

## 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 <sup>†</sup>		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.

## TREBLE (Alto) RECORDER *(Subject Code: 39)*

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

### Treble (Alto) Recorder GRADE 1

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

#### LIST A

- 1 **Blow** Air
- 2 **Purcell** Minuet in G } *Easy Baroque Repertoire for Treble Recorder, arr. Hooker (Peacock Press P200)*
- 3 **Handel** Gavotte } arr. Bergmann. *Concert Repertoire for Recorder, arr. Adams (Faber)*
- 4 **Paisible** Minuet }
- 5 **Handel** Menuet in F. *Handel Music for the Royal Fireworks, arr. Robinson (Peacock Press PAR124)*
- 6 **Haydn** Poco adagio (from String Quartet, Op. 76 No. 3, 'Emperor') } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 7 **Shield** The Ploughboy (from *The Farmer*), arr. Bullard }
- 8 **Susato** Ronde (*incl. Aliud*). No. 5 from *Susato Danserye: Selected Dances, arr. Robinson (Peacock Press PAR128)*
- 9 **Trad. Polish** Krakowiak. *Solo Pieces for the Beginning for Treble Recorder (Mel Bay)*

#### LIST B

- 1 **Walter Bergmann** Pony Trot. *Concert Repertoire for Recorder, arr. Adams (Faber)*
- 2 **Elgar** Land of Hope and Glory } *Winners Galore for Treble Recorder, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 3 **Trad. English** Drunken Sailor or Portsmouth }
- 4 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*). *Winner Scores All for Treble Recorder, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 5 **Alan Haughton** One Step at a Time or Calm Seas: from *Fun Club for Treble Recorder, Grade 0–1 (Kevin Mayhew)*
- 6 **Duncan Reid** Techno Dance. No. 5 from *Duncan and Paul's Shopping List for Treble Recorder (Sunshine Music SUN306)*
- 7 **Ridout** Linger by the Wayside or Stepping Out Along a Road: No. 2 or No. 6 from *A Day in the Country for Treble Recorder (ABRSM)*
- 8 **Schubert** Entr'acte (from *Rosamunde*)
- 9 **Schumann** Melody (from *Album for the Young, Op. 68*), } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*  
arr. Bullard (*observing repeats*) }

#### LIST C

- 1 **Sally Adams** Study No. 1 or Study No. 2 } *Treble Recorder Studies, Book 1 (Cramer)*
- 2 **Doris da Costa** Study No. 4 }
- 3 **Anon.** No. 3 from *Tunes for the Canary Bird* or No. 1 from *Tunes for the Parrot. The Bird Fancier's Delight (Schott ED 10442)*
- 4 **Kathryn Bennetts** Chalk and Cheese. *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 5 **Hans Keuning** Moderato or Allegretto: No. 2 or No. 12 from *25 Studies for Treble Recorder (Harmonia XHU2164)*
- 6 **M. Praetorius** Gavotte 1. No. 45 from *50 Renaissance Dance Tunes, arr. Capek (Schott ED 12266)*
- 7 **Trad. Welsh** Men of Harlech. *Winner Scores All for Treble Recorder, arr. Lawrance (Brass Wind)*

**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:

F, G, B $\flat$  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.

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

## Treble (Alto) Recorder GRADE 2

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

### LIST A

- 1 **Anon.** La rocha el fuso, arr. Bullard } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman*
- 2 **Mozart** Allegro (K. 3) } (ABRSM)
- 3 **Clarke** The Prince of Denmark's March } *Easy Baroque Repertoire for Treble Recorder, arr. Hooker (Peacock Press*
- 4 **Handel** March (from *Scipione*) } P200)
- 5 **Gervaise** Pavane la Venissienne. No. 1 from *First Repertoire Pieces for Recorder (Treble), arr. Rosenberg (Boosey)*
- 6 **Playford** The Merry Milkmaids (from *Three English Country Dances*). No. 14 from *The Renaissance Recorder (Treble), arr. Rosenberg (Boosey & Hawkes)*
- 7 **Susato** Pavane – Si par souffrir. No. 19 from *Susato Danserye: Selected Dances, arr. Robinson (Peacock Press PARI28)* or No. 2 from *First Repertoire Pieces for Recorder (Treble), arr. Rosenberg (Boosey & Hawkes)*
- 8 **Telemann** Andante (from Partita No. 1) or Pastourelle, arr. Bergmann. *Concert Repertoire for Recorder, arr. Adams (Faber)*
- 9 **Vivaldi** Largo from Concerto, RV 87. No. 1 from *Vivaldi Slow Movements for Recorder (Treble), arr. Robinson (Peacock Press PARI05)*

