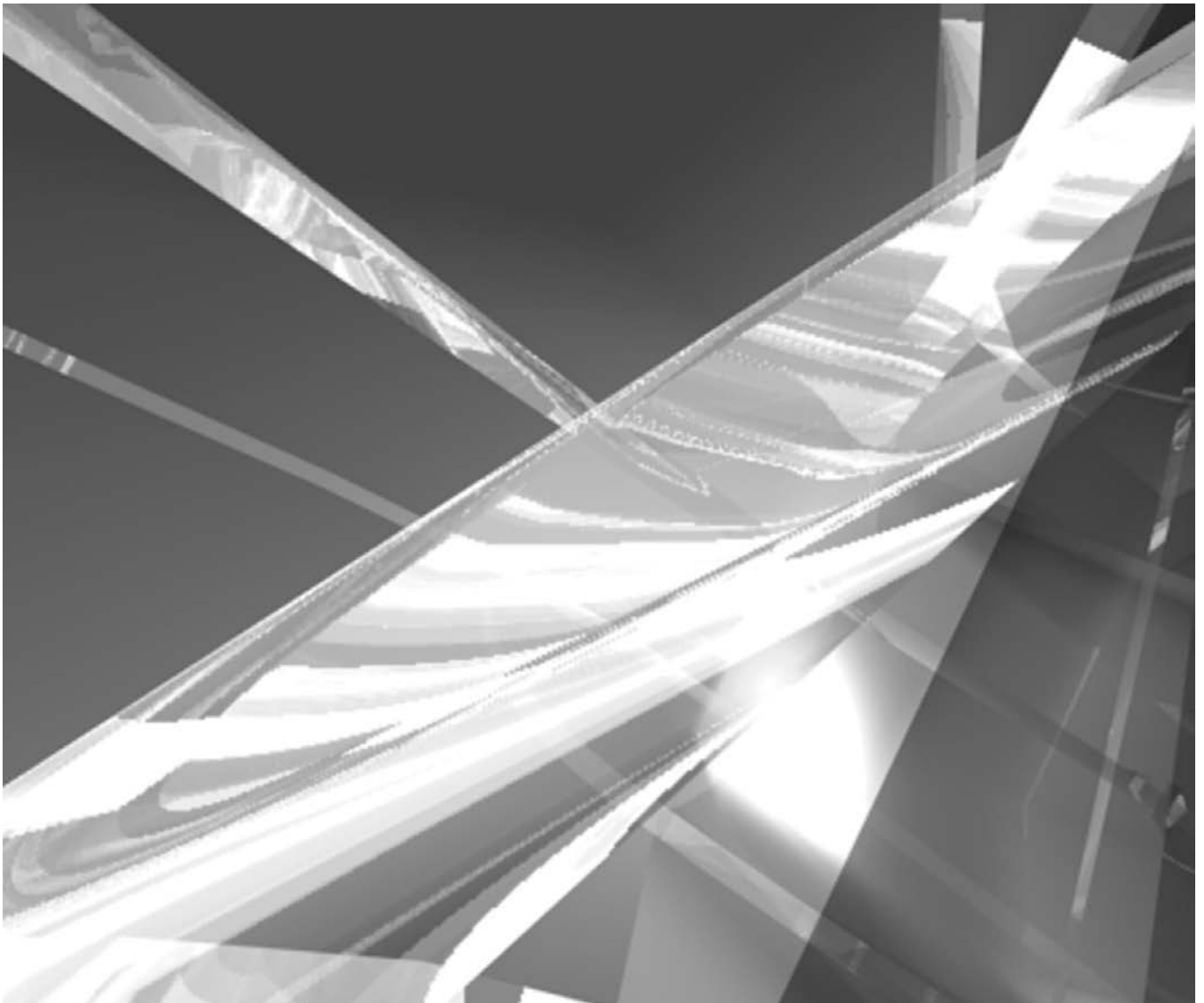


Recorder repertoire list

1 January 2011 until further notice



RECORDER

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, lcme.uwl.ac.uk/, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until further notice.

