



UNIVERSITY OF  
**WEST LONDON**

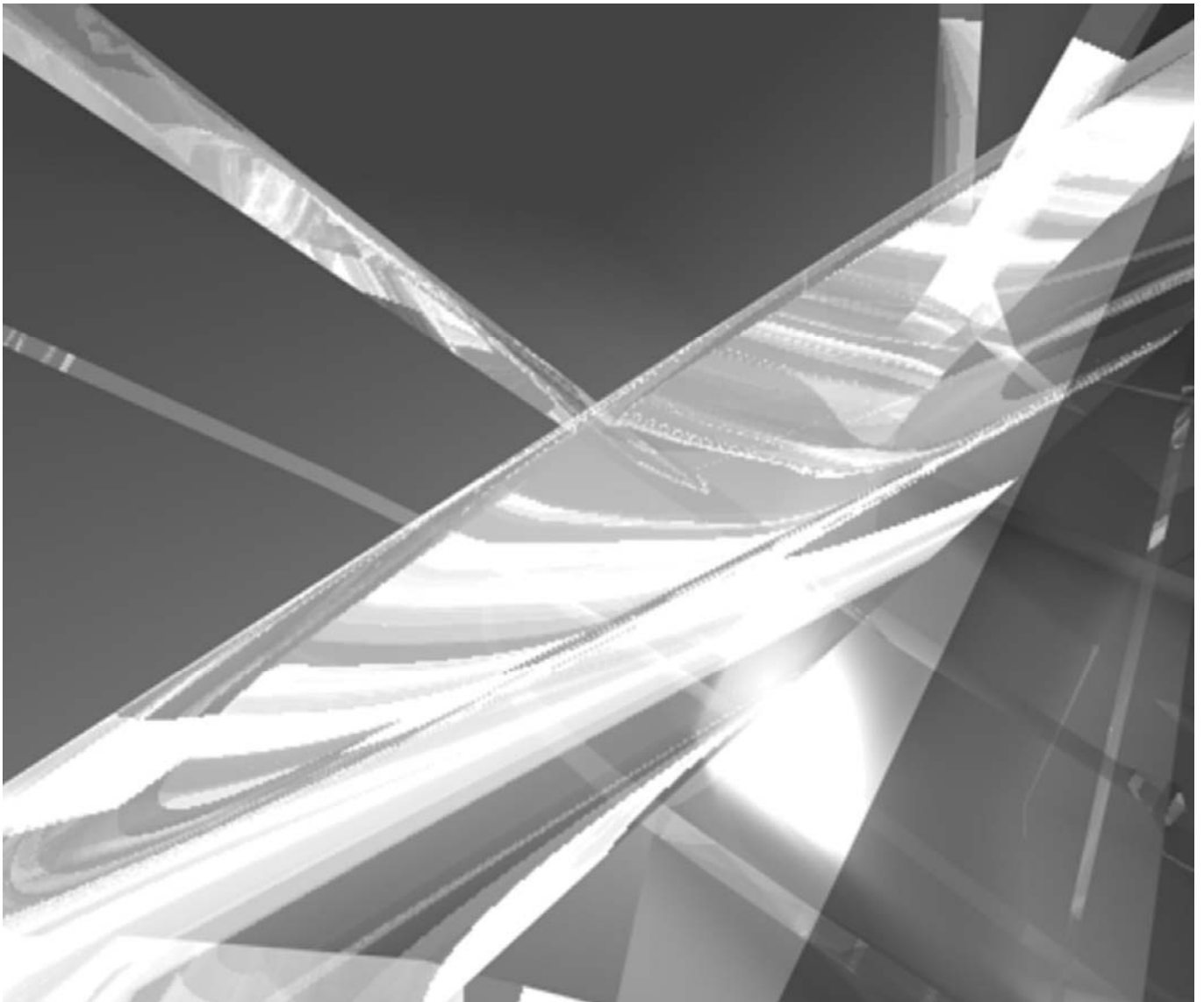
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Recorder repertoire list

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1 January 2011 – 31 December 2014





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# RECORDER

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2011-2014

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This repertoire list should be read in conjunction with the **Syllabus for Graded and Leisure Play Examinations in Music Performance**. Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams).

Leisure Play examinations are also available, for candidates who wish to play pieces only. Please see Section 5 of the syllabus for details.

This repertoire list is valid from 1 January 2011 until 31 December 2014.

# **LCM Examinations**

## **Director of Examinations**

John Howard BA PhD

## **Chief Examiner in Music**

Philip Aldred BEd FLCM

## **University of West London**

### **LCM Examinations**

St Mary's Road

Ealing

London

W5 5RF

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)

[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Graded Descant Recorder Album (Grades 1-3) (LL106)
- Recorder Scales (Descant Grades 1-5, Treble Grades 1-8) (LL107)
- Specimen Recorder Sight Reading Tests: Grades and Diplomas (LL11670)
- Specimen Aural Tests (LL189)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (LL205)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

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## Related Examinations

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LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest:

- Performance diplomas (four levels) for recorder
- Teaching diplomas (three levels) for recorder

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and wind bands. Six levels are offered, ranging from Grades 1-2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.

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## Notes for Graded Examinations

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### **TECHNICAL WORK:**

Grades 1 to 5: descant or treble at candidate's choice. Grades 6, 7 and 8: treble only.

### **PIECES:**

Descant and/or treble instruments may be used for Grades 1 to 5. For Grades 6, 7 and 8, descant/tenor and treble instruments should be used. The descant or tenor should be used in at least one piece, and the treble in at least one piece.

### **SIGHT READING:**

Candidates may use descant or treble recorder. Candidates presenting a programme on more than one instrument may choose either descant or treble for this section.

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# DESCANT RECORDER: STEP ONE

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The exercises, studies and pieces for Step One are to be chosen from the following publications, and according to the lists below:

<i>Red Hot Recorder Tutor</i> (Sarah Watts)	<i>Kevin Mayhew Publishers</i>
<i>Recorder from the Beginning Book 1</i> (John Pitts)	<i>EJA Arnold / Music Sales</i>
<i>Abracadabra Recorder Book 1A</i> (Roy Bentley / Roger Bush)	<i>A &amp; C Black</i>

There is no requirement to select the exercises, studies and pieces from the same book.

Candidates will perform ONE exercise, TWO studies and TWO pieces.

Some books only contain selected accompaniments; pieces may be played unaccompanied, or with a simple supporting accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination.

## Component 1 - Technical Work and Exercises

25 marks

The following notes to be played tongued only, from memory:

D-E-G-A-B-A-G-E-D (no note to go over the octave),  
the rhythm to be 4 crotchets in a bar and the last note to be a semibreve.

**Exercises** – one piece to be chosen:

*from Red Hot Recorder Tutor*

Mike Oliver's Tank Top (p.12) (to be played unaccompanied)

Tea with the Tumbers (p.16) (to be played unaccompanied)

*from Recorder from the Beginning Book 1*

Kites

Little Bell [in Classic Edition only]

*from Abracadabra Recorder Book 1A*

Oliver Cromwell's Jig (No.16)

The Secret Garden (No.21)

## Component 2 - Studies and Pieces

**Studies** - any two studies to be chosen:

20 marks

*from Red Hot Recorder Tutor*

Gobstopper Waltz (p.13)

Got the EBGB's (p.15)

Dublin Dan (p.17)

*from Recorder from the Beginning Book 1*

Joe Joe

Gypsy Dance

Who's that Yonder

Gliding

Elephants

*from Abracadabra Recorder Book 1A*

Weather (No.4)

Now the Day is Over (No.7)

Chatter with the Angels (No.14)

Au Clair de la Lune (No.22)

Good King Wenceslas (No.28) (only to be offered in the Winter exam session)

**Pieces** - any two pieces to be chosen:

40 marks

*from Red Hot Recorder Tutor*

Skat Cat Swing (p.11)

Shrimps on Tour (p.15)

St Lewis Blues (p.17)

*from Recorder from the Beginning Book 1*

Indian Warrior

Skateboard Ride

Fandango

Chatter with the Angels

Mocking Bird

Tadpoles

Harrison's Rag (only available in 2004 edition of this book)

Tango Zayitas (only available in 2004 edition of this book)

*from Abracadabra Recorder Book 1A*

Suo-gân (No.1)

Fais do-do (No.2)

In Paris (No.3)

Tynedale (No.5)

Il est né (No.20) (only to be offered in the Winter exam session)

### **Component 3 - Questions on Rudiments**

15 marks

Recognition / identification of staff, clef, barlines, pitch names, note types and values, rest values, all relating to the music performed.

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# TREBLE RECORDER: STEP ONE

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The exercises, studies and pieces for Step One are to be chosen from the following publications, and according to the lists below:

*Treble Red Hot Recorder Tutor* (Sarah Watts)  
*Treble Recorder from the Beginning* (John Pitts)

*Kevin Mayhew Publishers*  
*EJA Arnold / Music Sales*

There is no requirement to select the exercises, studies and pieces from the same book.