### LIST B

- 1 **Burt Bacharach** Raindrops Keep Falling on My Head } *Winner Scores All for Treble Recorder, arr. Lawrance*
- 2 **Schubert** Briar-Rose (Heidenröslein) } (Brass Wind: piano accomp. published separately)
- 3 **Bartók** Sorrow (from *For Children, Vol. 2*) } *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts*
- 4 **MacDowell** To a Wild Rose (from *Woodland Sketches*) } and Bowman (ABRSM)
- 5 **Elizabeth Cooper** Sly Fox and Boasting Baboon (accompanied): Nos 4 and 5 from *Animal Antics for Treble Recorder (Peacock Press P45)*
- 6 **Ivanovici** Waves of the Danube. *Treble Recorder Medley, arr. da Costa and Adams (Cramer)*
- 7 **Duncan Reid** Spooky Serenade or Daphne Donkey. No. 2 or No. 4 from *Duncan and Paul's Shopping List for Treble Recorder (Sunshine Music SUN306)*
- 8 **Ridout** Up and Down Hill: No. 3 from *A Day in the Country for Treble Recorder (ABRSM)*
- 9 **Jack Trombey** Eyelevel (Theme from 'Van der Valk'). *Winners Galore for Treble Recorder, arr. Lawrance (Brass Wind: piano accomp. published separately)*

### LIST C

- 1 **Anon.** No. 2 from *Tunes for the Parrot* or No. 2 from *Tunes for the Starling*. *The Bird Fancier's Delight (Schott ED 10442)*
- 2 **Kathryn Bennetts** Fancy. *Time Pieces for Treble/Alto Recorder, Vol. 1, arr. Bennetts and Bowman (ABRSM)*
- 3 **Clarke** Jigg. P. 6 from *Einzelstücke und Suiten (Schott OFB 21)*
- 4 **Doris da Costa** Study No. 5 or Study No. 9. *Treble Recorder Studies, Book 1 (Cramer)*
- 5 **Hans Keuning** Tempo di Minuetto or Scherzando: No. 3 or No. 7 from *25 Studies for Treble Recorder (Harmonia XHU2164)*
- 6 **Moderne** Pavane – Il estoit une fillette. No. 5 from *50 Renaissance Dance Tunes, arr. Capek (Schott ED 12266)*
- 7 **Trad. American** Buffalo Girls. *Winner Scores All for Treble Recorder, arr. Lawrance (Brass Wind)*

**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:

- A, D minors (one octave)
- B $\flat$ , C majors (one octave and down to the dominant)
- F 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 on p. 14.

**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. Some accidentals, dotted and tied notes may be included. See also p. 9.

## Treble (Alto) Recorder GRADE 3

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

### LIST A

- 1 **Anon.** Wilson's Love or The King's Mistress. No. 18 or No. 20 from *The Renaissance Recorder (Treble)*, arr. Rosenberg (Boosey & Hawkes) or No. 4 from *First Repertoire Pieces for Recorder (Treble)*, arr. Rosenberg (Boosey & Hawkes)
- 2 **Byrd** La volta (from *Fitzwilliam Virginal Book*), arr. Bullard. *Time Pieces for Treble/Alto Recorder, Vol. 1*, arr. Bennetts and Bowman (ABRSM)
- 3 **Gluck** Aria (from *Orfeo ed Euridice*). *Winner Scores All for Treble Recorder*, arr. Lawrance (Brass Wind: piano accomp. published separately)
- 4 **Handel** La réjouissance. *Handel Music for the Royal Fireworks*, arr. Robinson (Peacock Press PAR124)
- 5 **de Lavigne** Menuets 1 and 2: 5th and 6th movts from Sonata in C, Op. 2 No. 3, 'La Dubois'. *De Lavigne Three Sonatas, Op. 2, Nos 1-3 (Noetzel N3434)* or No. 11 from *Dances of the Baroque Era (Editio Musica Budapest Z.13100)*
- 6 **B. Marcello** Gavotta and Minuet (omitting DC): 4th and 5th movts from Sonata in B $\flat$ , Op. 2 No. 7. *Marcello Sonatas for Treble Recorder, Op. 2, Vol. 3 (Bärenreiter HM 152)* or *Marcello 12 Sonatas for Flute, Op. 2, Vol. 2 (Editio Musica Budapest Z.13477)* or No. 12 from *Dances of the Baroque Era (Editio Musica Budapest Z.13100)*
- 7 **Schickhardt** Air, arr. Bergmann. *Concert Repertoire for Recorder*, arr. Adams (Faber)
- 8 **Telemann** Sarabande and Air Angloise. Nos 6 and 9 from *Miscellaneous Dances from Telemann's Overtures, Book 2 (Treble)*, arr. Robinson (Peacock Press PAR117)
- 9 **Vivaldi** Largo cantabile from Concerto, RV 90 ('Il Gardellino'). No. 3 from *Vivaldi Slow Movements for Recorder (Treble)*, arr. Robinson (Peacock Press PAR105)