LCM Examinations

University of West London

St Mary's Road
Ealing
London
W5 5RF

tel: +44 (0)20 8231 2364

email: lcm.exams@uwl.ac.uk

lcme.uwl.ac.uk

LCM Publications

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

The specimen aural tests are also available as downloads from www.LCMEbooks.org

Related Examinations

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.

Notes for Graded Examinations

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.

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)	3 pieces
Discussion	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1–8	Grades 1–8	Grades 1–8	Levels 1–8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
Ofqual Regulation	✓	✓	✓	✗

DESCANT RECORDER: STEP 1

The exercises, studies and pieces for Step 1 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 & 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 (p12) (to be played unaccompanied)

Tea with the Tumbers (p16) (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

20 marks

Studies – any two studies to be chosen:

from Red Hot Recorder Tutor

Gobstopper Waltz (p13)

Got the EBGB's (p15)

Dublin Dan (p17)

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 (p11)

Shrimps on Tour (p15)

St Lewis Blues (p17) *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

15 marks

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

TREBLE RECORDER: STEP 1

The exercises, studies and pieces for Step 1 are to be chosen from the following publications, and according to the lists below:

Treble Red Hot Recorder Tutor (Sarah Watts)

Kevin Mayhew Publishers

Treble Recorder from the Beginning (John Pitts)

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 (p9) (the counting of rests in this piece is crucial to its success – it may be accompanied)

Roll on Spring (p9) (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! (p10, played once only)

If I Remember Rightly (p12)

Sweet Chloe (p12)

Sleepy Suburb (p15)

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 (p12)

Sazzaroorah (p13, played once only)

Every Now and Then (p15)

Fanfare For Fun (p15)

from Treble Recorder from the Beginning

Cobbler's Jig

Two Little Angels

The Saints

Judge's Dance

Component 3 - Questions

15 marks

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

DESCANT RECORDER: STEP 2

The exercises, studies and pieces for Step 2 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 2</i> (John Pitts)	<i>EJA Arnold/Music Sales</i>
<i>Abracadabra Recorder Book 1</i> (Roy Bentley/Roger Bush)	<i>A & 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 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 (p18) (to be played unaccompanied)

Toboggan Man (p19) (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 (p22)

Daisy Chain Walk (p25 – top line only)

A Piece of Cake (p26)

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 (p25)

I Remember L.R. (p27)

Shrimps Forever (p29)

Music Camp Vamp (p30)

Deep Swing (p30)

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

15 marks

As for Step 1, 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.

TREBLE RECORDER: STEP 2

The exercises, studies and pieces for Step 2 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 (p18)

Central Park Waltz (p19)

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 (p17)

Two Minds Jig (p21)

Fabberoonie (p25)

The Island (p30)

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 (p19 – played once only)

Twenty-four Seven (p25)

Battery Square Bossa (p26)

Oily Rag (p32 – 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

15 marks

As for Step 1, 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.

RECORDER: GRADE 1

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

KEUNING	No. 8 OR No. 17 <i>from</i> 30 Simple Studies for Descant Recorder	(Harmonia/Kalmus/MDS)
LAWRANCE	Ronde (p7) OR La Morisque (p7) OR Match of the Day <i>from</i> Easy Winners	(Brass Wind 0320)
PLAYFORD	Parson's Farewell <i>from</i> Play Country Dances	(Faber 510043)