Candidates will perform ONE exercise, TWO studies and TWO pieces.

Some books only contain selected accompaniments; pieces may be played unaccompanied, or with a simple supporting accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination.

## Component 1 - Technical Work and Exercises

25 marks

The following notes to be played tongued only, from memory:

G-A-C-D-E-D-C-A-G (no note to go over the octave)  
the rhythm to be 4 crotchets in a bar and the last note to be a semibreve.

**Exercises** – one piece to be chosen:

*from Treble Red Hot Recorder Tutor*

Get the Lowdown (p.9) (the counting of rests in this piece is crucial to its success – it may be accompanied)

Roll on Spring (p.9) (to be played unaccompanied)

*from Treble Recorder from the Beginning*

Zoogie

Merrily We Roll Along

## Component 2 - Studies and Pieces

**Studies** - any two studies to be chosen:

20 marks

*from Treble Red Hot Recorder Tutor*

Here Comes Treble! (p.10, played once only)

If I Remember Rightly (p.12)

Sweet Chloe (p.12)

Sleepy Suburb (p.15)

*from Treble Recorder from the Beginning*

The Capucine

French Folk Song

Irish Lullaby

**Pieces** - any two pieces to be chosen:

40 marks

*from Treble Red Hot Recorder Tutor*

Shrimp Pie (p.12)

Sazzaroorah (p.13, played once only)

Every Now and Then (p.15)

Fanfare For Fun (p.15)

*from Treble Recorder from the Beginning*

Cobbler's Jig

Two Little Angels

The Saints

Judge's Dance

## Component 3 - Questions on Rudiments

15 marks

Recognition / identification of staff, clef, barlines, pitch names, note types and values, rest values, all relating to the music performed.



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# DESCANT RECORDER: STEP TWO

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The exercises, studies and pieces for Step Two are to be chosen from the following publications, and according to the lists below:

**Red Hot Recorder Tutor** (Sarah Watts)

**Recorder from the Beginning Book 2** (John Pitts)

**Abracadabra Recorder Book 1** (Roy Bentley / Roger Bush)

*Kevin Mayhew Publishers*

*EJA Arnold / Music Sales*

*A & C Black*

There is no requirement to select the exercises, studies and pieces from the same book.

Candidates will perform ONE exercise, TWO studies and TWO pieces.

Some books only contain selected accompaniments; pieces may be played unaccompanied, or with a simple supporting accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination.

## Component 1 - Technical Work and Exercises

25 marks

The following notes to be played tongued and slurred, from memory: D-E-G-A-B-A-G-E-D Scale and Arpeggio of D major to be played tongued only, also from memory.

**Exercises** – one piece to be chosen:

*from Red Hot Recorder Tutor*

Lottie Collins Lament (p.18) (to be played unaccompanied)

Toboggan Man (p.19) (to be played unaccompanied and without the repeat)

*from Recorder from the Beginning Book 2*

The Lord Mayor's Parade

Kalinka

*from Abracadabra Recorder Book 1*

Shepherd's Hey (No.5)

Annie's Song (No.6)

## Component 2 - Studies and Pieces

**Studies** - any two studies to be chosen:

20 marks

*from Red Hot Recorder Tutor*

Shrimp Island (p.22)

Daisy Chain Walk (p.25 – top line only)

A Piece of Cake (p.26)

*from Recorder from the Beginning Book 2*

Over the Sea to Skye

O Sinner Man

Kum ba Yah

Manx Lullaby

Tzena

Portuguese Dance

*from Abracadabra Recorder Book 1*

The Skye Boat Song (No.9)

Lord of the Dance (No.10)

Michael Row the Boat (No.13)

Kum ba Yah (No.18)

**Pieces** - any two pieces to be chosen:

40 marks

*from Red Hot Recorder Tutor*

The Sleeping Bag Waltz (p.25)

I Remember L.R. (p.27)

Shrimps Forever (p.29)

Music Camp Vamp (p.30)

Deep Swing (p.30)

PTO

*from Recorder from the Beginning Book 2*

Cherry Tree Rag  
Vilikins and his Dinah  
Haul Away Joe  
Row, Row, Row your Boat  
Boogie Blues  
From out the Hollow Elm  
Li'l Liza Jane  
Botany Bay

*from Abracadabra Recorder Book 1*

Row, Row, Row your Boat (No.16)  
Whose Pigs are These? (No.17)  
If You're Happy (No.20)  
Daisy Bell (No.21)  
Under Bethlehem's Star so Bright (No.23) (only to be offered in the Winter exam session)

### **Component 3 - Questions on Rudiments**

15 marks

As for Step One, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs. All relating to the music performed.

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# TREBLE RECORDER: STEP TWO

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The exercises, studies and pieces for Step Two are to be chosen from the following publications, and according to the lists below:

*Treble Red Hot Recorder Tutor* (Sarah Watts)  
*Treble Recorder from the Beginning* (John Pitts)

*Kevin Mayhew Publishers*  
*EJA Arnold / Music Sales*

There is no requirement to select the exercises, studies and pieces from the same book.

Candidates will perform ONE exercise, TWO studies and TWO pieces.

Some books only contain selected accompaniments; pieces may be played unaccompanied, or with a simple supporting accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination.

## Component 1 - Technical Work and Exercises

25 marks

The following notes to be played tongued and slurred, from memory:

G-A-C-D-E-D-C-A-G

Scale and Arpeggio of G major to be played tongued only, also from memory.

**Exercises** – one piece to be chosen:

*from Treble Red Hot Recorder Tutor*

Sweet Cafe (p.18)

Central Park Waltz (p.19)

*from Treble Recorder from the Beginning*

Come Hasten Ye Shepherds

Gay Gordons

## Component 2 - Studies and Pieces

**Studies** - any two studies to be chosen:

20 marks

*from Treble Red Hot Recorder Tutor*

Prelude to Spring (p.17)

Two Minds Jig (p.21)

Fabberoonie (p.25)

The Island (p.30)

*from Treble Recorder from the Beginning*

Drink To Me Only

Michael Row

Rigaudon (top part only – by Chedeville)

**Pieces** - any two pieces to be chosen:

40 marks

*from Treble Red Hot Recorder Tutor*

Bus Stop Blues (p.19 – played once only)

Twenty-four Seven (p.25)

Battery Square Bossa (p.26)

Oily Rag (p.32 – played once only)

*from Treble Recorder from the Beginning*

Jingle Bells (only to be offered in the Winter exam session)

Alouette

He's Got the Whole World in His Hands

Sweet Betsy from Pike

Helston Furry Dance

## Component 3 - Questions on Rudiments

15 marks

As for Step One, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs. All relating to the music performed.

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# RECORDER: GRADE ONE

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## Component 1 - Technical Work

15 marks

**Scales and Arpeggios** (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 56 when played in quavers; arpeggios: m.m. crotchet = 52 when played in quavers)

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

### DESCANT RECORDER

C, F and G major (one octave)

### TREBLE RECORDER

F, B flat and C major (one octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>KEUNING</b>	No.8 OR No.17 <i>from</i> 30 Simple Studies for Descant Recorder	(Harmonia / Kalmus / MDS)
<b>LAWRANCE</b>	Ronde (p.7) OR La Morisque (p.7) OR Match of the Day <i>from</i> Easy Winners	(Brass Wind 0320)
<b>PLAYFORD</b>	Parson's Farewell <i>from</i> Play Country Dances	(Faber 510043)

#### LIST B

<b>GERVAISE</b>	Bransles de Bourgogne No.III <i>from</i> First Repertoire Book for Descant Recorder	(Boosey & Hawkes)
<b>HAND</b>	Song of the Mill Wheel OR Chimes (with repeats) OR Tyrolean Dance <i>from</i> Come and Play Book 2 (to be played on descant or tenor recorder)	(Peacock Press P85)
<b>MORLEY</b>	Nancie, No.7 <i>from</i> Music of Shakespeare's Time	(Schott ED10618 / MDS)
<b>PALMER-HOLTON</b>	Round Dance OR Clapping Dance <i>from</i> Six Pieces for Simone	(Orpheus Music OMP034)
<b>PRAETORIUS</b>	Bransles de la Royne No.1 OR Bransles de la Royne No.2 <i>from</i> First Repertoire Book for Descant Recorder	(Boosey & Hawkes)
<b>PRAETORIUS</b>	La Volta, No.11 <i>from</i> The Renaissance Recorder for Descant Recorder	(Boosey & Hawkes 10524)
<b>SCHUBERT</b>	Ländler I, No.19 <i>from</i> Second Book of Descant Recorder Solos	(Faber 506763)
<b>VIVALDI</b>	Spring (p.9) <i>from</i> Easy Winners	(Brass Wind 0320)

