

## WOODWIND REQUIREMENTS AND INFORMATION

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM woodwind exams. Further details, as well as administrative information relating to the exams, are contained in the Exam Information & Regulations which should be read before an exam booking is made. The Exam Information & Regulations are published annually and are available free of charge from music retailers and from [www.abrsm.org/regulations](http://www.abrsm.org/regulations).*

### Entering for an exam

**Eligibility:** There are eight grades of exam for each subject (Descant Recorder, Grades 1–5 only) and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in the same subject. Candidates for a Grade 6, 7 or 8 exam must already have passed Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details see Regulation 1d at [www.abrsm.org/regulations](http://www.abrsm.org/regulations).

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds)). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)).

**Exam booking:** Details of exam dates, venues, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

### Elements of the exam

All ABRSM graded woodwind exams comprise the following elements: three Pieces; Aural tests; Scales and arpeggios; and Sight-reading. In all grades, marks are allocated as follows:

Pieces:	1	30
	2	30
	3	30
Aural tests		18
Scales & arpeggios		21
Sight-reading		21
Total		<hr/> 150

**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 10–11 for the marking criteria used by examiners.

## Pieces

**Programme planning:** Candidates must choose one piece from each of the three lists in each grade (A, B and C) and they are encouraged to present a contrasted and balanced programme. In the exam, candidates should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 115 for this purpose.

**Accompaniment:** All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 108.

**Editorial indications:** Indications such as the realization of ornaments, phrasing, fingering, metronome marks, etc., need not be strictly observed. Where the music contains no such indications, candidates should use their discretion to achieve a musical performance.

**Repeats:** All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

**Cadenzas & tuttis:** Cadenzas should not be played unless the syllabus specifies otherwise. Lengthy orchestral tutti sections should be cut.

**Performing from memory:** Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner's reference. No additional marks are awarded for playing from memory.

**Page-turns:** Candidates should make any page-turns in their music themselves, and pauses or difficulties with page-turning will not affect the marks. Particularly awkward page-turns may be overcome through the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below). If necessary, in a Grade 8 exam only, a candidate's accompanist is permitted to bring a page-turner to assist with difficult page-turns in the piano part.

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

## Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales)
- the articulation

All scales and arpeggios should:

- be played from memory
- begin from the lowest possible tonic/starting note unless otherwise specified in the syllabus\*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

















The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio, nor should it be used as a means to negotiate the break or changes of register.

Arpeggios, dominant and diminished sevenths are required in root position only.

For transposing instruments, the naming of scales applies to the notation, not the concert pitch; for example, D major for clarinet in B $\flat$  will sound in C, not D.

Books of scale requirements are published for all woodwind subjects by ABRSM.

The following speeds are given as a general guide:

Grade	Scales, Dominant & Diminished 7ths†		Arpeggios	
	<i>speed</i>	<i>speed</i>	<i>speed</i>	<i>speed</i>
1	 ♩ = 50	 ♩ = 72		
2	 ♩ = 56	 ♩ = 80		
3	 ♩ = 66	 ♩ = 92		
4	 ♩ = 72	 ♩ = 100		
5	 ♩ = 80	 ♩ = 112		
6	 ♩ = 104	 ♩ = 56		
7	 ♩ = 116	 ♩ = 66		
8	 ♩ = 132	 ♩ = 76		

\* Disregarding low B available to flutes with foot-joints

† Includes chromatic scales from Gr. 3, dom. 7ths from Gr. 4, dim. 7ths from Gr. 5, and scales in thirds and whole-tone scales at Gr. 8

## **Sight-reading**

Candidates will be asked to perform a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. Books of specimen sight-reading tests are published for all woodwind subjects by ABRSM.

## **Aural tests**

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 88–93.

## **In the exam**

***Examiners:*** Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner will occasionally be present. Examiners may stop the performance of a piece when they have heard enough to form a judgment. They may also ask to see a copy of the music before or after the performance of a piece. Examiners will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

***Tuning:*** In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. The examiner will not help with tuning.

***Order of the exam:*** The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied pieces to be performed consecutively.

## **Assessment**

The tables on pp. 10–11 show the criteria that examiners use as the basis of assessment. These criteria (newly revised and amended) will be used in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 10–11 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

# DESCANT (Soprano) RECORDER [Subject Code: 38]: Grades 1 to 5 only

This syllabus for Descant Recorder is valid from January 2014. The next edition will be published in July 2017. Advance notice of any planned changes to the Descant Recorder requirements from 2018 will be available at [www.abrsm.org/decantrecorder](http://www.abrsm.org/decantrecorder) from January 2017.