LIST B

GERVAISE	Bransles de Bourgogne No. III <i>from</i> First Repertoire Book for Descant Recorder	(Boosey & Hawkes)
HAND	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)
MORLEY	Nancie, No. 7 <i>from</i> Music of Shakespeare's Time	(Schott ED10618/MDS)
PALMER-HOLTON	Round Dance OR Clapping Dance <i>from</i> Six Pieces for Simone	(Orpheus Music OMP034)
PRAETORIUS	Bransles de la Royne No. 1 OR Bransles de la Royne No. 2 <i>from</i> First Repertoire Book for Descant Recorder	(Boosey & Hawkes)
PRAETORIUS	La Volta, No. 11 <i>from</i> The Renaissance Recorder for Descant Recorder	(Boosey & Hawkes 10524)
SCHUBERT	Ländler I, No. 19 <i>from</i> Second Book of Descant Recorder Solos	(Faber 506763)
VIVALDI	Spring (p9) <i>from</i> Easy Winners	(Brass Wind 0320)

LIST C

BENISTON	A Little Song OR Jolly Piece OR March in Three <i>from</i> Graded Descant Recorder Album	(LCM Publications LL106/Music Exchange)
BONSOR	Scherzino OR Legend <i>from</i> the Really Easy Recorder Book	(Faber 51037X)
BONSOR	Square Dance, No. 5 <i>from</i> Six Concert Pieces	(Schott ED12345/MDS)
COOMBES	Punchinello OR Ruined Castle OR Turtle Tango <i>from</i> Turtle Tango	(Brass Wind 0313)
DA COSTA	Thumbs Up! <i>from</i> First Repertoire for Descant Recorder	(Faber 0-571-52328-5)
GORB	Weeping Willow <i>from</i> Up Front for Descant Recorder	(Brass Wind 0311)
LAWRANCE	Chitty Chitty Bang Bang (p5) OR Easy Winners (p7) OR The Dambusters March (p9) OR Summer Nights (p13) OR Titanic Theme (p12) OR We're Off To See The Wizard (p11) <i>from</i> Easy Winners	(Brass Wind 0320)
WATTS	One for Me OR Goings On <i>from</i> Razzamajazz Repertoire: Recorder	(Kevin Mayhew 3611813)

TREBLE RECORDER

LIST A

CARR	A Trumpet Tune (p6) AND Tune (p7) <i>from</i> The Delightful Companion	(Schott OFB16/MDS)
DEMOIVRE	Rondeau from Suite in F major (p12) <i>from</i> Einzelstucke und Suiten	(Schott OFB21/MDS)
KEUNING	No. 7 OR No. 10 OR No. 11 <i>from</i> 40 Simple Studies for Treble Recorder	(Harmonia/Kalmus/MDS)
PRAETORIUS	Gavotte II, No. 46 <i>from</i> 50 Renaissance Dance Tunes	(Schott ED12266/MDS)
ed. ROBINSON	Fairy Dance OR Off to California <i>from</i> Traditional Irish Music for the Treble Recorder	(Peacock Press PAR101)

LIST B

BACH	A Christmas Song <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
BOUSTED	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)
CAMPION	Jacke and Jone, No. 1 <i>from</i> Let's Make the Grade Book 3	(Sunshine Music SUN179/Spartan)
CHEDEVILLE	Musette <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
DIABELLI	3rd movement, Rondo <i>from</i> Sonatina in C	(Schott ED10800/MDS)
HANDEL	Gavotte <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
HOLBORNE	The Fruit of Love OR The Choise <i>from</i> First Repertoire Pieces for Alto Recorder	(Boosey & Hawkes M-060-07109-6)
ed. HOOKER	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)
NAUDOT	Babiole <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)

LIST C

BERGMANN	Pony Trot OR Variations on 'Lavender's Blue' <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
CZECH. TRAD.	Polka <i>from</i> Concert Repertoire for Recorder	(Faber 0-571-52386-2)
HAND	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)
ed. HARRISON	The Keys of Canterbury <i>from</i> Amazing Solos for the Treble Recorder	(Boosey & Hawkes BO10357)
HELLBACH	Manola's Song <i>from</i> Pictures Volume 1 for Treble Recorder	(Acanthus ACM245)
REID	Techno Dance, No. 5 <i>from</i> Let's Make the Grade Book 1	(Sunshine Music SUN177/Spartan Press)