### LIST B

- 1 **Doris da Costa** Scribbles. *Treble Recorder Medley*, arr. da Costa and Adams (Cramer)
- 2 **Grieg** Solveig's Song (from *Peer Gynt*) } *Time Pieces for Treble/Alto Recorder, Vol. 1*, arr. Bennetts and Bowman
- 3 **Kid Ory** Muskrat Ramble, arr. Bullard } (ABRSM)
- 4 **Alan Houghton** Seven Seas Hornpipe or Stroll On: from *Fun Club for Treble Recorder, Grade 2-3 (Kevin Mayhew)*
- 5 **Joplin** The Strenuous Life } *Winner Scores All for Treble Recorder*, arr. Lawrance (Brass Wind:
- 6 **Tchaikovsky** Dance of the Sugar-Plum Fairy } *piano accomp. published separately)*
- 7 **Mendelssohn** O for the Wings of a Dove } *Music for Treble Recorder, Book 1*, arr. Hand (Kevin Mayhew)
- 8 **Rubinstein** Melody in F }
- 9 **Schumann** Romance, arr. Bergmann. *Concert Repertoire for Recorder*, arr. Adams (Faber)

### LIST C

- 1 **Anon.** Nos 1 and 5 from Tunes for the Canary Bird. *The Bird Fancier's Delight (Schott ED 10442)*
- 2 **Kathryn Bennetts** Colourful G. *Time Pieces for Treble/Alto Recorder, Vol. 1*, arr. Bennetts and Bowman (ABRSM)
- 3 **Doris da Costa** Study No. 33 } *Treble Recorder Studies, Book 1 (Cramer)*
- 4 **Playford** Study No. 30 (Mr Isaac's Maggot) }
- 5 **Demoivre** Bouree: 5th movt from Suite in A minor. P. 9 from *Einzelstücke und Suiten (Schott OFB 21)*
- 6 **Hans Keuning** Giocoso or Allegro: No. 14 or No. 19 from *25 Studies for Treble Recorder (Harmonia XHU2164)*
- 7 **Trad.** Scotch Tune. No. 13 from *The Flute Master (Schott ED 6605)*

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

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

- B $\flat$ , C majors; D minor (one octave and down to the dominant)
- F, G majors; G, A 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 G (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.