## Descant (Soprano) Recorder GRADE 1

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

### LIST A

- 1 **Anon.** Menuet. No. 10 from } *Spielbuch for Descant Recorder, arr. Hechler*
- 2 **Phalèse** Branle or Gaillarde mon plaisir. No. 29 or No. 45 from } (*Moeck 2076*)
- 3 **Daquin** Rigaudon. No. 10 from } *Baroque Recorder Anthology, Vol. 1 (Soprano) (Schott ED 13134)*
- 4 **Handel** Menuett. No. 12 from }
- 5 **Handel** Gavotte, arr. Bergmann. *First Repertoire for Descant Recorder, arr. Adams (Faber)*
- 6 **T. Morley** Now is the month of Maying } *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and*
- 7 **Purcell** Fairest Isle (from *King Arthur*) } *Bowman (ABRSM)*
- 8 **Trad. American** Amazing Grace } *Don't You Just Love These Tunes for Descant Recorder, arr. Haughton*
- 9 **Trad. Irish** Cockles and Mussels } (*Kevin Mayhew*)

### LIST B

- 1 **Brian Bonsor** Scherzino or Legend. No. 4 or No. 5 from *The Really Easy Recorder Book (Faber)*
- 2 **Curtin** Theme from 'The Flintstones'. *Don't You Just Love These Tunes for Descant Recorder, arr. Haughton (Kevin Mayhew)*
- 3 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*). *Winner Scores All for Descant Recorder, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 4 **Paul Harris** Sunny Spells. *First Repertoire for Descant Recorder, arr. Adams (Faber)*
- 5 **Alan Haughton** One Step at a Time or Calm Seas: from *Fun Club for Descant Recorder, Grade 0–1 (Kevin Mayhew: piano accomp. and part published in Teacher Copy)*
- 6 **Ridout** Lingerin' by the Wayside or Stepping Out Along a Road: No. 2 or No. 6 from *A Day in the Country for Descant Recorder (ABRSM)*
- 7 **Schumann** Soldiers' March (from *Album for the Young, Op. 68*). *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 8 **Sarah Watts** Humdinger Hoedown: from *Fresh Air for Descant Recorder (Kevin Mayhew)*
- 9 **Pam Wedgwood** Periwinkle Waltz or Dreaming: from *Really Easy Jazzin' About for Descant Recorder (Faber)*

### LIST C

- 1 **Kathryn Bennetts** Spring Song. *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 2 **van Eyck** Silvester inde Morgenstont (Theme only) or Onder de Linde groene (Theme only). No. 3 or No. 9 from *van Eyck Der Fluysten Lust-hof: The Beginners' Collection (XYZ 1042)*
- 3 **Fetzen** Moderato in G. No. 4 from } *50 Graded Studies for Recorder (Faber)*
- 4 **Paul Harris** King Richard, his Delight. No. 1 from }
- 5 **Trad. Jamaican** Linstead Market. No. 31 from 50 for Fun, arr. Bonsor (*Schott ED 12269*)
- 6 **Trad. Welsh** Men of Harlech. *Winner Scores All for Descant Recorder, arr. Lawrance (Brass Wind)*
- 7 **Sarah Watts** Study in Green: from *Fresh Air for Descant Recorder (Kevin Mayhew)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 89

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## *Descant (Soprano) Recorder GRADE 1*

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

C, D, F majors (one octave)

**Scales:** in the above keys

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

**SIGHT-READING\*:** a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 9.

## Descant (Soprano) Recorder GRADE 2

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

### LIST A

- 1 **Anon. English** Corranto. No. 35 from } *Spielbuch for Descant Recorder, arr. Hechler (Moeck 2076)*
- 2 **Handel** Gavotte. No. 39 from }
- 3 **Holborne** The Night Watch or The Honie-suckle. No. 5 from *First Repertoire Pieces for Recorder (Descant), arr. Rosenberg (Boosey & Hawkes)*
- 4 **North** North's Maggot. No. 26 from } *Baroque Recorder Anthology, Vol. 1 (Soprano) (Schott ED 13134)*
- 5 **Playford** The British Toper. No. 9 from }
- 6 **M. Praetorius** Volte (from *Terpsichore*), arr. Bullard } *Time Pieces for Descant/Soprano Recorder, Vol. 1,*
- 7 **Trad. Provençal** Marcho di Rei, arr. Bullard } *arr. Bennetts and Bowman (ABRSM)*
- 8 **Susato** Parade des bouffons. No. 18 from *The Renaissance Recorder (Descant), arr. Rosenberg (Boosey & Hawkes)*
- 9 **Telemann** Andante (from Partita No. 1) or Pastourelle, arr. Bergmann. *First Repertoire for Descant Recorder, arr. Adams (Faber)*