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 2

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

KEUNING	No. 21 OR No. 22 <i>from</i> 30 Simple Studies for Descant Recorder	(Harmonia/Kalmus/MDS)
KEUNING	Allegretto, No. 1 <i>from</i> 20 Studies for Descant Recorder	(Harmonia/Kalmus/MDS)
LAWRANCE	Irish Air (p12) <i>from</i> Easy Winners	(Brass Wind 0320)
PLAYFORD	Gathering Peascods AND Newcastle <i>from</i> Play Country Dances	(Faber 510043)

LIST B

BEETHOVEN	Für Elise (p10) <i>from</i> Easy Winners	(Brass Wind 0320)
BULL	Welch Daunce, No. 4 <i>from</i> Music of Shakespeare's Time	(Schott ED10618/MDS)
ELGAR	Chanson de Matin (p9) <i>from</i> Easy Winners	(Brass Wind 0320)
HOLBORNE	Nowels Galliard, No. 1 <i>from</i> Music of Shakespeare's Time	(Schott ED10618/MDS)
HOLST	'Jupiter' <i>from</i> The Planets <i>from</i> Easy Winners	(Brass Wind 0320)
PRAETORIUS	Courante "La Rosette", No. 2 <i>from</i> The Renaissance Recorder for Descant Recorder	(Boosey & Hawkes 10524)
PURCELL	Rondeau (No. 6) OR Air (No. 13) <i>from</i> Purcell Collection	(Dolce 105)
TELEMANN	Rigaudon (No. 3) OR Gigue (No. 4) <i>from</i> Wedding Divertissement	(Schott ED10349/MDS)

LIST C

BENISTON	Cantilena OR Valse Triste <i>from</i> Graded Descant Recorder Album	(LCM Publications LL106/Music Exchange)
BONSOR	Caribbean, No. 7 <i>from</i> The Really Easy Recorder Book	(Faber 51037X)
COOMBES	Staccato Polka <i>from</i> Simply a Rag	(Brass Wind 0312)
COOMBES	Summer Laze OR Trip the Shuffle Fantastic <i>from</i> Turtle Tango	(Brass Wind 0313)
GRIEG	Herding Song, No. 6 <i>from</i> The Really Easy Recorder Book	(Faber 51037X)
HAND	Hornpipe <i>from</i> Come and Play Book 2 (to be played on descant or tenor)	(Peacock Press P85)
HAND	Scottish Jig <i>from</i> Come and Play Book 4 (to be played on descant or tenor)	(Peacock Press P126)
HARRIS	Sunny Spells <i>from</i> First Repertoire for Descant Recorder	(Faber 0-571-52328-5)
LAWRANCE	Rock Around the Clock (p4) OR A Whole New World (p8) OR Consider Yourself (p10) OR Singin' in the Rain (p6) <i>from</i> Easy Winners	(Brass Wind 0320)

LEWIN	Day Dreams <i>from</i> Up Front for Descant Recorder	(Brass Wind 0311)
TURNBULL	Cradle Song <i>from</i> Graded Descant Recorder Album(LCM Publications LL106/Music Exchange)	
WALKER	Shenandoah, No. 8 <i>from</i> A Book of Song and Dance	(Forsyth FWR01)
WATTS	Café du Festival OR The Boccy Chiccy OR Gobstoppers and Grandads <i>from</i> Razzamajazz Repertoire	(Kevin Mayhew 3611813)

TREBLE RECORDER

LIST A

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

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 3

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

- COOPER** Hopping Rabbit OR Pacing Pony *from* Animal Antics (unaccompanied) (Peacock Press P45)
- KEUNING** No. 14 OR No. 15 *from* 25 Studies for Treble Recorder (Harmonia/Kalmus/MDS)
- KING** Cibell (p8) *from* Cibells, Divisions and Other Old English Solo Pieces (Schott OFB155/MDS)
- ed. ROBINSON** The Foxhunter OR The Boys of Blue Hill *from* Traditional Irish Music for the Treble Recorder
(Peacock Press PAR101)
- VAN DER VALK** Tempo di Valse, No. 10 *from* 11 Studies for Treble Recorder (Harmonia/Kalmus/MDS)

