Sokoll (*Peters N 4111*)
- 2 **de la Barre** Chaconne: 3rd movt from Suite No. 9 in G (Deuxième Livre) (for descant/tenor recorder) (*Amadeus BP 798/MDS* or *Dowani 1501/De Haske*)
- 3 **Barsanti** Adagio and Allegro: 1st and 2nd movts from Sonata in C (*Bärenreiter HM 183*)
- 4 **Blavet** Andante e spiccato and Minuetto: 1st and 3rd movts from Sonata in D minor, Op. 3 No. 2 (*Doblinger 1221/MDS*)
- 5 **Cima** Sonata in G minor (for descant/tenor recorder). *Cima Two Sonatas and Capriccio* (*Amadeus BP 680/MDS*) or *Cima Two Sonatas* (*London Pro Musica CS8/Dolce*)
- 6 **J. M. Hotteterre** Prelude and Rondeau: 1st and 7th movts from Suite in E minor (Op. 5 No. 2) (*Bärenreiter HM 198*)
- 7 **P. Philidor** Très lentement, Allemande and Gigue: 1st, 2nd and 4th movts from Cinquième Suite in G minor (*Pelikan 867 archive/Ancora*)
- 8 **G. Sammartini** Allegro: 1st movt from Concerto in F (for descant recorder) (*recorder to play in tutti*) (*Schott OFB 1021/MDS*)
- 9 **Telemann** Cantabile (*decorated version*) and Vivace: 1st and 2nd movts from Sonata metodica No. 6 in C major (TWV 41:G4) (*Dolce 240*)
- 10 **Vivaldi** Allegro: 1st movt from Concerto in A minor, RV 108 (*recorder to play in tutti*) (*Peacock Press*)

LIST B

- 1 **Michael Ball** Miss Carroll's Corant and Sir Keith's Fancy (for descant recorder): Nos 2 and 5 from *Danserye*, Op. 21 (*Forsyth*)
- 2 **Walter Bergmann** Vivace (for descant recorder) (*with cadenza*): 1st movt from Sonata (*Schott ED 10934/MDS*)
- 3 **L. Berkeley** Moderato: 1st movt from Sonatina for Treble Recorder, Op. 13 (*Schott OFB 1040/MDS*)
- 4 **Alan Bullard** Top Hat Quadrille (for descant recorder): No. 1 from *Hat Box* (*Forsyth*)
- 5 **David Dubery** Mrs Harris in Paris for treble recorder (*Peacock Press*)
- 6 **Colin Hand** Allegro agitato: 1st movt from *Sonata concisa* (Sonata No. 3) for Treble Recorder (*Kevin Mayhew*)
- 7 **Gordon Jacob** Allegro: 1st movt from Sonatina for Treble Recorder (*Studio Music*)
- 8 **Reizenstein** Sarabande and Bourrée: 2nd and 3rd movts from Partita for Treble Recorder (*Schott OFB 1014/MDS*)
- 9 **Rubbra** Meditazioni sopra 'Cœurs Désolés', Op. 67 (*Lengnick/Faber*)
- 10 **Hans Ulrich Staeps** Ruhig bewegt and Lebhaft: 1st and 2nd movts from Sonata in E♭ for Treble Recorder (*Universal 12603/MDS*)

LIST C

- 1 **J. S. Bach** Bourée anglaise: 4th movt from Partita in C minor (BWV 1013) (*arr. Harras: Bärenreiter BA 6432* or *arr. Thomas: Dolce 514*) or *P. 115 from The Baroque Solo Book, arr. Thomas (Dolce 111)*
- 2 **Frans Brüggen** Vivace: No. 3 from *Five Studies for Finger Control* (*Broekmans & Van Poppe*)
- 3 **van Eyck** Ballette Gravesand or Engels Nachtegaeltje (for descant/tenor recorder). *No. 27 or No. 28 from van Eyck Der Fluyten Lust-hof, Vol. 1 (XYZ 1013/Spartan Press)* or *No. 26 or No. 27 from van Eyck Der Fluyten Lust-hof, Vol. 1 (Amadeus BP 704/MDS)*
- 4 **John Gardner** Saraband and Hornpipe (for descant recorder): Nos 5 and 7 from *Dance Heptad*, Op. 184. *Pieces for Solo Recorder, Vol. 2, ed. Turner (Forsyth)*
- 5 **Quantz** Fantasia. *P. 22 from Quantz Fantasias and Caprices for Treble Recorder, arr. Heyens (Schott OFB 204/MDS)* or *P. 5 from Quantz Solos from the Giedde Collection, arr. Thomas (Dolce 513)* or *P. 87 from The Baroque Solo Book, arr. Thomas (Dolce 111)*
- 6 **Pete Rose** Lunch: from *I'd Rather Be in Philadelphia* (*Universal 30214/MDS*)
- 7 **Hans Ulrich Staeps** Allegro deciso: 1st movt from *Virtuose Suite* (*Schott OFB 95/MDS*)
- 8 **Telemann** Largo and Spirituoso: 1st and 2nd movts from Fantasia No. 8 in G minor (TWV 40:9) (*arr. Thomas: Dolce 503*) or *Telemann 12 Fantasias for Treble Recorder Solo, arr. Harras (Bärenreiter BA 6440)* or *P. 62 from The Baroque Solo Book, arr. Thomas (Dolce 111)*

Treble (Alto) Recorder GRADE 8

AURAL TESTS FOR THE GRADE

SCALES AND ARPEGGIOS*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B, D \flat , D, E \flat , E majors; B, C \sharp , D, E \flat , E minors (one octave and down to the dominant)

F \sharp , A, B \flat , C majors; F \sharp , G, G \sharp , A, B \flat , C minors (a twelfth)

F, A \flat majors; F minor (two octaves)

Scales: in the above keys (minors in *both* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on page 20.

Scales in Thirds: G and B \flat majors (over a twelfth), as example given on page 137

Chromatic Scales: starting on any note (two octaves, turning on top and bottom F)

Whole-Tone Scale: starting on F (two octaves), as example given on page 137

Arpeggios: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Dominant Sevenths: in the keys of B \flat and C (two octaves) and all other keys (one octave)

Diminished Sevenths: starting on G and A \flat (two octaves)

PLAYING AT SIGHT: see paragraph 1 on page 18.