### LIST B

- 1 **Arlen & Harburg** Over the Rainbow } *All Jazzed Up for Descant Recorder, arr. Parker (Brass Wind)*
- 2 **Jim Parker** Freeway }
- 3 **Burt Bacharach** Raindrops Keep Falling on My Head } *Winner Scores All for Descant Recorder, arr. Lawrance*
- 4 **Schubert** Briar-Rose (Heidenröslein) } *(Brass Wind: piano accomp. published separately)*
- 5 **Brian Bonsor** Caribbean or The Merry-Go-Round. No. 7 or No. 8 from *The Really Easy Recorder Book (Faber)*
- 6 **Humperdinck** Evening Prayer (from *Hansel and Gretel*), arr. Bullard. *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 7 **Ridout** Up and Down Hill: No. 3 from *A Day in the Country for Descant Recorder (ABRSM)*
- 8 **Geoffry Russell-Smith** That Magic Touch: from *Easy Blue Recorder (Descant) (Universal UE 21354)*
- 9 **Pam Wedgwood** Cat Walk: from *Easy Jazzin' About for Descant Recorder (Faber)*

### LIST C

- 1 **Sally Adams** Allegro vivo. No. 17 from *50 Graded Studies for Recorder (Faber)*
- 2 **Kathryn Bennetts** Pip's Pedal. *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 3 **Elizabeth Cooper** Dumdiddle Drakes or Diddledum Ducks (*unaccompanied*): No. 4 or No. 5 from *The Woodpecker and Friends for Descant Recorder (Kirklees Music)*
- 4 **van Eyck** Al hebben de Princen haren (Theme and Modo 2 [Var. 1]). No. 27 from *van Eyck Der Fluyten Lust-hof: The Beginners' Collection (XYZ 1042)* or No. 19 from *50 Graded Studies for Recorder (Faber)*
- 5 **Trad. American** Buffalo Girls. *Winner Scores All for Descant Recorder, arr. Lawrance (Brass Wind)*
- 6 **Trad. German** Wanderlied (Wohlauf noch getrunken). No. 29 from *50 for Fun, arr. Bonsor (Schott ED 12269)*
- 7 **Sarah Watts** Study in Blue: from *Fresh Air for Descant Recorder (Kevin Mayhew)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 89

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

- E, A minors (one octave)
- E, G majors (one octave and down to the dominant)
- C major (a twelfth)

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



\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## *Descant (Soprano) Recorder GRADE 2*

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



**SIGHT-READING\*:** a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 9.



## Descant (Soprano) Recorder GRADE 3

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

### LIST A

- 1 **Anon. English** Watkins Ale. No. 25 from } *Spielbuch for Descant Recorder, arr. Hechler (Moeck 2076)*
- 2 **Handel** Menuett. No. 41 from }
- 3 **attrib. J. S. Bach** March (from *Anna Magdalena's Note Book*). Aus *Notenbüchern des 18 Jahrhunderts for Soprano Recorder, Vol. 1, arr. Donath (Hofmeister FH2901)*
- 4 **Beethoven** Maigesang (Op. 52 No. 4), arr. Bullard } *Time Pieces for Descant/Soprano Recorder,*
- 5 **Susato** Basse danse bergeret (from *Musyck Boexken*), arr. Bullard } Vol. 1, arr. Bennetts and Bowman (ABRSM)
- 6 **Gluck** Aria (from *Orfeo ed Euridice*). Winner Scores All for Descant Recorder, arr. Lawrance (Brass Wind: piano accomp. published separately)
- 7 **Haydn** Pastorale: 1st movt from *Partie in G*, arr. Bergmann. *First Repertoire for Descant Recorder, arr. Adams (Faber)*
- 8 **M. Praetorius** La bourrée. No. 17 from *The Renaissance Recorder (Descant)*, arr. Rosenberg (Boosey & Hawkes)
- 9 **Purcell** Rondo (from *The Fairy Queen*). No. 8 from *Baroque Recorder Anthology, Vol. 2 (Soprano)* (Schott ED 13135) or No. 4 from *Purcell A Second Set of Theatre Tunes for Descant Recorder, arr. Beechey (Schott ED 12294)*