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 4

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

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

LIST B

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

LIST C

BONSOR	Serenata <i>from</i> Jazzy Recorder 2	(Universal 19364/MDS)
LAWRANCE	James Bond Theme (p20) <i>from</i> Easy Winners	(Brass Wind 0320)
LEWIN	Pussyfoot <i>from</i> Up Front for Descant Recorder	(Brass Wind 0311)
ROEHR	Movements 1 and 2 OR Movements 3 and 4 <i>from</i> Sonatina No. 1 in F	(Schott ED3919/MDS)
RUSSELL-SMITH	Ragtime Razzle OR Blue for a Girl <i>from</i> Jazzy Recorder 1	(Universal 18828/MDS)
TURNER	Fanfare (No. 1) OR Plaint (No. 3) <i>from</i> Six Bagatelles	(Forsyth FTJ02)

WALKER	Clark Sanders, No. 10 (for tenor recorder) <i>from</i> A Book of Song and Dance (Forsyth FWR01)
WATTS	Coffee Bean Carnival! <i>from</i> First Repertoire for Descant Recorder (Faber 0-571-52328-5)
WATTS	When Paddy met Bella <i>from</i> Razzamajazz Repertoire (Kevin Mayhew 3611813)

TREBLE RECORDER

LIST A

COOPER	Playful Kitten <i>from</i> Animal Antics (unaccompanied) (Peacock Press P45)
KEUNING	Allegro, No. 13 <i>from</i> 25 Studies for Treble Recorder (Harmonia/Kalmus/MDS)
VAN DER VALK	Andante, No. 5 <i>from</i> 11 Studies for Treble Recorder (Harmonia/Kalmus/MDS)
KING	Cibell (p9) <i>from</i> Cibells, Divisions and Other Old English Solo Pieces (Schott OFB155/MDS)
PEPUSCH	Vivace (vivace only, not the variations), No. 15 <i>from</i> More Preludes and Voluntaries (Nova NM195/Spartan Press)
ed. ROBINSON	Dingle Regatta OR Julia Delaney <i>from</i> Traditional Irish Music for the Treble Recorder (Peacock Press PAR101)

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 5

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

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

LIST B

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

LIST C

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

WALKER Tired Boy *from* A Book of Song and Dance (Forsyth FWR01)

TREBLE RECORDER

LIST A

COOPER Proud Stag *from* Animal Antics (unaccompanied) (Peacock Press P45)
ed. GIESBERT Lamentarola, No. 11 *from* Fifteen Solos (Schott ED12216/MDS)
LINDE 15 Andante amabile or 19 Vivace *from* Modern Exercises (Schott ED4797)
PEPUSCH Prelude (p14) *from* Cibells, Divisions and Other Old English Solo Pieces (Schott OFB153/MDS)
PEPUSCH Prelude No. 16 *from* More Preludes and Voluntaries (Nova NM195/Spartan Press)
ed. ROBINSON The Rights of Man OR The Gravel Walks *from* Traditional Irish Music for the Treble Recorder (Peacock Press PAR101)
THORN Study on La Romanesca *from* 12 Intermediate Studies for the Treble Recorder (Orpheus Music OMP044)

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 6

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

COLLETTE DAVIS	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)
TRAD.	Keelman Ower the Land AND The Redesdale Hornpipe [to be played as a medley with no repeats] <i>from</i> Pauline Cato's Northumbrian Choice (Mally Productions AP106)
TRAD.	Miss Thompson's Hornpipe AND The Sheffield Hornpipe [to be played as a medley with no repeats] <i>from</i> Pauline Cato's Northumbrian Choice (Mally Productions AP106)
VAN EYCK	Bravade OR De Zoete Zommer Tyden <i>from</i> Der Fluiten-Lusthof (Schott OFB25/MDS)