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



## Treble (Alto) Recorder GRADE 4

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

### LIST A

- 1 **Beethoven** Capriccio, arr. Bergmann. *Concert Repertoire for Recorder, arr. Adams (Faber)*
- 2 **Giuliani** Dance No. 12 (from *La Tersicore del Nord*, Op. 147) } *Time Pieces for Treble/Alto Recorder, Vol. 2, arr.*
- 3 **Mozart** Rondo (from *Viennese Sonatinas*, No. 4) } *Bennetts and Bowman (ABRSM)*
- 4 **Handel** Adagio and Presto: 3rd and 4th movts from Sonata in G minor, Op. 1 No. 2, HWV 360 (*Schott OFB 37*) or No. 8 from *First Repertoire Pieces for Recorder (Treble)*, arr. Rosenberg (*Boosey & Hawkes*) or *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 5 **Handel** La Paix. *Handel Music for the Royal Fireworks, arr. Robinson (Peacock Press PAR124)*
- 6 **de Lavigne** Tambourins 1 and 2: 3rd and 4th movts from Sonata in C, Op. 2 No. 1, 'La Baussan'. *De Lavigne Three Sonatas, Op. 2, Nos 1–3 (Noetzel N3434)* or No. 10 from *Dances of the Baroque Era (Editio Musica Z.13100)*
- 7 **J. B. Loeillet** Largo from Sonata in G, Op. 1 No. 3. No. 9 from *First Repertoire Pieces for Recorder (Treble)*, arr. Rosenberg (*Boosey & Hawkes*)
- 8 **Telemann** Rondeau (Bourée). No. 3 from *Miscellaneous Dances from Telemann's Overtures, Book 2 (Treble)*, arr. Robinson (*Peacock Press PAR117*)
- 9 **Vivaldi** Largo from Concerto, RV 94. No. 2 from *Vivaldi Slow Movements for Recorder (Treble)*, arr. Robinson (*Peacock Press PAR105*)

### LIST B

- 1 **Bizet** Seguidilla (from *Carmen*) } *Amazing Solos for Treble/Alto Recorder, arr. Rosenberg (Boosey & Hawkes)*
- 2 **Warlock** Basse Danse (from *Capriol Suite*) } *Hawkes*
- 3 **Douglas Coombes** Cool Aeolian Blue: from *Cool Aeolian Blue for Treble Recorder (Brass Wind)*
- 4 **Michael Jacques** Sleepy Waltz or Fiesta: No. 2 or No. 5 from *Sounds Good! for Recorder (ABRSM)*
- 5 **Robin Milford** Andantino or Andante: No. 1 or No. 2 from *Three Airs (OUP)*
- 6 **Jim Parker** Soldier, Soldier or The Midsomer Murders. *The Music of Jim Parker for Treble Recorder (Brass Wind)*
- 7 **Popp** A Merry Song } *Music for Treble Recorder, Book 1, arr. Hand (Kevin Mayhew)*
- 8 **Stanford** Scherzino } *Music for Treble Recorder, Book 1, arr. Hand (Kevin Mayhew)*
- 9 **Saint-Saëns** The Elephant (from *The Carnival of the Animals*). *Time Pieces for Treble/Alto Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*

### LIST C

- 1 **Anon.** Allmand. No. 33 from *The Flute Master (Schott ED 6605)*
- 2 **Peter Bowman** Mexican Jumping Beans. *Time Pieces for Treble/Alto Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*
- 3 **Doris da Costa** Study No. 43 } *Treble Recorder Studies, Book 1 (Cramer)*
- 4 **Dorus** Study No. 41 (Rondo) } *Treble Recorder Studies, Book 1 (Cramer)*
- 5 **Demoivre** Gavott: 2nd movt from Suite in D. P. 16 from *Einzelstücke und Suiten (Schott OFB 21)*
- 6 **Alan Davis** Turdus Merula (Blackbird): from *Cantus Avium et Volatus (Peacock Press P239)*
- 7 **Hans Keuning** Presto: No. 16 from 25 *Studies for Treble Recorder (Harmonia XHU2164)*

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

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

E♭ major (one octave)

B♭, C, D majors; D minor (one octave and down to the dominant)

F, G majors; G, A 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 C (one octave) and G (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 C (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.