### LIST B

- 1 **Paulo Conte** At Sunset. *First Repertoire for Descant Recorder, arr. Adams (Faber)*
- 2 **Alan Houghton** Seven Seas Hornpipe or Stroll On: from *Fun Club for Descant Recorder, Grade 2–3 (Kevin Mayhew: piano accomp. and part published in Teacher Copy)*
- 3 **Sasha Johnson Manning** A Tale: No. 5 from *A Birthday Garland for Descant Recorder (Forsyth)*
- 4 **Joplin** The Strenuous Life } *Winner Scores All for Descant Recorder, arr. Lawrance*
- 5 **Tchaikovsky** Dance of the Sugar-Plum Fairy } (Brass Wind: piano accomp. published separately)
- 6 **Bryan Kelly** Air or Song (i): No. 3 or No. 6 from *Globe Theatre Suite for Descant Recorder (Stainer & Bell H452)*
- 7 **Christopher Norton** Marina or Chicago Blues: No. 10 or No. 12 from *Microjazz for Recorder (Descant)* (Boosey & Hawkes)
- 8 **Prokofiev** March (from *Musiques d'enfants*, Op. 65). *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 9 **Geoffrey Russell-Smith** Warm and Cosy or Lumpy Custard Blues: from *Easy Blue Recorder (Descant)* (Universal UE 21354)

### LIST C

- 1 **Peter Bowman** Winter Solstice. *Time Pieces for Descant/Soprano Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 2 **Elizabeth Cooper** Cheeky Sparrow (unaccompanied): No. 8 from *The Woodpecker and Friends for Descant Recorder (Kirklees Music)*
- 3 **van Eyck** Janneman en Alemoer (complete). No. 11 from *van Eyck Der Fluyten Lust-hof: The Beginners' Collection (XYZ 1042)*
- 4 **Jan Nykl** Study in G or Study in C: No. 8 or No. 22 from *35 Studies for Soprano Recorder (Bärenreiter Praha H7132)*
- 5 **Playford** 'Twas within a Furlong of Edinburgh Town. No. 23 from *50 Graded Studies for Recorder (Faber)*
- 6 **Trad. English** Sailor's Hornpipe. No. 47 from *50 for Fun, arr. Bonsor (Schott ED 12269)*
- 7 **Sarah Watts** Study in Orange or Study in Pink: from *Fresh Air for Descant Recorder (Kevin Mayhew)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 90

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## *Descant (Soprano) Recorder GRADE 3*

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

F, G majors; A minor (one octave and down to the dominant)

C, D majors; D, E minors (a twelfth)

**Scales:** in the above keys (minors in harmonic *or* melodic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on p. 14.

**Chromatic Scale:** starting on D (one octave)

**Arpeggios:** the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on p. 15.

**SIGHT-READING\*:** a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 9.

## Descant (Soprano) Recorder GRADE 4

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

### LIST A

- 1 **Aubert** Le Moulinet I and II. Nos 18a and b from } Baroque Recorder Anthology, Vol. 2 (Soprano) (Schott ED
- 2 **Caix d'Hervelois** Muzette. No. 19 from } 13135)
- 3 **Babell** Air or Giga: 2nd or 4th movt from Sonata No. 3 in G minor (Doblinger DM1220)
- 4 **Handel** Rondeau and Gigue (G minor): from Almira. Handel Ballet Music for Descant Recorder, arr. Bali and Kecskenéti (Editio Musica Budapest Z.14408)
- 5 **Hook** Allegretto (from Sonata in G, Op. 99 No. 2). Time Pieces for Descant/Soprano Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)
- 6 **Purcell** Hornpipe (from The Married Beau) and Hornpipe (from The Fairy Queen). Nos 1 and 8 from Purcell A Second Set of Theatre Tunes for Descant Recorder, arr. Beechey (Schott ED 12294)
- 7 **Stölzel** Bist Du bei mir. World Famous Classics for Recorder, arr. Cowles (Fentone F837-401: piano accomp. published separately, F838-401)
- 8 **Telemann** La Badinerie Italienne. No. 5 from Miscellaneous Dances from Telemann's Ouvertures, Book 1 (Descant), arr. Robinson (Peacock Press PAR116)
- 9 **Telemann** Siciliana and Allegro: 1st and 2nd movts from Partita No. 2 in G, TWV 41:G2. No. 8 from First Repertoire Pieces for Recorder (Descant), arr. Rosenberg (Boosey & Hawkes) or Telemann Die kleine Kammermusik: 6 Partien (Amadeus BP 2400 or Bärenreiter HM 47)