#### LIST C

<b>BENISTON</b>	A Little Song OR Jolly Piece OR March in Three <i>from</i> Graded Descant Recorder Album	(LCM Publications LL106 / Music Exchange)
<b>BONSOR</b>	Scherzino OR Legend <i>from</i> the Really Easy Recorder Book	(Faber 51037X)
<b>BONSOR</b>	Square Dance, No.5 <i>from</i> Six Concert Pieces	(Schott ED12345/MDS)
<b>COOMBES</b>	Punchinello OR Ruined Castle OR Turtle Tango <i>from</i> Turtle Tango	(Brass Wind 0313)
<b>DA COSTA</b>	Thumbs Up! <i>from</i> First Repertoire for Descant Recorder	(Faber 0-571-52328-5)
<b>GORB</b>	Weeping Willow <i>from</i> Up Front for Descant Recorder	(Brass Wind 0311)
<b>LAWRANCE</b>	Chitty Chitty Bang Bang (p.5) OR Easy Winners (p.7) OR The Dambusters March (p.9) OR Summer Nights (p.13) OR Titanic Theme (p.12) OR We're Off To See The Wizard (p.11) <i>from</i> Easy Winners	(Brass Wind 0320)
<b>WATTS</b>	One for Me OR Goings On <i>from</i> Razzamajazz Repertoire: Recorder	(Kevin Mayhew 3611813)

## TREBLE RECORDER

### LIST A

<b>CARR</b>	A Trumpet Tune (p.6) AND Tune (p.7) <i>from</i> The Delightful Companion	(Schott OFB16 / MDS)
<b>DEMOIVRE</b>	Rondeau <i>from</i> Suite in F major (p.12) <i>from</i> Einzelstucke und Suiten	(Schott OFB21 / MDS)
<b>KEUNING</b>	No.7 OR No.10 OR No.11 <i>from</i> 40 Simple Studies for Treble Recorder	(Harmonia / Kalmus / MDS)
<b>PRAETORIUS</b>	Gavotte II, No.46 <i>from</i> 50 Renaissance Dance Tunes	(Schott ED12266 / MDS)
<b>ed. ROBINSON</b>	Fairy Dance OR Off to California <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)

### LIST B

<b>BACH</b>	A Christmas Song <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>BOUSTED</b>	No.1 Looking at Van Gogh OR No.3 Driving Home in the Rain OR No.4 Lime-Green Medicine <i>from</i> Leaves Fall; Winter Comes	(Orpheus Music OMP076)
<b>CAMPION</b>	Jacke and Jone, No.1 <i>from</i> Let's Make the Grade Book 3	(Sunshine Music SUN179 / Spartan)
<b>CHEDEVILLE</b>	Musette <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>DIABELLI</b>	3rd movement, Rondo <i>from</i> Sonatina in C	(Schott ED10800 / MDS)
<b>HANDEL</b>	Gavotte <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>HOLBORNE</b>	The Fruit of Love OR The Choise <i>from</i> First Repertoire Pieces for Alto Recorder	(Boosey & Hawkes M-060-07109-6)
<b>ed. HOOKER</b>	The Prince of Denmark's March (Clarke) OR Air (Blow) OR March (Handel) OR Minuet (Purcell) <i>from</i> Easy Baroque Repertoire	(Peacock Press P200)
<b>NAUDOT</b>	Babiole <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)

### LIST C

<b>BERGMANN</b>	Pony Trot OR Variations on 'Lavender's Blue' <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>CZECH. TRAD.</b>	Polka <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>HAND</b>	Queen Anne's Gavotte OR A Reel OR Bagpipes OR Clog Dance <i>from</i> Come and Play Book 3 (to be played on treble or bass recorder)	(Peacock Press P145)
<b>ed. HARRISON</b>	The Keys of Canterbury <i>from</i> Amazing Solos for the Treble Recorder	(Boosey & Hawkes BO10357)
<b>HELLBACH</b>	Manola's Song <i>from</i> Pictures Volume 1 for Treble Recorder	(Acanthus ACM245)
<b>REID</b>	Techno Dance, No.5 <i>from</i> Let's Make the Grade Book 1	(Sunshine Music SUN177 / Spartan Press)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE TWO

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## Component 1 - Technical Work

15 marks

**Scales and Arpeggios** (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 56 when played in quavers; arpeggios: m.m. crotchet = 52 when played in quavers)

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

### DESCANT RECORDER

D, F and G major (one octave)

A and D harmonic minor (one octave)

### TREBLE RECORDER

G, B flat and C major (one octave)

D and G harmonic minor (one octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>KEUNING</b>	No.21 OR No.22 <i>from</i> 30 Simple Studies for Descant Recorder	(Harmonia / Kalmus / MDS)
<b>KEUNING</b>	Allegretto, No.1 <i>from</i> 20 Studies for Descant Recorder	(Harmonia / Kalmus / MDS)
<b>LAWRANCE</b>	Irish Air (p.12) <i>from</i> Easy Winners	(Brass Wind 0320)
<b>PLAYFORD</b>	Gathering Peascods AND Newcastle <i>from</i> Play Country Dances	(Faber 510043)

#### LIST B

<b>BEETHOVEN</b>	Für Elise (p.10) <i>from</i> Easy Winners	(Brass Wind 0320)
<b>BULL</b>	Welch Daunce, No.4 <i>from</i> Music of Shakespeare's Time	(Schott ED10618/MDS)
<b>ELGAR</b>	Chanson de Matin (p.9) <i>from</i> Easy Winners	(Brass Wind 0320)
<b>HOLBORNE</b>	Nowels Galliard, No.1 <i>from</i> Music of Shakespeare's Time	(Schott ED10618 / MDS)
<b>HOLST</b>	'Jupiter' <i>from</i> The Planets <i>from</i> Easy Winners	(Brass Wind 0320)
<b>PRAETORIUS</b>	Courante "La Rosette", No.2 <i>from</i> The Renaissance Recorder for Descant Recorder	(Boosey & Hawkes 10524)
<b>PURCELL</b>	Rondeau (No.6) OR Air (No.13) <i>from</i> Purcell Collection	(Dolce 105)
<b>TELEMANN</b>	Rigaudon (No.3) OR Gigue (No.4) <i>from</i> Wedding Divertissement	(Schott ED10349 / MDS)

#### LIST C

<b>BENISTON</b>	Cantilena OR Valse Triste <i>from</i> Graded Descant Recorder Album	(LCM Publications LL106 / Music Exchange)
<b>BONSOR</b>	Caribbean, No.7 <i>from</i> The Really Easy Recorder Book	(Faber 51037X)
<b>COOMBES</b>	Staccato Polka <i>from</i> Simply a Rag	(Brass Wind 0312)
<b>COOMBES</b>	Summer Laze OR Trip the Shuffle Fantastic <i>from</i> Turtle Tango	(Brass Wind 0313)
<b>GRIEG</b>	Herding Song, No.6 <i>from</i> The Really Easy Recorder Book	(Faber 51037X)
<b>HAND</b>	Hornpipe <i>from</i> Come and Play Book 2 (to be played on descant or tenor)	(Peacock Press P85)
<b>HAND</b>	Scottish Jig <i>from</i> Come and Play Book 4 (to be played on descant or tenor)	(Peacock Press P126)
<b>HARRIS</b>	Sunny Spells <i>from</i> First Repertoire for Descant Recorder	(Faber 0-571-52328-5)
<b>LAWRANCE</b>	Rock Around the Clock (p.4) OR A Whole New World (p.8) OR Consider Yourself (p.10) OR Singin' in the Rain (p.6) <i>from</i> Easy Winners	(Brass Wind 0320)
<b>LEWIN</b>	Day Dreams <i>from</i> Up Front for Descant Recorder	(Brass Wind 0311)
<b>TURNBULL</b>	Cradle Song <i>from</i> Graded Descant Recorder Album	(LCM Publications LL106 / Music Exchange)
<b>WALKER</b>	Shenandoah, No.8 <i>from</i> A Book of Song and Dance	(Forsyth FWR01)
<b>WATTS</b>	Café du Festival OR The Boccia Chiccy OR Gobstoppers and Grandads <i>from</i> Razzamajazz Repertoire	(Kevin Mayhew 3611813)

## TREBLE RECORDER

### LIST A

<b>ANON.</b>	Pavana 'La Cornetta' <i>from</i> Fifty Renaissance Dance Tunes	(Schott ED12266 / MDS)
<b>COOPER</b>	Boasting Baboon <i>from</i> Animal Antics (unaccompanied)	(Peacock Press P45)
<b>KEUNING</b>	No.22 OR No.23 OR No.24 OR No.25 <i>from</i> 40 Simple Studies for Treble Recorder	(Harmonia / Kalmus / MDS)
<b>ed. ROBINSON</b>	Saddle the Pony OR The Setting Sun <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)
<b>ZANETTI</b>	Ballo di Mantua, No.48 <i>from</i> Fifty Renaissance Dance Tunes	(Schott ED12266 / MDS)