## Treble (Alto) Recorder GRADE 5

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

### LIST A

- 1 **Beethoven** Rondo (from Sonata in G minor, Op. 49 No. 1), } *Time Pieces for Treble/Alto Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*  
arr. Bullard
- 2 **Dornel** Chaconne
- 3 **Handel** Alla Siciliana and Allegro: 3rd and 4th movts from Sonata in F, Op. 1 No. 11, HWV 369 (Schott OFB 40) or *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 4 **Handel** Vivace: 2nd movt from Sonata in D minor, HWV 367a (Fitzwilliam Sonata No. 3). *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)* or *Handel The Fitzwilliam Sonatas for Treble Recorder (Schott ED 10062)*
- 5 **J. B. Loeillet** Allegro: 4th movt from Sonata in C, Op. 3 No. 1 (Schott ED 11088) or *J. B. Loeillet 12 Sonatas for Treble Recorder, Op. 3, Nos 1–3 (Amadeus BP 0951)*
- 6 **B. Marcello** Adagio and Allegro: 1st and 2nd movts from Sonata in D minor, Op. 2 No. 2. *Marcello Sonatas for Treble Recorder, Op. 2, Vol. 1 (Bärenreiter HM 151)* or *Marcello 12 Sonatas for Flute, Op. 2, Vol. 1 (Editio Musica Budapest Z.13476)* or *No. 10 from First Repertoire Pieces for Recorder (Treble), arr. Rosenberg (Boosey & Hawkes)*
- 7 **Telemann** Largo and Vivace: 3rd and 4th movts from Sonata in B $\flat$ , TWV 41:B3. *Telemann Four Sonatas from Der getreue Musikmeister (Bärenreiter HM 6)*
- 8 **Valentine** Giga (Allegro): 4th movt from Sonata in B $\flat$ . *No. 6 from Sonatas by Old English Masters, Vol. 2 (Bärenreiter HM 209)*
- 9 **Vivaldi** Largo from Concerto, RV 106. *No. 9 from Vivaldi Slow Movements for Recorder (Treble), arr. Robinson (Peacock Press PAR105)*

### LIST B

- 1 **Bizet** Entr'acte (from *Carmen*) } *Time Pieces for Treble/Alto Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*
- 2 **Vaughan Williams** Fantasia on Greensleeves } *Bowman (ABRSM)*
- 3 **Alan Bullard** Rondino } *Recital Pieces for Treble Recorder, Vol. 2 (Forsyth)*
- 4 **Nicholas Marshall** Caprice } *Recital Pieces for Treble Recorder, Vol. 2 (Forsyth)*
- 5 **Douglas Coombs** Where the Wild Thyme Blows: from *Cool Aeolian Blue for Treble Recorder (Brass Wind)*
- 6 **Elizabeth Cooper** Chattering Monkeys and Leaping Lambs (accompanied): Nos 7 and 8 from *Animal Antics for Treble Recorder (Peacock Press P45)*
- 7 **Genzmer** Ruhig fließend and Heiter: 2nd and 3rd movts from Sonata (Schott OFB 32)
- 8 **John Graves** Festivo: 3rd movt from *Divertimento (Schott ED 10828)*
- 9 **Michael Jacques** Dance: 2nd movt from *Midsummer Suite (Roberton)*

### LIST C

- 1 **Sally Adams** Study No. 9 (Tyrol Tune) } *Treble Recorder Studies, Book 2 (Cramer)*
- 2 **Plyford** Study No. 2 (Czar of Muscovy) } *Treble Recorder Studies, Book 2 (Cramer)*
- 3 **Peter Bowman** Five-a-side. *Time Pieces for Treble/Alto Recorder, Vol. 2, arr. Bennetts and Bowman (ABRSM)*
- 4 **Alan Davis** Athene Noctua (Little Owl): from *Cantus Avium et Volatus (Peacock Press P239)*
- 5 **Hans Keuning** Tranquillo or Vivace: No. 7 or No. 9 from *12 Difficult Studies for Treble Recorder (Harmonia XHU2165)*
- 6 **Hans-Martin Linde** Giocoso: No. 16 from *Modern Exercises for Treble Recorder (Schott ED 4797)*
- 7 **Quantz** Allegro. *P. 11 from Quantz Fantasias and Caprices for Treble Recorder, arr. Heyens (Schott OFB 204)*

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

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

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

D $\flat$ , D, E $\flat$  majors; C, D, E minors (one octave and down to the dominant)

A $\flat$ , A, B $\flat$  majors; F, G, A minors (a twelfth)

F 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 F (two octaves) and G (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 B $\flat$  (two octaves) and C (one octave)

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

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

## Treble (Alto) Recorder GRADE 6

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

*Related instrument option:* Candidates may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be performed on Treble recorder.