### LIST B

- 1 **Brian Bonsor** Get up and Go! or Waltz for Mo: No. 1 or No. 5 from Jazzy Recorder 2 (Universal UE 19364)
- 2 **Colin Cowles** Volting!: from Power Up! for Recorder (Fentone F870-400)
- 3 **Fauré** Pavane (Op. 50). World Famous Classics for Recorder, arr. Cowles (Fentone F837-401: piano accomp. published separately, F838-401)
- 4 **Sasha Johnson Manning** Cowboys with Lutes: No. 3 from A Birthday Garland for Descant Recorder (Forsyth)
- 5 **Bryan Kelly** Jig: No. 4 from Globe Theatre Suite for Descant Recorder (Stainer & Bell H452)
- 6 **Lichner** Zu Hause (Op. 134 No. 6). Time Pieces for Descant/Soprano Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)
- 7 **Christopher Norton** Catwalk: No. 13 from Microjazz for Recorder (Descant) (Boosey & Hawkes)
- 8 **Regner** Presto: 3rd movt from Pffifikus (Clever Clogs) (Schott OFB 210)
- 9 **Geoffry Russell-Smith** Fred 'n' Ginger or Ragtime Razzle: No. 2 or No. 3 from Jazzy Recorder 1 (Universal UE 18828)

### LIST C

- 1 **Sally Adams** Fred's Frolic. No. 29 from 50 Graded Studies for Recorder (Faber)
- 2 **Kathryn Bennetts** Waltz for Anna. Time Pieces for Descant/Soprano Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)
- 3 **Alan Davis** Turdus Merula (Blackbird): from Cantus Avium et Volatus (Peacock Press P239)
- 4 **van Eyck** Doen Daphne d'over schoone Maeght (Theme and Modo 2). No. 26 from van Eyck Der Fluyten Lusthof: The Beginners' Collection (XYZ 1042)
- 5 **Matthias Maute** Pedal Point or Still Summer: from Three Songs for Soprano Recorder. Spielbuch 1 (Ricordi Sy 2614)
- 6 **Jan Nykl** Study in C or Study in Bb: No. 7 or No. 10 from 35 Studies for Soprano Recorder (Bärenreiter Praha H7132)
- 7 **Sarah Watts** Coffee Bean Carnival! First Repertoire for Descant Recorder, arr. Adams (Faber)

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 90

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## *Descant (Soprano) Recorder GRADE 4*

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

B $\flat$  major (one octave)

F, G, A majors; A minor (one octave and down to the dominant)

C, D majors; D, E minors (a twelfth)

**Scales:** in the above keys (minors in harmonic *or* melodic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on p. 14.

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

**Arpeggios:** the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on p. 15.

**Dominant Seventh:** in the key of G (one octave)

**SIGHT-READING\*:** a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 9.

## Descant (Soprano) Recorder GRADE 5

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

### LIST A

- 1 **Bigaglia** Andante and Presto: 3rd and 4th movts from Sonata in G, Op. 1 No. 2. *Bigaglia 12 Sonatas, Op. 1, Nos 1–4 (Amadeus BP 0317)*
- 2 **Caix d’Hervelois** Tambourins 1 and 2 (*DC Tambourin 1*): 4th and 5th movts from Suite in C, Op. 6 No. 4 (*Moeck 2534*)
- 3 **Corelli** Gavotta and Giga: 4th and 5th movts from Sonata in F, Op. 5 No. 10, arr. Beechey (*Schott ED 12238*)
- 4 **Corelli** Vivace and Allegro (from Concerto grosso, Op. 6 No. 8, ‘Christmas Concerto’). *Time Pieces for Descant/Soprano Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*
- 5 **Handel** Overture: from *Rodrigo. Handel Ballet Music for Descant Recorder, arr. Bali and Kecskeméti (Editio Musica Budapest Z.14408)*
- 6 **John Reid** Moderato and Giga (Allegro): 3rd and 4th movts from Solo No. 2 in G: from *Three Solos for descant recorder (Boosey & Hawkes)*
- 7 **G. Sammartini** Allegro assai: 2nd movt from Sonata in G, Op. 2 No. 1. *Sammartini Two Sonatas for Descant Recorder (Amadeus BP 0443)*
- 8 **Senallié** Allegro: 4th movt from Sonata in D minor, arr. Beechey (*Schott ED 12298*)
- 9 **Telemann** Aria 3 and Aria 6: 4th and 7th movts from Partita No. 4 in G minor, TWV 41:g2. *Telemann Die kleine Kammermusik: 6 Partien (Amadeus BP 2400 or Bärenreiter HM 47)*