### LIST B

<b>BINGHAM</b>	Air (No.1) <i>from</i> Suite in E minor <i>from</i> Mein Erstes Konzert auf der Blockflöte (Alt-Blockflöte)	(Schott ED7213 / MDS)
<b>DIABELLI</b>	Allegretto Moderato (first movement) <i>from</i> Sonatina in C	(Schott ED10800 / MDS)
<b>ed. HAND</b>	Rondeau (Marais) <i>from</i> Pandora's Box	(Peacock Press P262)
<b>HOOK</b>	Minuetto (second movement only) <i>from</i> Sonatina No.1 in F	(Schott ED10138 / MDS)
<b>ed. HOOKER</b>	Minuet (Bach) <i>from</i> Easy Baroque Pieces	(Peacock Press P200)
<b>PEPUSCH</b>	Gavotte <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>SUSATO</b>	Ronde IV (No.8) OR Ronde V (No.9) <i>from</i> The Renaissance Recorder for Treble Recorder	(Boosey & Hawkes BO10525)
<b>TELEMANN</b>	Andante <i>from</i> Partita No.1 <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)

### LIST C

<b>ANON.</b>	Watkins Ale <i>from</i> From Old England	(Schott ED2566/MDS)
<b>BERGMANN</b>	Norwegian Call OR Hornpipe <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>BOUSTED</b>	Double Dance OR Floating Through Mist OR Head Over Heels <i>from</i> New Horizon	(Orpheus Music OMP099)
<b>HAND</b>	Goodnight <i>from</i> Come and Play Book 3 (to be played on treble or bass)	(Peacock Press P145)
<b>ed. HARRISON</b>	Peruvian Dance <i>from</i> Amazing Solos for the Treble Recorder	(Boosey & Hawkes BO10357)
<b>HELLBACH</b>	Hello Pepe <i>from</i> Pictures Volume 1 for Treble Recorder	(Acanthus ACM245)
<b>HOPKINS</b>	Sarabande, No.2 <i>from</i> Four Dances	(Schott ED11719/MDS)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE THREE

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## Component 1 - Technical Work

15 marks

**Scales and Arpeggios** (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 66 when played in quavers; arpeggios: m.m. crotchet = 56 when played in quavers)

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

### DESCANT RECORDER

A, D and F major (one octave)

A, D and E minor (one octave) [harmonic AND melodic minor scales]

### TREBLE RECORDER

D, G and B flat major (one octave)

D, G and A minor (one octave) [harmonic AND melodic minor scales]

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

- arr. **BERGMANN** Slater's Fancy (unaccompanied) *from* First Repertoire for Descant Recorder  
(Faber 0-571-52328-5)
- KEUNING** No.24 *from* 30 Simple Studies for Descant Recorder (Harmonia / Kalmus / MDS)
- KEUNING** Scherzando, No.7 *from* 20 Studies for Descant Recorder (Harmonia / Kalmus / MDS)
- LAWRANCE** Polovtsian Dance OR Tambourin OR Blue Peter Theme *from* Easy Winners (Brass Wind 0320)
- PLAYFORD** Spanish Jig OR Chelsea Reach (Buckingham House) *from* Play Country Dances  
(Faber 510043)

#### LIST B

- ANON.** Heart's Ease (No.5) AND **BYRD** Sellenger's Round (No.9)  
*from* Music of Shakespeare's Time (Schott ED10618 / MDS)
- BERENS** The Cheerful Soldier *from* First Repertoire for Descant Recorder (Faber 0-571-52328-5)
- CHEDEVILLE** Rondo (1st movt) OR Rondo (last movt) *from* Suite in G major (Dowani 1500)
- HAYDN** Partie: I Pastorale OR Partie: III Finale *from* First Repertoire for Descant Recorder  
(Faber 0-571-52328-5)
- HOOK** Allegro Moderato *from* Sonata No.6 in G (Schott ED10961 / MDS)
- JENSEN** Hungarian Melody *from* Songs and Dances *from* First Repertoire for Descant Recorder  
(Faber 0-571-52328-5)
- TELEMANN** Bourée (No.6) OR Passepied (No.7) *from* Wedding Divertissement (Schott ED10349 / MDS)

#### LIST C

- BENISTON** Blue Recorder *from* Graded Descant Recorder Album  
(LCM Publications LL106 / Music Exchange)
- COOMBES** Simply a Rag OR Clapping Dance (accompanist to provide hand claps) *from* Simply a Rag  
(Brass Wind 0312)
- GREGSON** Summer Evening *from* Up Front for Descant Recorder (Brass Wind 0311)
- HAND** Jazzman Joe OR Merry Making *from* Come and Play Book 4 (to be played on descant or tenor)  
(Peacock Press P126)
- RUSSELL-SMITH** Pure Silk *from* Jazzy Recorder 1 (Universal 18828/MDS)
- TURNBULL** Daydreams OR Times Gone By *from* Graded Descant Recorder Album  
(LCM Publications LL106 / Music Exchange)
- WALKER** Song I (No.1) OR Song II (No.3) (tenor recorder) *from* A Book of Song and Dance  
(Forsyth FWR01)
- WATTS** Secret Saz OR In Cognito *from* Razzamajazz Repertoire (Kevin Mayhew 3611813)



## TREBLE RECORDER

### LIST A

<b>COOPER</b>	Hopping Rabbit OR Pacing Pony <i>from</i> Animal Antics (unaccompanied)	(Peacock Press P45)
<b>KEUNING</b>	No.14 OR No.15 <i>from</i> 25 Studies for Treble Recorder	(Harmonia / Kalmus / MDS)
<b>KING</b>	Cibell (p.8) <i>from</i> Cibells, Divisions and Other Old English Solo Pieces	(Schott OFB155 / MDS)
<b>ed. ROBINSON</b>	The Foxhunter OR The Boys of Blue Hill <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)
<b>VAN DER VALK</b>	Tempo di Valse, No.10 <i>from</i> 11 Studies for Treble Recorder	(Harmonia / Kalmus / MDS)

### LIST B

<b>ANON.</b>	Divisions on an Italian Ground, No.6 <i>from</i> First Repertoire Pieces for Treble / Alto Recorder (ed. Rosenberg)	(Boosey & Hawkes M-060-07109-6)
<b>BACH</b>	Pastorale <i>from</i> Mein Erstes Konzert auf der Blockflöte (Alt-Blockflöte)	(Schott ED7213 / MDS)
<b>CHEDEVILLE</b>	Allegro ma non presto (2nd movt) <i>from</i> Sonata V <i>from</i> Il Pastor Fido (attributed to Vivaldi)	(Hortus Musicus 135)
<b>ed. DEGAN</b>	Angloise (No.12) and Menuet (No.13) <i>from</i> Suite III <i>from</i> Fünf Leichte Suiten	(Schott OFB97 / MDS)
<b>DIEUPART</b>	Poco Largo and Vivace (3rd and 4th movements) <i>from</i> Sonata in B flat	(Schott ED11444 / MDS)
<b>ed. HAND</b>	Sonatina (Attwood) <i>from</i> Pandora's Box	(Peacock Press P262)
<b>HOOK</b>	Country Dance, No.2 <i>from</i> James Hook Collection Vol.1	(Dolce 106 / London Pro Musica)
<b>ed. HOOKER</b>	Moderato (Telemann) <i>from</i> Easy Baroque Pieces	(Peacock Press P200)
<b>DE LAVIGNE</b>	Gracieusement, No.11 <i>from</i> First Repertoire Pieces for Treble / Alto Recorder (ed. Rosenberg)	(Boosey & Hawkes M-060-07109-6)
<b>LOEILLET</b>	Gavotta (Allegro) (4th movt) <i>from</i> Op.1 No.3 <i>from</i> Sonatas for Recorder Vol.1	(Hortus Musicus HM43 / Barenreiter)
<b>SCHICKARDT</b>	Air <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>THORNOWITZ</b>	Sarabande and Minuet <i>from</i> Sonata da Camera No.5 in G	(Schott ED10814 / MDS)

### LIST C

<b>GRAVES</b>	Air (second movement) <i>from</i> Divertimento	(Schott ED10828 / MDS)
<b>HELLBACH</b>	Caribic OR Hard Line <i>from</i> Pictures Volume 1 for Treble Recorder	(Acanthus ACM245)
<b>HELLBACH</b>	Shelter OR Play Seven OR Talk <i>from</i> Pictures Volume 2 for Treble Recorder	(Acanthus ACM235)
<b>LEIGH</b>	Air <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)
<b>LUTHI</b>	Deciso, No.1 <i>from</i> Sechs Rhythmische Stücke <i>from</i> Modern Music Book	(Schott OFB137 / MDS)
<b>MILFORD</b>	Andante, No.2 <i>from</i> Three Airs	(OUP 9780193578093)
<b>MILFORD</b>	Christmas Pastoral	(OUP Archive / Allegro Music 9780193578050)
<b>PARKER</b>	Soldier Soldier OR Ground Force OR The Midsomer Murders <i>from</i> The Music of Jim Parker	(Brass Wind 1322)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE FOUR

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## Component 1 - Technical Work

15 marks

### Scales and Arpeggios (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 70 when played in quavers; arpeggios: m.m. crotchet = 60 when played in quavers)

In arpeggios of one octave, down to the dominant and returning to the tonic, the final note should be repeated.

