DESCANT (Soprano) Recorder (Subject Code: 38): Grades 1 to 5 only

a. This syllabus is valid from 2008 until further notice.

b. See page 18 for marks, and for rules concerning tuning, accompaniment, cadenzas, scales and arpeggios and playing at sight.

c. See page 18 for information on the Prep Test.

Descant (Soprano) Recorder Grade 1

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

LIST A
1. Anonymous Gavotte. P. 8 from Easy Pieces of the 17th and 18th Centuries, ed. Kaestner
2. Monteclair Musette (observing first repeat). P. 7 from Lechner (Schott ED 2567/MDS)
3. Anonymous Czech Polka
5. Naudot Babiole
6. Daquin Bourée. P. 31 from the collection of Polkas, ed. Kaestner and Spittler (Schott ED 2567/MDS)
8. Purcell Fairest Isle (from King Arthur). Bowman (ABRSM Publishing)

LIST B
1. Brian Bonsor Scherzino or Legend. No. 4 or No. 5 from The Really Easy Recorder Book (Faber)
4. Isabel Morrison Lonely River: from A Pastoral Trilogy (Warwick Music)
5. Alan Ridout Linger by the Wayside or Stepping Out Along a Road: No. 2 or No. 6 from A Day in the Country – Descant Recorder (ABRSM Publishing)
7. Sarah Watts Humdinger Hoedown: from Fresh Air – Descant Recorder (Kevin Mayhew)
8. Pam Wedgwood Dreaming or Periwinkle Waltz: from Really Easy Jazzin’ About for Descant Recorder (Faber)

LIST C
3. van Eyck Silvester: Theme only. No. 3 from van Eyck Der Fluyten Lust-hof: The Beginners' Collection (XYZ 1042/Spartan Press)
4. Fetzen Ode to Mozart. 50 Graded Studies for Recorder, ed. Adams and Harris
5. Paul Harris King Richard, his Delight. No. 1 from 50 Graded Studies for Recorder, ed. Adams and Harris (Faber)
6. Monteclair Bourée or Branle de village. P. 3 or P. 31 from the collection of Polkas, ed. Kaestner and Spittler (Peacock Press)

Aural tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C, D, F 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 accousticals, dotted and tied notes may be included. See paragraph I on page 18.

*Published by ABRSM Publishing
Descant (Soprano) Recorder GRADE 2

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

LIST A
1. Anon. Cuparee. No. 23 from The Renaissance Recorder (Descant), ed. Rosenberg (Boosey & Hawkes) (MDS)
2. Susato Parade des bouffons. No. 18 from Hawkes/MDS
3. Anon. English Sellinger's Round Dance. No. 3 from Old Pieces from the 18th Century, ed. Kaestner and Spittler (Schott ED 2567/MDS)
4. G. Bingham Air. T he Baroque Recorder, ed. Wade (Fentone/De Haske)
6. Playford Red House (from The Dancing Master). Easy Pieces of the 17th and 18th Centuries, ed. Kaestner and Lechner (Schott ED 4364/MDS)
8. Trad. Provençal Marcho di Rei, arr. Bullard Bennetts and Bowman (ABRSM Publishing)
9. Telemann Andante (from Partita N o. 1) or Pastourele, arr. Bergmann. First Repertoire for Descant Recorder, ed. Adams (Faber)

LIST B
2. Brian Bonsor Caribbean or The Merry-Go-Round. No. 7 or No. 8 from The Really Easy Recorder Book (Faber)
3. Elizabeth Cooper Magpie's Strut (unaccompanied): No. 2 from The Woodpecker and Friends (Kirklees Music)
5. Isabel Morrison Bluebells in May: from A Pastoral Trilogy (Warwick Music)
6. Alan Ridout Up and Down Hill: No. 3 from A Day in the Country – Descant Recorder (ABRSM Publishing)
7. Geoffrey Russell-Smith Pure Silk: No. 1 from Jazzy Recorder 1 (Universal 18828/MDS)
8. Pam Wedgwood Cat Walk: from Easy Jazzin' About for Descant Recorder (Faber)
9. Sarah Watts Waltz for One Day: from Fresh Air – Descant Recorder (Kevin Mayhew)