### LIST A

- 1 **Croft** Sonata in G (*complete*). No. 4 from *Sonatas by Old English Masters, Vol. 2* (Bärenreiter HM 209)
- † 2 **Frescobaldi** Canzona No. 5 (for descant/tenor recorder). *Frescobaldi Canzoni* (Doblinger DM87)
- 3 **Handel** Adagio and Allegro: 2nd and 3rd movts from Sonata in B $\flat$ , HWV 377 (Fitzwilliam Sonata No. 1). *Handel Complete Sonatas for Recorder* (Faber or Bärenreiter BA 4259) or *Handel The Fitzwilliam Sonatas for Treble Recorder* (Schott ED 10062)
- 4 **J. B. Loeillet** Largo and Allegro: 1st and 2nd movts from Sonata in B $\flat$ , Op. 3 No. 2 (Schott OFB 57) or *J. B. Loeillet 12 Sonatas for Treble Recorder, Op. 3, Nos 1–3* (Amadeus BP 0951)
- 5 **B. Marcello** Adagio and Allegro: 1st and 2nd movts from Sonata in F, Op. 2 No. 1. *Marcello Sonatas for Treble Recorder, Op. 2, Vol. 1* (Bärenreiter HM 151) or *Marcello 12 Sonatas for Flute, Op. 2, Vol. 1* (Editio Musica Budapest Z.13476)
- 6 **J.-C. Naudot** Rondeau (Gracieusement) and Vivement: 3rd and 4th movts from Première Sonate in C. *French Baroque Suites for Recorder* (Editio Musica Budapest Z.14477)
- 7 **Telemann** Menuet and Trio: 4th movt from Concerto di Camera in G minor, TWV 43:g3 (Peacock Press PAR014)
- 8 **Telemann** Vivace and Largo: 1st and 2nd movts from Sonata in F, TWV 41:F2 (Schott OFB 1001) or *Telemann Four Sonatas from Der getreue Musikmeister* (Bärenreiter HM 6)
- 9 **Vivaldi** Corrente: 2nd movt from Sonata in D minor, RV 36. *Vivaldi 4 Sonatas for Recorder, trans. Varga* (Editio Musica Budapest Z.14130)
- † 10 **Woodcock** Allegro: 1st movt from Concerto No. 2 in G (for descant recorder) (*recorder to play in tutti*) (Doblinger DM1198a or Faber)

### LIST B

- 1 **M. Arnold** Cantilena: 1st movt from Sonatina, Op. 41 (*Novello PAT60050*)
- 2 **Christopher Ball** A Summer Day (Peacock Press PCB0031)
- † 3 **Alan Bullard** Mexican Hat Dance (for descant recorder): No. 3 from *Hat Box* (Forsyth)
- 4 **Genzmer** Bewegt: 1st movt from Sonata (Schott OFB 32)
- 5 **John Golland** Blues (*flutter-tonguing optional*): No. 2 from *New World Dances*, Op. 62 (Forsyth)
- † 6 **Colin Hand** Plaint (for tenor recorder) (Schott ED 11147)
- 7 **W. Leigh** Allegretto: 1st movt from Sonatina (Schott OFB 1041)
- 8 **Nicholas Marshall** The Old Mole: No. 1 from *A Playford Garland* (Forsyth)
- 9 **Hans Poser** Poco allegro e giocoso: No. 1 from *Seven Bagatelles*, Op. 52 (Moeck 1509)
- 10 **Peter Thorne** Lento: 2nd movt from Sonatina (Warwick Music)

### LIST C

- 1 **Arnold Cooke** Allegro vivace: 3rd movt from *Little Suite No. 2. Pieces for Solo Recorder, Vol. 3* (Forsyth)
- 2 **Elizabeth Cooper** No. 2: from *Ten Advanced Studies for Treble Recorder* (Peacock Press P311)
- † 3 **van Eyck** Wilhelmus van Nassouwen (*Theme and Modo 2, 3 & 4*) (for descant/tenor recorder). No. 43 from *van Eyck Der Fluyten Lust-hof, Vol. 1* (XYZ 1013) or No. 42 from *van Eyck Der Fluyten Lust-hof, Vol. 2* (Amadeus BP 0705)
- † 4 **Guus Haverkate** Rumba: No. 1 from *12 Advanced Studies in Recorder Technique for Descant Recorder, Book 1* (Broekmans & Van Poppel)
- 5 **Köhler** Study No. 10. *Treble Recorder Studies, Book 2* (Cramer)
- 6 **Hans-Martin Linde** Allegro vivace: No. 13 from *Modern Exercises for Treble Recorder* (Schott ED 4797)
- 7 **Quantz** Giga. P. 13 from *Quantz Fantasias and Caprices for Treble Recorder, arr. Heyens* (Schott OFB 204) or P. 16 from *The Solo Recorder, Vol. 1, arr. Robinson* (Peacock Press PAR108)
- 8 **Telemann** Allegro: 2nd movt from Fantasia No. 3 in D minor, TWV 40:4. No. 3 from *Telemann 12 Fantasias, arr. Haras for treble recorder* (Bärenreiter BA 6440) or P. 27 from *The Solo Recorder, Vol. 1, arr. Robinson* (Peacock Press PAR108)