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

### DESCANT RECORDER

C major (two octaves), A major (one octave)

B flat major (up to octave, down to dominant (below tonic) and back to tonic)

B and G minor (one octave) [harmonic AND melodic minor scales]

Chromatic scale starting on G (one octave) [tongued only]

### TREBLE RECORDER

F major (two octaves), D major (one octave)

E flat major (up to octave, down to dominant (below tonic) and back to tonic)

E and C minor (one octave) [harmonic AND melodic minor scales]

Chromatic scale starting on C (one octave) [tongued only]

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>KEUNING</b>	No.29 OR No.30 <i>from</i> 30 Simple Studies for Descant Recorder	( <i>Harmonia / Kalmus / MDS</i> )
<b>KEUNING</b>	Tempo di Valse, No.15 <i>from</i> 20 Studies for Descant Recorder	( <i>Harmonia / Kalmus / MDS</i> )
<b>PLAYFORD</b>	Mr Lane's Maggot (Richmond Ball) AND Stane's Morris <i>from</i> Play Country Dances	( <i>Faber 0571510043</i> )
<b>VAN EYCK</b>	La Bergere, No.1 <i>from</i> Der Fluiten-Lusthof	( <i>Schott OFB25/MDS</i> )

#### LIST B

<b>CHEDEVILLE</b>	Musette I and II <i>from</i> Suite in G major	( <i>Dowani 1500</i> )
<b>GRIEG</b>	In the Hall of the Mountain King (p.20) <i>from</i> Easy Winners	( <i>Brass Wind 0320</i> )
<b>HOOK</b>	Andante Grazioso AND Menuet and Trio <i>from</i> Sonata in G major <i>from</i> Mein Erstes Konzert auf der Blockflöte (Sopran-Blockflöte)	( <i>Schott ED7212 / MDS</i> )
<b>PEPUSCH</b>	Movements 3 AND 4 <i>from</i> Sonata in G <i>from</i> Mein Erstes Konzert auf der Blockflöte (Sopran-Blockflöte)	( <i>Schott ED7212 / MDS</i> )
<b>PURCELL</b>	Rondeau, No.18 <i>from</i> Purcell Collection	( <i>Dolce 105</i> )
<b>TELEMANN</b>	Siciliana & Allegro <i>from</i> Partita II in G, No.8 <i>from</i> Repertoire Pieces for Descant Recorder	( <i>Boosey &amp; Hawkes</i> )

#### LIST C

<b>BONSOR</b>	Serenata <i>from</i> Jazzy Recorder 2	( <i>Universal 19364 / MDS</i> )
<b>LAWRANCE</b>	James Bond Theme (p.20) <i>from</i> Easy Winners	( <i>Brass Wind 0320</i> )
<b>LEWIN</b>	Pussyfoot <i>from</i> Up Front for Descant Recorder	( <i>Brass Wind 0311</i> )
<b>ROEHR</b>	Movements 1 and 2 OR Movements 3 and 4 <i>from</i> Sonatina No.1 in F	( <i>Schott ED3919 / MDS</i> )
<b>RUSSELL-SMITH</b>	Ragtime Razzle OR Blue for a Girl <i>from</i> Jazzy Recorder 1	( <i>Universal 18828 / MDS</i> )
<b>TURNER</b>	Fanfare (No.1) OR Plaint (No.3) <i>from</i> Six Bagatelles	( <i>Forsyth FTJ02</i> )
<b>WALKER</b>	Clark Sanders, No.10 (for tenor recorder) <i>from</i> A Book of Song and Dance	( <i>Forsyth FWR01</i> )
<b>WATTS</b>	Coffee Bean Carnival! <i>from</i> First Repertoire for Descant Recorder	( <i>Faber 0-571-52328-5</i> )
<b>WATTS</b>	When Paddy met Bella <i>from</i> Razzamajazz Repertoire	( <i>Kevin Mayhew 3611813</i> )

## TREBLE RECORDER

### LIST A

<b>COOPER</b>	Playful Kitten <i>from</i> Animal Antics (unaccompanied)	(Peacock Press P45)
<b>KEUNING</b>	Allegro, No.13 <i>from</i> 25 Studies for Treble Recorder	(Harmonia / Kalmus / MDS)
<b>VAN DER VALK</b>	Andante, No.5 <i>from</i> 11 Studies for Treble Recorder	(Harmonia / Kalmus / MDS)
<b>KING</b>	Cibell (page 9) <i>from</i> Cibells, Divisions and Other Old English Solo Pieces	(Schott OFB155 / MDS)
<b>PEPUSCH</b>	Vivace (vivace only, not the variations), No.15 <i>from</i> More Preludes and Voluntaries	(Nova NM195 / Spartan Press)
<b>ed. ROBINSON</b>	Dingle Regatta OR Julia Delaney <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)

### LIST B

<b>BACH</b>	Two Minuets <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>BEETHOVEN</b>	Capriccio <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
<b>BYRD</b>	A Gigg <i>from</i> Seven English Pieces	(Schott ED11730 / MDS)
<b>CHEDEVILLE</b>	Adagio and Minuetto I & Minuetto II (movts 5 & 6) <i>from</i> Sonata V <i>from</i> Il Pastor Fido (attributed to Vivaldi)	(Hortus Musicus HM135 / Barenreiter)
<b>ed. DEGAN</b>	Air (No.1) AND Menuet (No.2) <i>from</i> Suite No.1 <i>from</i> Fünf Leichte Suiten	(Schott OFB97 / MDS)
<b>ed. HAND</b>	Minuet (Haydn) OR Tambourin (Gossec) <i>from</i> Pandora's Box	(Peacock Press P262)
<b>HANDEL</b>	Adagio and Presto <i>from</i> Sonata in G minor Op.1/2 <i>from</i> First Repertoire Pieces for Alto Recorder	(Boosey & Hawkes M-060-07109-6)
<b>HOOK</b>	Allegretto (first movement) <i>from</i> Sonatina No.2 in C	(Schott ED10800 / MDS)
<b>LAWES</b>	Almain <i>from</i> Seven English Pieces	(Schott ED11730 / MDS)
<b>LOEILLET</b>	Giga & Gavotta (movts 4 & 5) <i>from</i> Sonata II <i>from</i> Sonatas for Recorder Vol.1	(Hortus Musicus HM43 / Barenreiter)
<b>LOEILLET DE GANT</b>	Movts 3 & 4 <i>from</i> Sonata Op.3 No.4 in G major	(Schott OFB59)
<b>MOZART</b>	To Chloe <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)

### LIST C

<b>EN SHAO</b>	A Little Piece <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)
<b>GILBERT &amp; ORY</b>	Muskrat Ramble <i>from</i> Amazing Solos for the Treble Recorder	(Boosey & Hawkes BO10357)
<b>HELLBACH</b>	Nonchalance AND Rise Up <i>from</i> Pictures Volume 2 for Treble Recorder	(Acanthus ACM235)
<b>JOPLIN</b>	Searchlight Rag OR Swipesey <i>from</i> Scott Joplin Rags Vol.2 arr. Robinson	(Peacock Press PAR132)
<b>PARKER</b>	Eel Pie Island <i>from</i> The Music of Jim Parker	(Brass Wind 1322)
<b>PEARSON</b>	Three Pieces (all 3 to be played) <i>from</i> Mein Erstes Konzert auf der Blockflöte (Alt-Blockflöte)	(Schott ED7213 / MDS)
<b>STEELE</b>	Song <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE FIVE

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## Component 1 - Technical Work

15 marks

### Scales and Arpeggios (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 80 when played in quavers; arpeggios: m.m. crotchet = 72 when played in quavers)

In arpeggios of a twelfth the top note and the final note should be repeated.