LIST C
2. Elizabeth Cooper Dumiddle Drakes or Diddledum Ducks (unaccompanied): No. 4 or No. 5 from The Woodpecker and Friends (Kirklees Music)
3. van Eyck Al hebben de Princen haren (Theme and Modo 2 [Var. 1]). No. 27 from van Eyck Der Fluyten Lust-hof: The Beginners' Collection (XYZ 1042/Spartan Press) or No. 19 from 50 Graded Studies for Recorder, ed. Adams and H arris (Faber)
5. Playford The Quaker's Grace. No. 14 from 50 Graded Studies for Recorder, ed. Adams and H arris (Faber)
6. Sarah Watts Study in Blue: from Fresh Air – Descant Recorder (Kevin Mayhew)
7. Ross Winters How's Your Thumb? or Details with Intent: No. 7 or No. 18 from 20 Studies for a Great Start (Peacock Press)

AURAL TESTS FOR THE GRADE

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:
- E, A minors (one octave)
- F, G majors (one octave and down to the dominant)
- C 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 below:

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Descant (Soprano) Recorder GRADE 2

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 below:

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.
Descant (Soprano) Recorder GRADE 3

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

LIST A
1. Anon. English
   No. 25 from Spielbuch for Descant Recorder, ed. Hechler (Moeck 2076)
2. Handel
   Menuett
   No. 41 from Time Pieces for Descant/Soprano Recorder, Vol. 1
3. Beethoven
   Maigesang (Op. 52 N.o 4), arr. Bullard
   arr. Bennett and Bowman (ABRSM Publishing)
4. Boyce
   Gavotte
   The Baroque Recorder, ed. Wade (Fentone/De Haske)
5. Haydn
   Marche
   No. 4 from Lully Suite from Bellérophon, arr. Beechey (Schott ED 12240/MDS)
6. M. Praetorius
   Ballet
   No. 1 from The Renaissance Recorder (Descant), ed. Rosenberg (Boosey & Hawkes/MDS)
7. Telemann
   Die Ausgelassenheit (Frolicsomeness) or Die Freude (Joy)
   No. 8 or No. 12 from Heldenmusik: 12 Marches (Amadeus BP 442/MDS)

LIST B
1. Paolo Conte
   At Sunset
   First Repertoire for Descant Recorder, ed. Adams (Faber)
2. Elizabeth Cooper
   Soaring Seagull (accompanied)
   No. 7 from The Woodpecker and Friends (Kirklees Music)
3. Alan Haughton
   Seven Seas Hornpipe or Stroll On
   from Fun Club Descant Recorder, Grade 2–3 (Kevin Mayhew: piano accomp. in teacher’s copy)
4. Isabel Morrison
   Chanson
   from A Pastoral Trilogy (Warwick Music)
5. Christopher Norton
   American Train or Steam-train Blues
   No. 6 or No. 9 from M incrojazz for Recorder (Boosey & Hawkes/MDS)
6. Tchaikovsky
   March (from Musiques d’enfants, Op. 65)
   Time Pieces for Descant/Soprano Recorder, Vol. 1
7. Peter Thompson
   Stepping-out Piper
   from Suite of Six Pipers (ABRSM Publishing)
8. Alan Ridout
   Running Round a Field
   No. 10 from A Day in the Country – Descant Recorder (ABRSM Publishing)
9. Spittler
   Lebhaft or Mässig schnell
   No. 1 or No. 4 from Acht kleine Vortragsstücke (Schott ED 3660/MDS)

LIST C
1. J. S. Bach
   Bourrée (from Suite for lute, BWV 996)
   (unaccompanied)
2. Peter Bowman
   Winter Solstice
3. van Eyck
   Janneman en Alemoer (complete)
   No. 11 from van Eyck Der Fluyten Lust-hof: The Beginners’ Collection
4. Monteclair
   Air – Trompettes et Hautbois
   P . 26 from Monteclair Airs de Danse (Peacock Press)
5. F. Philidor
   Rondeau – La Musette or La Mignonne
   No. 48 or No. 113 from Baroque Studies for Descant Recorder, ed. Czidra
   (Editio Musica Budapest Z.14254/Faber)
6. Sarah Watts
   Study in Orange or Study in Pink
   from Fresh Air – Descant Recorder (ABRSM Publishing)
7. Wiedemann
   Menuett–allegretto
   No. 28 from 50 Graded Studies for Recorder, ed. Adams and Harris (Faber)

AURAL TESTS FOR THE GRADE

SCALES AND ARPEGGIOS*: from memory, to be played both slurred and tongued in the following keys:
   C, D majors; D, E 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 D (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 I on page 18.