LIST B

BIGAGLIA	Movements 3 AND 4 <i>from</i> Sonata in A minor (Schott OFB3/MDS)
CORELLI	Movement 2 Allemanda AND Movement 4 Giga <i>from</i> Sonata Op. 5/8 (Noetzel/Peters HG3127)
HANDEL	Sonata in B flat <i>from</i> Mein Erstes Konzert auf der Blockflöte (Sopran-Blockflöte) (Schott ED7212/MDS)
HEATON SMITH	Prelude and Aria <i>from</i> Sonatina (Peacock Press PJT014)
RICCIO	Canzon (London Pro Musica LPM CS1)
SCARLATTI	2 Sonatas: Capriccio K63 & Gavotta K64 (both to be played) <i>from</i> Scarlatti Sonatas for Descant Recorder and Piano (Peacock Press PAR112)
TELEMANN	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

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

TREBLE RECORDER

LIST A

CLARKE DAVIS	Pebbles <i>from</i> 12 Intermediate Studies for the Treble Recorder Dendrocopus Major (Greater Spotted Woodpecker) <i>from</i> Cantus Avium et Volatus (Song and Flight of Birds)	(Orpheus Music OMP044) (Peacock Press P239/A)
ed. GIESBERT KEUNING	Rondeau, No. 15 <i>from</i> Fifteen Solos Affettuoso, No. 3 <i>from</i> 12 Difficult Studies for Treble Recorder	(Schott ED12216/MDS) (Harmonia/Kalmus/MDS)
LINDE	5 Andante OR 16 Giocoso <i>from</i> Modern Exercises for Treble Recorder	(Schott ED4797)
PEPUSCH	Prelude (p12) <i>from</i> Cibells, Divisions and Other Old English Solo Pieces	(Schott OFB155/MDS)
ed. ROBINSON THORN	Belfast Hornpipe <i>from</i> Traditional Irish Music for the Treble Recorder Hexatonic Study for a Belly Dancer OR Study for a Jig <i>from</i> 12 Intermediate Studies for the Treble Recorder	(Peacock Press PAR101) (Orpheus Music OMP044)

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 7

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

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

LIST B

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

LIST C

BULLARD	Prawn Paella <i>from</i> Recipes (Forsyth FBA02)
BULLARD	Deerstalker's Jig <i>from</i> Hat Box (Forsyth FBA05)
ELLIS	Steps in Blue (for tenor recorder) <i>from</i> Fred's Blue Ginger Staircase Music

GOLLAND	Ragtime <i>from</i> New World Dances	(Peacock Press PJT021)
HAND	Plaint (for tenor recorder)	(Forsyth FGJ02)
TURNER	Hornpipe <i>from</i> Four Diversions	(Schott ED11147/MDS)
WALKER	Dance II, No. 9 <i>from</i> A Book of Song and Dance	(Forsyth FTJ01) (Forsyth FWR01)

TREBLE RECORDER

LIST A

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

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

RECORDER: GRADE 8

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

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

LIST B

ALBINONI	Concerto (Amadeus/MDS)
BASTON	Concerto No. 2 (Schott ED1032/MDS)
FONTANA	Sonata I <i>from</i> Six Sonatas (Amadeus BP466)
TELEMANN	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)
VIVALDI	Sonata in G major (Schott ED12279/MDS)

LIST C

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

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

TREBLE RECORDER

LIST A

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

LIST B

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

LIST C

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

Component 3 - Discussion

7 marks

See pages 28–29.

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 30–34. Specimen tests and a handbook are available (details on page 3).

Discussion

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 Discussion will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Discussion 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 articulation, 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.

Aural Tests

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).