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

### DESCANT RECORDER

C major (two octaves)

E and E flat major (to a twelfth)

C minor (to a twelfth) [harmonic AND melodic minor scale]

F and F sharp minor (one octave) [harmonic AND melodic minor scales]

Chromatic scale starting on C (one octave) [tongued only]

### TREBLE RECORDER

F major (two octaves)

A and A flat major (to a twelfth)

F minor (to a twelfth) [harmonic AND melodic minor scale]

B flat and B minor (one octave) [harmonic AND melodic minor scales]

Chromatic scale starting on F (one octave) [tongued only]

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>KEUNING</b>	Andante con moto, No.18 <i>from</i> 20 Studies for Descant Recorder	( <i>Harmonia / Kalmus / MDS</i> )
<b>KEUNING</b>	Tempo ordinario, No.17 <i>from</i> 20 Studies for Descant Recorder	( <i>Harmonia / Kalmus / MDS</i> )
<b>VAN EYCK</b>	Verwelde Koninghin Theme & Variation 1 (Modo 2) OR Onder de Linde groene Theme & Variation 2 (Modo 3) <i>from</i> Der Fluiten-Lusthof	( <i>Schott OFB25 / MDS</i> )

#### LIST B

<b>BABELL</b>	Movts 1 & 2 <i>from</i> Sonata in F Op.1/X	( <i>Dolce 223</i> )
<b>LOEILLET</b>	Vivace & Allegro <i>from</i> Trio Sonata Op.2 No.5 <i>from</i> First Repertoire Book for Descant Recorder	( <i>Boosey &amp; Hawkes</i> )
<b>PEPUSCH</b>	Movements 1 AND 2 <i>from</i> Sonata in G major <i>from</i> Mein Erstes Konzert auf der Blockflöte (Sopran-Blockflöte)	( <i>Schott ED7212 / MDS</i> )
<b>TELEMANN</b>	Arias 2 AND 3 <i>from</i> Partita No.2 in G	( <i>Schott OFB1003 / MDS</i> )
<b>VALENTINE</b>	Movements 1 AND 2 <i>from</i> Sonata No.8 in G	( <i>Schott ED11726 / MDS</i> )

#### LIST C

<b>BONSOR</b>	Nice 'n' Easy OR Reverie <i>from</i> Jazzy Recorder 2	( <i>Universal 19364 / MDS</i> )
<b>BULLARD</b>	Barbecue Blues (When the Fire Goes Out...) <i>from</i> Recipes	( <i>Forsyth FBA02</i> )
<b>BULLARD</b>	Best Bonnet Waltz <i>from</i> Hat Box	( <i>Forsyth FBA05</i> )
<b>HAND</b>	Angelus (for Tenor)	( <i>Peacock Press P144</i> )
<b>HEATON SMITH</b>	Scherzo (movt 3) <i>from</i> Sonatina	( <i>Peacock Press PJT014</i> )
<b>JOPLIN</b>	Original Rags <i>from</i> Scott Joplin Rags Vol.1	( <i>Peacock Press PAR131</i> )
<b>TURNER</b>	Pastorale <i>from</i> Six Bagatelles	( <i>Forsyth FTJ02</i> )
<b>WALKER</b>	Tired Boy <i>from</i> A Book of Song and Dance	( <i>Forsyth FWR01</i> )

## TREBLE RECORDER

### LIST A

<b>COOPER</b>	Proud Stag <i>from</i> Animal Antics (unaccompanied)	(Peacock Press P45)
<b>ed. GIESBERT</b>	Lamentarola, No.11 <i>from</i> Fifteen Solos	(Schott ED12216/MDS)
<b>LINDE</b>	15 Andante amabile or 19 Vivace <i>from</i> Modern Exercises	(Schott ED4797)
<b>PEPUSCH</b>	Prelude (p.14) <i>from</i> Cibells, Divisions and Other Old English Solo Pieces	(Schott OFB153/MDS)
<b>PEPUSCH</b>	Prelude No.16 <i>from</i> More Preludes and Voluntaries	(Nova NM195 / Spartan Press)
<b>ed. ROBINSON</b>	The Rights of Man OR The Gravel Walks <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)
<b>THORN</b>	Study on La Romanesca <i>from</i> 12 Intermediate Studies for the Treble Recorder	(Orpheus Music OMP044)

### LIST B

<b>BONONCINI</b>	Largo and Vivace (movts. 1 and 4) <i>from</i> Divertimento I	(Schott OFB9/MDS)
<b>DIEUPART</b>	Sarabande and Giga <i>from</i> Sonata in G major	(Schott ED11442/MDS)
<b>LOEILLET</b>	Adagio and Allegro (movts 1 & 2) <i>from</i> Sonata I Op.1 No.1 <i>from</i> Sonatas Vol.1	(Hortus Musicus HM43 / Barenreiter)
<b>MARCELLO</b>	Adagio and Allegro <i>from</i> Sonata in D minor Op.2/2, No.10 <i>from</i> First Repertoire Pieces for Alto Recorder	(Boosey & Hawkes M-060-07109-6)
<b>MATTEIS</b>	Aria con Divisioni <i>from</i> Mein Erstes Konzert auf der Blockflöte (Alt-Blockflöte)	(Schott ED7213 / MDS)
<b>ORTIZ</b>	Recercada Prima (Passamezzo antico) <i>from</i> 3 Recercadas	(Dolce 601)
<b>THORNOWITZ</b>	Largo and Gavotte <i>from</i> Sonata da Camera No.5 in G	(Schott ED10814 / MDS)

### LIST C

<b>BULLARD</b>	Rondino <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)
<b>COOKE</b>	Arietta <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)
<b>GARDNER</b>	Minuet for Stephen	(Peacock Press PJT019)
<b>HELLBACH</b>	Roadrunner <i>from</i> Pictures Volume 2 for Treble Recorder	(Acanthus ACM235)
<b>JOPLIN</b>	Felicity Rag OR Peacherine Rag <i>from</i> Scott Joplin Rags Vol.2 arr. Robinson	(Peacock Press PAR132)
<b>MARSHALLE</b>	Caprice <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)
<b>MILFORD</b>	Allegretto Moderato, No.3 <i>from</i> Three Airs	(OUP 9780193578098)
<b>PARKER</b>	The House of Elliott <i>from</i> The Music of Jim Parker	(Brass Wind 1322)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE SIX

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## Component 1 - Technical Work

15 marks

Grades 6, 7 and 8: all technical work should be played on the treble recorder

**Scales and Arpeggios** (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 96 when played in quavers; arpeggios: m.m. crotchet = 84 when played in quavers)

In arpeggios of one octave, down to the dominant and returning to the tonic, the final note should be repeated.

In arpeggios of a twelfth the top note and the final note should be repeated.

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

A and A flat major (to a twelfth)

E major (up to octave, down to dominant (below tonic) and back to tonic)

A minor (to a twelfth) [melodic AND harmonic minor scales]

E and E flat minor (up to octave, down to dominant (below tonic) and back to tonic) [harmonic AND melodic]

C major scale in broken thirds (one octave)

Chromatic scale starting on F (two octaves) [tongued and slurred]

Dominant 7ths in the keys of C, F and G (starting notes: G, C and D) (one octave)

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>COLLETTE DAVIS</b>	Con Allegrezza (No.7) OR Leggiero (No.8) <i>from</i> 12 Melodious Exercises	(Universal 12643)
	Dendrocopus Major (Greater Spotted Woodpecker) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds)	(Peacock Press P239)
<b>TRAD.:</b>	Keelman Ower the Land AND The Redesdale Hornpipe <i>from</i> Pauline Cato's Northumbrian Choice	(Mally Productions AP106)
	[to be played as a medley with no repeats]	
<b>TRAD.:</b>	Miss Thompson's Hornpipe AND The Sheffield Hornpipe <i>from</i> Pauline Cato's Northumbrian Choice	(Mally Productions AP106)
	[to be played as a medley with no repeats]	
<b>VAN EYCK</b>	Bravade OR De Zoete Zommer Tyden <i>from</i> Der Fluiten-Lusthof	(Schott OFB25 / MDS)

#### LIST B

<b>BIGAGLIA</b>	Movements 3 AND 4 <i>from</i> Sonata in A minor	(Schott OFB3 / MDS)
<b>CORELLI</b>	Movement 2 Allemanda AND Movement 4 Giga <i>from</i> Sonata Op.5/8	(Noetzel / Peters HG3127)
<b>HANDEL</b>	Sonata in B flat <i>from</i> Mein Erstes Konzert auf der Blockflöte (Sopran-Blockflöte)	(Schott ED7212 / MDS)
<b>HEATON SMITH</b>	Prelude and Aria <i>from</i> Sonatina	(Peacock Press PJT014)
<b>RICCIO</b>	Canzon	(London Pro Musica LPM CS1)
<b>SCARLATTI</b>	2 Sonatas: Capriccio K63 & Gavotta K64 (both to be played) <i>from</i> Scarlatti Sonatas for Descant Recorder and Piano	(Peacock Press PAR112)
<b>TELEMANN</b>	Arias 1, 4 and 5 <i>from</i> Partita No.5 in E minor TWV41 el <i>from</i> Die Kleine Kammermusik	(Bärenreiter HM47)