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Descant (Soprano) Recorder GRADE 4

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

LIST A
1. A non. Two M aque Dances (omitting da capo)  
   T he Recorder Player’s Collection, Book 5, arr. H and M ayhew
2. T elemann R igaudon and M enuet  
   T he Baroque Recorder, ed. W ade (F entone/De H aske)
3. H abbel A ir or G ig: 2nd or 4th movt from Sonata N o. 3 in G minor (Doblinger 1220/M D S)
5. M ozart A llegro (from E ine kleine N achtmusik, K. 525)  
   arr. B ennetts and B owman (A B RSM P ublishing)
6. P urcell H ornpipe (from T he M arried B eau) and H ornpipe (from T he F airy Q ueen). N os 1 and 8 from P urcell A Second S et of T heatre T unes, arr. B eehy (S chott ED 12294/M D S)
7. R ameau R igaudons 1 and 2. N o. 8 from T he R ameau C ollection, V ol. 1, arr. B ernstein (D olice 115)
8. S tanley T rumpet Voluntary. T he B aroque Recorder, ed. W ade (F entone/De H aske)
9. T elemann D ie W ürde (H onour): N o. 1 from H eldenmusik: 12 M arches (A madeus B P 4 42/M D S)

LIST B
1. B rian B onсор S erenade or W altz for M: N o. 3 or N o. 5 from J azzy R ecorder 2 (U niversal 19364/M D S)
2. C harles F ouque P etite m arche: N o. 1 from P remiers i mpa rts (B illa udot/UM P)
3. J ohnny H odges S pruce and J uice. P. 3 from Sax O riginals, arr. R obinson (D olice 408)
4. J oplin O riginal R ags or B ethena. N o. 1 or N o. 3 from S cott J oplin R ags, V ol. 1, arr. R obinson (D olice 402)
5. L ichner Z u H ause (O p. 134 N o. 6)  
6. P ete r T hompson M orning P iper (from S uite of S ix P ipers)  
   arr. B ennetts and B owman (A B RSM P ublishing)
7. C hristopher Norton C atwalk: N o. 13 from M icrojazz for R ecorder (B oosey & H awkes/M D S)
8. G effrey R ussell-Smith R agtime Razzle: N o. 3 from J azzy R ecorder 1 (U niversal 18828/M D S)
9. S pittler L angsam and L ebhaft or L angsam and L ebhaft: N os 2 and 3 or N os 5 and 6 from A cht kleine V ortragsstücke (S chott ED 3660/M D S)

LIST C
1. S ally A dm onds F red’s f rolic.. N o. 29 from 50 G raded S tudies for R ecorder, ed. A dm onds and H arris (F aber)
3. B oismortier C ourante. N o. 30 from B aroque S tudies for D escant R ecorder, ed. C zirda (E ditio M usica B udapest 2. 1425/F aber)
4. V an E yck D een D aphne d’ e v er scoonh Maeght (T heme and M odo 2). N o. 26 from V an E yck D e F luyt en L ust-hof: T he B eginner’s C ollection (Y Z 1042/S partan P ress)
5. K rähm er A llegro or C antabile: N o. 26 or N o. 28 from 40 f ortschreitende Ü bung stücke, O p. 1 (M ock 1131)
6. M atti as M a u t Pedal P oint or S till S ummer: f rom T hree S ongs f or S oprano R ecorder. S pielbuch 1, ed. B raun and F ischer (R ecord) S y 2614/UM P

AURAL TESTS FOR THE GRADE

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

B♭ major (one octave)
F, G, A majors; A minor (one octave and down to the dominant)
C, D majors; D, E 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 G (one octave) and D (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 G (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 I on page 18.
**Wiedemann**

**Chromatic Scales:** starting on C (two octaves) and D (a twelfth) one octave and down to the dominant should follow the example as given on page 20.

