Descant (Soprano) Recorder GRADE 5

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

LIST A
3. Cai d'Hervelois Tambourins 1 and 2 (da capo Tambourin 1): 4th and 5th movts from Suite in C, Op. 6 No. 4 (M oek 2534)
5. Anne Philidor Gigue (p. 6) and L' 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)
8. Telemann Aria 3 and Aria 6: 4th and 7th movts from Partita No. 4 in G minor, TWV 41g2. Telemann Die kleine Kammermusik: 6 Partiten (Moeck 2400/MDS or Barenreiter H M 47)
9. R. Valentine Adagio and Allegro: 3rd and 2nd movts from Sonata No. 1 in F (Schott ED 11727/M DS)

LIST B
2. Debussy The Little Shepherd (from Children's Corner) arr. Bennetts and Bowman (ABRSM Publishing)
3. Charles Fouque Viennoiseirie: No. 2 from Premies 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)
7. R. R. Klein Larghetto: 2nd movt from Sonatine in C (Carus/UM P)
8. Geoffrey Russell-Smith A. Little Latin: No. 4 from Jazzy Recorder 1 (Universal 18828/M DS)
9. John Turner Aubade: No. 3 from Four Diversions (Forsyth)

LIST C
2. Couperin L'A talante. No. 22 from Baroque Studies for Descant Recorder, ed. Czidra (Editio Musica Budapest Z. 14254/Faber)
3. van Eyck De l'France Courant (complete). No. 15 from van Eyck Der F luyten L ust-hof: The Beginners' Collection (XY Z 1042/Spartan Press)
4. Kraemer Romance or A. andante or M. moderato: No. 30 or No. 32 or No. 36 from 40 fortschreitende Úbungstü cke, Op. 1 (M ock 1121)
6. Naudot Bourrée. No. 43 from 50 Graded Studies for Recorder, ed. Adams and Harris (Faber)
7. Wiedemann Csárdás. No. 41 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:
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)

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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24