### LIST B

- 1 **Brian Bonsor** Nice ‘n’ Easy: No. 2 from *Jazzy Recorder 2 (Universal UE 19364)*
- 2 **Chopin** Mazurka (Op. 30 No. 1), arr. Bullard
- 3 **Debussy** The Little Shepherd (from *Children’s Corner*) } *Time Pieces for Descant/Soprano Recorder, Vol. 2,*  
arr. Bennetts and Bowman (ABRSM)
- 4 **Colin Cowles** A Bright Spark: from *Power Up! for Recorder (Fentone F870-400)*
- 5 **Antony Hopkins** Jig: 4th movt from *Suite for Descant Recorder (Schott ED 10339)*
- 6 **Bryan Kelly** Rigadon: No. 8 from *Globe Theatre Suite for Descant Recorder (Stainer & Bell H452)*
- 7 **Regner** Andante: 1st movt from *Pfiffikus (Clever Clogs) (Schott OFB 210)*
- 8 **Geoffry Russell-Smith** A Little Latin or Blue for a Girl: No. 4 or No. 5 from *Jazzy Recorder 1 (Universal UE 18828)*
- 9 **John Turner** Aubade: No. 3 from *Four Diversions (Forsyth)*

### LIST C

- 1 **Boismortier** Rondeau. No. 40 from
- 2 **Paul Harris** Oswald’s Frolick. No. 44 from } *50 Graded Studies for Recorder (Faber)*
- 3 **Peter Bowman** Dance of the Raindrops. *Time Pieces for Descant/Soprano Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*
- 4 **Alan Davis** Athene Noctua (Little Owl): from *Cantus Avium et Volatus (Peacock Press P239)*
- 5 **van Eyck** De France Courant (complete). No. 15 from *van Eyck Der Fluyten Lust-hof: The Beginners’ Collection (XYZ 1042)*
- 6 **Hans-Martin Linde** Herbstlied or Hingetupft: from *Fünf leichte Stücke. Spielbuch 1 (Ricordi Sy 2614)*
- 7 **Jan Nykl** Study in B $\flat$  or Study in E $\flat$ : No. 12 or No. 13 from *35 Studies for Soprano Recorder (Bärenreiter Praha H7132)*

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 91

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## *Descant (Soprano) Recorder GRADE 5*

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

A $\flat$ , A, B $\flat$  majors; G, A, B minors (one octave and down to the dominant)

E $\flat$ , E, F majors; C, D, E minors (a twelfth)

C major (two octaves)

**Scales:** in the above keys (minors in harmonic *or* melodic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on p. 14.

**Chromatic Scales:** starting on C (two octaves) and D (a twelfth)

**Arpeggios:** the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on p. 15.

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

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

**SIGHT-READING\*:** see p. 9.

## **AURAL TESTS: included in the Practical exams for all subjects**

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

### **In the exam**

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

### **Assessment**

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 11.

### **Minor modifications (from 2011)**

This syllabus includes the minor modifications introduced to some aural tests in 2011.

### **Specimen tests**

Examples of the tests are given in new editions (from 2011) of *Specimen Aural Tests* and *Aural Training in Practice*, available for purchase from music retailers and from [www.abrsm.org/shop](http://www.abrsm.org/shop).

### **Deaf or hearing-impaired candidates**

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. The syllabus for these tests is available free on request from ABRSM (E [accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E [sales@allegro.co.uk](mailto:sales@allegro.co.uk)). The minor modifications (from 2011) do not affect the alternative aural tests.

## Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

## Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).



### Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

### Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.