- Arpeggios of one octave and down to the dominant should follow the example as given on page 21.

**Diminished Seventh:** starting on D (two octaves)

in the keys of F (two octaves) and G (one octave)

**Dominant Sevenths:** in the keys of F (two octaves) and G (one octave)

**PLAYING AT SIGHT:** see paragraph I on page 18.

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**LIST A**

1. *Bigaglia* 

2. *Byrd* 
   - The Carman's Whistle. *The Recorder Player’s Collection, Book 5, arr. H and (Kevin M ay hew)"

3. *Caix d’Hervelois* 
   - Tambourins 1 and 2 (da capo Tambourin 1): 4th and 5th movts from Suite in C, Op. 6 No. 4 (M ock 2534)

4. *Corelli* 

5. *Anne Philidor* 
   - Gigue (p. 6) and Le Papillon. *A. D. Philidor Fifteen Pieces (Billaudot/UM P)"

6. *Rameau* 
   - Air pour les fleurs. *No. 3 from The Rameau Collection, Vol. 1, arr. Bernstein (Dolce 115)"

7. *G. Sammartini* 

8. *Telemann* 
   - Aria 3 and Aria 6: 4th and 7th movts from Partita No. 4 in G minor, TW V 41g2. *Telemann Die kleine Kammermusik: 6 Partiten (Amadeus BP 2400/M D S or Bärenreiter H M 47)"

9. *R. Valentine* 
   - Adagio and Allegro: 3rd and 2nd movts from Sonata No. 1 in F (Schott ED 11727/M D S)

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**LIST B**

1. *Chopin* 

2. *Debussy* 
   - The Little Shepherd (from Children’s Corner) *arr. Bennett and Bowman (ABRSM Publishing)"

3. *Charles Fouque* 
   - Viennoiserie: No. 2 from Premiers impairs (Billaudot/UM P)"

4. *Simon H ester* 
   - M oon Buggy Boogie: No. 3 from Spaced Out (Peacock Press)

5. *Johnny H odges* 
   - Parachute Jump (from Sax Originals, arr. Robinson (Dolce 408)

6. *Joplin* 
   - Scott Joplin's New Rag. *No. 4 from Scott Joplin Rags, Vol. 1, arr. Robinson (Dolce 402)"

7. *R. R. Klein* 
   - Larghetto: 2nd movt from Sonatine in C (Carus/UM P)"

8. *G eoffry Russell-Smith* 
   - A Little Latin: No. 4 from Jazzy Recorder 1 (Universal 18828/M D S)

9. *John Turner* 
   - Aubade: No. 3 from Four Diversions (Forsyth)

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**LIST C**

1. *Anon.* 

2. *Couperin* 
   - L’Aïdalante. *No. 22 from Baroque Studies for Descant Recorder, ed. Cizdrid (Édition M usica Budapest Z. 14254/ Faber"

3. *van Eyck* 
   - De France Courant (complete). *No. 15 from van Eyck De France Courant: The Beginners’ Collection (AY Z 1042/Spartan Press)

4. *Kraemer* 
   - Romanze or Andante or Oderato: No. 30 or No. 32 or No. 36 from 40 fortschreitende Übungsstücke, Op. 1 (M ock 1121)

5. *H ans-M artin Linde* 
   - Herbstlied or Hingetupft: from *Fünf leichte Stücke*. *Spielbuch 1, ed. Braun and Fischer (Ricordi Sy 2614/UM P)"

6. *Naudot* 
   - Bourrée. *No. 43 from 50 Graded Studies for Recorder, ed. Adams and Harris (Faber)"

7. *Wiedemann* 
   - Csárdás. *No. 41 from AURAL TESTS FOR THE GRADE

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

- A, A♭, B major; G, A, B minor (one octave and down to the dominant)

- E, F major; C, D, E minor (a twelfth)

- C 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 C (two octaves) and D (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 F (two octaves) and G (one octave)

**Diminished Seventh:** starting on D (two octaves)

**PLAYING AT SIGHT:** see paragraph I on page 18.

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