#### LIST C

<b>BALL</b>	Mr Stewart's Strathmore Lilt, No.4 <i>from</i> Danserye	(Forsyth FBM01)
<b>BULLARD</b>	Coffee and Croissants <i>from</i> Recipes	(Forsyth FBA02)
<b>BULLARD</b>	Mexican Hat Dance <i>from</i> Hat Box	(Forsyth FBA05)
<b>TURNER</b>	Aubade <i>from</i> Four Diversions	(Forsyth FTJ01)
<b>WALKER</b>	Idyll, No.3 <i>from</i> A Book of Song and Dance	(Forsyth FWR01)

## TREBLE RECORDER

### LIST A

<b>CLARKE</b>	Pebbles <i>from</i> 12 Intermediate Studies for the Treble Recorder	(Orpheus Music OMP044)
<b>DAVIS</b>	Dendrocopos Major (Greater Spotted Woodpecker) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds)	(Peacock Press P239/A)
<b>ed. GIESBERT</b>	Rondeau, No.15 <i>from</i> Fifteen Solos	(Schott ED12216/MDS)
<b>KEUNING</b>	Affettuoso, No.3 <i>from</i> 12 Difficult Studies for Treble Recorder	(Harmonia / Kalmus / MDS)
<b>LINDE</b>	5 Andante OR 16 Giocoso <i>from</i> Modern Exercises for Treble Recorder	(Schott ED4797)
<b>PEPUSCH</b>	Prelude (p.12) <i>from</i> Cibells, Divisions and Other Old English Solo Pieces	(Schott OFB155 / MDS)
<b>ed. ROBINSON</b>	Belfast Hornpipe <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)
<b>THORN</b>	Hexatonic Study for a Belly Dancer OR Study for a Jig <i>from</i> 12 Intermediate Studies for the Treble Recorder	(Orpheus Music OMP044)

### LIST B

<b>HANDEL</b>	EITHER Movements 1 and 2 OR Movements 2 and 3 <i>from</i> Sonata I <i>from</i> Fitzwilliam Sonatas	(Schott ED10062 / MDS)
<b>LOEILLET</b>	Movements 3, 4 and 5 <i>from</i> Sonata in D minor Op. 3 No. 2	(Schott OFB50 / MDS)
<b>MARCELLO</b>	Movements 3 and 4 <i>from</i> Sonata in D minor Op.2 No.2	(Schott OFB175)
<b>MARCELLO</b>	Movements 1 and 2 <i>from</i> Sonata in F major Op.2 No.1	(Schott OFB175)
<b>MATTEIS</b>	Gavotte, No.4 <i>from</i> Divisions after the Scotch Humour	(Dolce 602/London Pro Musica)
<b>SCHICKHARDT</b>	Corrente and Giga (movements 3 and 4) <i>from</i> Sonata in A minor	(Schott OFB88 / MDS)

### LIST C

<b>ARNOLD</b>	Rondo (last movement) <i>from</i> Sonatina	(Paterson / Music Sales)
<b>BALL</b>	Carolling <i>from</i> Recital Pieces Vol.2	(Forsyth FZZ16)
<b>BULLARD</b>	Galloway Dawn, No.1 <i>from</i> Galloway Sketches	(Forsyth FBA03)
<b>GRAVES</b>	Festivo (third movement) <i>from</i> Divertimento	(Schott ED10828 / MDS)
<b>JOPLIN</b>	Pine Apple Rag OR Chrysanthemum <i>from</i> Scott Joplin Rags Vol.2 arr. Robinson	(Peacock Press PAR132)
<b>STEELE</b>	ANY movement <i>from</i> Four Cornish Dances <i>from</i> Pieces for Solo Recorder Vol.1	(Forsyth FZZ03)
<b>THORN</b>	Misery Surrounds Me I (for bass recorder)	(Orpheus Music OMP072)
<b>WERDIN</b>	Feuertanz <i>from</i> Five Dance Fantasies	(PAN310)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE SEVEN

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## Component 1 - Technical Work

15 marks

Grades 6, 7 and 8: all technical work should be played on the treble recorder

Scales and Arpeggios (ascending and descending, from memory)

(suggested tempi - scales: *m.m. crotchet* = 108 when played in quavers; arpeggios: *m.m. crotchet* = 90 when played in quavers)

In arpeggios of one octave, down to the dominant and returning to the tonic, the final note should be repeated.

In arpeggios of a twelfth the top note and the final note should be repeated.

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

B and F sharp major (to a twelfth)

E flat major (up to octave, down to dominant (below tonic) and back to tonic)

B minor (to a twelfth) [harmonic AND melodic minor scales]

D minor (up to octave, down to dominant (below tonic) and back to tonic) [harmonic AND melodic]

C, G and F major scales in broken thirds (one octave)

Chromatic scale starting on F (two octaves)

Dominant 7ths in the keys of C, F, G, D and A (one octave)

Diminished 7ths on F and G

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>DAVIS</b>	Corvus Corax (Raven) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds) (Peacock Press P239)
<b>DUSCHENES</b>	No.8 Allegretto OR No.11 Andante <i>from</i> 12 Studies (Berandol Music Ltd. BER1217 / MDS)
<b>HAVERKATE</b>	Rumba, No.1 <i>from</i> 12 Advanced Studies Book 1 (Broekmans 1085 / MDS)
<b>TRAD.:</b>	Lads of North Tyne AND Minstrel's Fancy AND Harvest Home <i>from</i> Pauline Cato's Northumbrian Choice (Mally Productions AP106) [to be played as a medley with no repeats]
<b>TRAD.:</b>	Saint Anne's Reel AND Willafjord AND The Mason's Apron <i>from</i> Pauline Cato's Northumbrian Choice (Mally Productions AP106) [to be played as a medley with no repeats]
<b>VAN EYCK</b>	Engels Nachtigaelkje <i>from</i> Der Fluiten-Lusthof (Schott OFB25 / MDS)

#### LIST B

<b>ANON.</b>	Greensleeves to a Ground (Schott ED10366 / MDS)
<b>BASTON</b>	Concerto No.4 in G major (Schott OFB1044 / MDS)
<b>DE FESCH</b>	Sonata in G major (Boosey & Hawkes 7414)
<b>FINGER</b>	Sonata in G (Schott OFB1022 / MDS)
<b>LOEILLET</b>	Sonata in A minor (Heinrichshofen N4027 / Peters)
<b>SCARLATTI</b>	Sonata in D minor K89 <i>from</i> Scarlatti Sonatas for Descant Recorder and Piano (Peacock Press PAR112)
<b>WOODCOCK</b>	Concerto No.2 (Faberprint)

#### LIST C

<b>BULLARD</b>	Prawn Paella <i>from</i> Recipes (Forsyth FBA02)
<b>BULLARD</b>	Deerstalker's Jig <i>from</i> Hat Box (Forsyth FBA05)
<b>ELLIS</b>	Steps in Blue (for tenor recorder) <i>from</i> Fred's Blue Ginger Staircase Music (Peacock Press PJT021)
<b>GOLLAND</b>	Ragtime <i>from</i> New World Dances (Forsyth FGJ02)



<b>HAND</b>	Plaint (for tenor recorder)	(Schott ED11147 / MDS)
<b>TURNER</b>	Hornpipe <i>from</i> Four Diversions	(Forsyth FTJ01)
<b>WALKER</b>	Dance II, No.9 <i>from</i> A Book of Song and Dance	(Forsyth FWR01)

## **TREBLE RECORDER**

### **LIST A**

<b>BOUSQUET</b>	No.6 Allegretto <i>from</i> 6 Récréations <i>from</i> Récréations & Etudes (Friedrich Hofmeister Musikverlag FH2805)
<b>BRUGGEN</b>	No.1 <i>from</i> Five Studies for Finger Control (Broekmans BRP712)
<b>DAVIS</b>	Corvus Corax (Raven) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds) (Peacock Press P239/A)
<b>FIGORE</b>	Recorder Solo 1 OR Recorder Solo 3 <i>from</i> 12 Intermediate Studies for the Treble Recorder (Orpheus Music OMP044)
<b>ed. GIESBERT</b>	Aria, No.12 <i>from</i> Fifteen Solos (Schott ED12216 / MDS)
<b>LINDE</b>	Comodo, No.6 <i>from</i> Modern Exercises (Schott ED4797 / MDS)
<b>THORN</b>	Study for Leaps and Double Melodies <i>from</i> 12 Intermediate Studies for the Treble Recorder (Orpheus Music OMP044)

### **LIST B**

<b>BARSANTI</b>	Sonata in G minor (omitting Minuet) (Schott OFB1019 / MDS)
<b>MANCINI</b>	Spiritoso, Largo and Allegro (movts 1, 2 and 3) <i>from</i> Sonata IV in A minor (Peacock Press P137)
<b>MARCELLO</b>	Sonata in E minor Op.II no.4 (Schott OFB176)
<b>PARCHAM</b>	Solo in G (Dolce 291/London Pro Musica)
<b>PURCELL, D</b>	Sonata in D minor (Schott ED10026 / MDS)
<b>TELEMANN</b>	Sonata in F major <i>from</i> Four Sonatas <i>from</i> Der Getreue Musikmeister (Hortus Musicus HM6 / Bärenreiter)

### **LIST C**

<b>MANNING</b>	Flying Kites (Peacock Press PJT028)
<b>MILFORD</b>	Vivo (third movement) <i>from</i> Sonatina in F (OUP 9780193578077)
<b>RAWSTHORNE</b>	Sarabande and Fantasia (movements 1 and 2) <i>from</i> Suite (Forsyth FRA02)
<b>STAEPS</b>	Immortelle (Doblinger DEFL38)
<b>THORN</b>	Misery Surrounds Me II (for bass recorder) (Orpheus Music OMP072)
<b>WERDIN</b>	Burleske <i>from</i> Five Dance Fantasies (PAN310)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# RECORDER: GRADE EIGHT

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Theory of Music Grade Five must have been passed (see Regulations in the syllabus).

## Component 1 - Technical Work

15 marks

Grades 6, 7 and 8: all technical work should be played on the treble recorder

Scales and Arpeggios (ascending and descending, from memory)

(suggested tempi - scales: m.m. crotchet = 120 when played in quavers; arpeggios: m.m. crotchet = 100 when played in quavers)

In arpeggios of one octave, down to the dominant and returning to the tonic, the final note should be repeated.

In arpeggios of a twelfth the top note and the final note should be repeated.

To be played tongued, slurred and mixed – all can be found in **Recorder Scales** (LL107).

F sharp major (to a twelfth)

D flat major (up to octave, down to dominant (below tonic) and back to tonic)

F, F sharp and G minor (to a twelfth) [harmonic AND melodic minor scales]

C minor (up to octave, down to dominant (below tonic) and back to tonic) [harmonic AND melodic]

C, B flat, G and F major scales in broken thirds (one octave)

Chromatic scale starting on F (two octaves)

Dominant 7ths in the keys of C, F, G, D, A and E flat (one octave)

Dominant 7th in the key of B flat (two octaves)

Diminished 7th on F and G (two octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### DESCANT RECORDER

#### LIST A

<b>DAVIS</b>	Cygnus Olor (Mute Swan) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds) (Peacock Press P239)
<b>DAVIS</b>	Aquila Chrysaetos (Golden Eagle) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds) (Peacock Press P239)
<b>DUSCHESNES</b>	Allegro, No.9 <i>from</i> 12 Studies for Soprano Recorder (Berandol Music Ltd. BE1217 / MDS)
<b>HAVERKATE</b>	Swinging Waltz, No.3 <i>from</i> 12 Advanced Studies Book 1 (Broekmans 1085 / MDS)
<b>TRAD.:</b>	Millicent's Favourite AND Madame Bonaparte <i>from</i> Pauline Cato's Northumbrian Choice [to be played as a medley with no repeats] (Mally Productions AP106)
<b>TRAD. / HILL</b>	Random AND The Hawk AND The De'il Among the Tailors <i>from</i> Pauline Cato's Northumbrian Choice [to be played as a medley with no repeats] (Mally Productions AP106)
<b>VAN EYCK</b>	Fantasia en Echo <i>from</i> Der Fluiten-Lusthof (Schott OFB25 / MDS)

#### LIST B

<b>ALBINONI</b>	Concerto (Amadeus / MDS)
<b>BASTON</b>	Concerto No.2 (Schott ED1032 / MDS)
<b>FONTANA</b>	Sonata I <i>from</i> Six Sonatas (Amadeus BP466)
<b>TELEMANN</b>	Adagio AND Arias 2, 3 and 4 <i>from</i> Partita No.3 in C minor <i>from</i> Die Kleine Kammermusik (Hortus Musicus HM47 / Bärenreiter)
<b>VIVALDI</b>	Sonata in G major (Schott ED12279 / MDS)

#### LIST C

<b>BALL</b>	Pagan Piper (tenor version) (Peacock Press PCB0004)
<b>BERGMANN</b>	Third Movement Allegretto <i>from</i> Sonata (1965) (Schott ED10934 / MDS)
<b>BULLARD</b>	Fish and Chips <i>from</i> Recipes (Forsyth FBA02)

<b>BULLARD</b>	Smokey Stetson Shuffle <i>from</i> Hat Box (Tenor)	(Forsyth FBA05)
<b>TURNER</b>	No.5 Aria AND No.6 Caccia <i>from</i> Six Bagatelles	(Forsyth FTJ02)
<b>WALKER</b>	Rite, No.5 <i>from</i> A Book of Song and Dance	(Forsyth FWR01)

## **TREBLE RECORDER**

### **LIST A**

<b>BOUSQUET</b>	No.5 Mouvement de Valse <i>from</i> 6 Récréations <i>from</i> Récréations & Etudes (1857) (Friedrich Hofmeister Musikverlag FH2805)	
<b>BRUGGEN</b>	No.2 <i>from</i> Five Studies for Finger Control	(Broekmans BRP712 / MDS)
<b>COSIMI</b>	Allemanda Allegro, No.13 <i>from</i> More Preludes and Voluntaries	(Nova NM195 / Spartan Press)
<b>DAVIS</b>	Cygnus Olor (Mute Swan) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds) (Peacock Press P239/A)	
<b>DAVIS</b>	Aquila Chrysaetos (Golden Eagle) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds) (Peacock Press P239/A)	
<b>ed. GIESBERT</b>	Allemande, No.10 <i>from</i> Fifteen Solos	(Schott ED12216 / MDS)
<b>LINDE</b>	3 Alla Breve <i>from</i> Modern Exercises for Treble Recorder (Schott ED4797 / MDS)	

### **LIST B**

<b>BASTON</b>	Movements 1 and 2 <i>from</i> Concerto No.1 in G major	(Schott OFB1042 / MDS)
<b>FIOCCO</b>	Sonata in G minor	(Schott OFB28 / MDS)
<b>MANCINI</b>	Sonata No.1 in D minor	(Peters 9433)
<b>MANCINI</b>	Sonata XI in G minor	(Peacock Press P136)
<b>TELEMANN</b>	Sonata in C major, No.4 <i>from</i> Four Sonatas <i>from</i> Der Getreue Musikmeister (Hortus Musicus HM6 / Bärenreiter)	
<b>VIVALDI</b>	Sonata in G minor	(Schott OFB114 / MDS)

### **LIST C**

<b>BALL</b>	Pagan Piper (treble version)	(Peacock Press PCB0004)
<b>COOKE</b>	Capriccio <i>from</i> Recital Pieces Vol.1	(Forsyth FZZ05)
<b>HAND</b>	Sonata Breve	(Schott 11265 / MDS)
<b>HOPE</b>	Galop No.5 (treble and sopranino) <i>from</i> Bramall Hall Dances	(Forsyth FHP01)
<b>MARSHALL</b>	Spring AND The Dancer <i>from</i> Four Haiku <i>from</i> Pieces for Solo Recorder Vol.1	(Forsyth FZZ03)
<b>MOORE</b>	Sonatina (movements 1 and 2 only) <i>from</i> Pieces for Solo Recorder Vol.1	(Forsyth FZZ03)
<b>THORN</b>	Blue Wombat	(Orpheus Music OMP008)

## **Component 3 - Viva Voce**

7 marks

See pages 26-27.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11670).

## **Component 5 - Aural Tests**

8 marks

See pages 28-32. Specimen tests and a handbook are available (details on page 3).

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# Viva Voce

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## **Notes:**

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## **Requirements:**

### **GRADES 1 AND 2**

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.).

### **GRADE 3**

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

### **GRADE 4**

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

## **GRADE 5**

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## **GRADE 6**

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## **GRADE 7**

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## **GRADE 8**

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

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# Aural Tests

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## Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see Note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.). (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## Requirements:

### GRADE 1

#### Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

## GRADE 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

## GRADE 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern) (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## GRADE 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate) (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).



## GRADE 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature
  - to identify whether the passage is in a major or minor key
  - to describe the overall dynamics
  - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
  - to suggest an appropriate tempo marking
  - to describe changes in tempo
  - to name the key
  - to describe phrasing patterns
  - to describe dynamics
  - to describe articulation
  - to identify modulations
  - to identify ornaments
  - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:  
identify the cadence by its conventional name (1 mark).  
The test will be repeated, using a different example (1 mark).

## GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).