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

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

B, C, D $\flat$ , E $\flat$  majors; C $\sharp$ , D minors (one octave and down to the dominant)

G, A $\flat$ , A majors; F, G, G $\sharp$  minors (a twelfth)

F major (two octaves)

**Scales**: in the above keys (minors in *both* harmonic *and* melodic forms). 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 A and C $\sharp$  (one octave) and F (two octaves)

**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 Sevenths**: in the keys of D and A (one octave) and B $\flat$  (two octaves)

**Diminished Sevenths**: starting on F and G (two octaves)

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

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† Published for descant and/or tenor recorder (see *Related instrument option* at top of p. 28)

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

## Treble (Alto) Recorder GRADE 7

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

*Related instrument option:* Candidates may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be performed on Treble recorder.

### LIST A

- 1 **Anon.** Paul's Steeple. No. 2 from *The Division Flute, Vol. 1 (Amadeus BP 0710)* or *Paul's Steeple & Faronell's Ground (Follia) (Dowani)*
- 2 **Barsanti** Adagio and Allegro: 1st and 4th movts from Sonata in B $\flat$  (Op. 1 No. 6). *Italian Baroque Music for Treble Recorder (Bärenreiter HM 250)*
- † 3 **Baston** Adagio and Presto: 2nd and 3rd movts from Concerto No. 2 in C (for descant recorder) (*Schott OFB 1032*)
- 4 **Chédeville (formerly attrib. Vivaldi)** Vivace and Fuga da cappella: 1st and 2nd movts from Sonata No. 6 in G minor. *Chédeville Il Pastor Fido: Six Sonatas (Bärenreiter HM 135)* or *Italian Baroque Music for Treble Recorder (Bärenreiter HM 250)*
- 5 **Corelli** Sarabanda and Giga: 3rd and 4th movts from Sonata in G minor, Op. 5 No. 7. *Corelli 12 Sonatas, Op. 5, Vol. 4, arr. for treble recorder (Noetzel N3541)*
- 6 **Handel** Larghetto and Allegro: 1st and 2nd movts from Sonata in C, Op. 1 No. 1, HWV 365. *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- 7 **G. Sammartini** Allegro and Andante: 1st and 2nd movts from Sonata in G (S. 24/S. 12) (*Faber or Nova NM183*) or *Sammartini Six Sonatas (Faber)*
- † 8 **Schop** Lachrime Pavaen for tenor recorder (*Moec 1128*)
- 9 **Telemann** Allegro: 1st movt from Concerto di Camera in G minor, TWV 43:g3 (*Peacock Press PAR014*)
- 10 **Telemann** Andante and Allegro: 1st and 2nd movts from Sonatina in A minor, TWV 41:a4. *Telemann Two Sonatinas for Treble Recorder (Schott OFB 181)*

### LIST B

- 1 **M. Arnold** Rondo: 3rd movt from Sonatina, Op. 41 (*Novello PAT60050*)
- 2 **Michael Ball** Carolling. *Recital Pieces for Treble Recorder, Vol. 2 (Forsyth)*
- 3 **Y. Bowen** Moderato e semplice: 1st movt from Sonata (formerly Sonatina), Op. 121 (*Emerson E113*)
- † 4 **Alan Bullard** Fish and Chips: No. 5 from *Recipes for Descant Recorder (Forsyth)*
- † 5 **Elizabeth Cooper** Capriccioso: 1st movt from Sonatina for descant recorder (*Peacock Press PJT159*)
- 6 **Peter Hope** Waltz: No. 4 from *Bramall Hall Dances (Forsyth)*
- 7 **W. Leigh** Allegro leggiero: 3rd movt from Sonatina (*Schott OFB 1041*)
- 8 **Robin Milford** Vivo (non troppo): 3rd movt from Sonatina in F (*OUP archive-Peacock Press*)
- 9 **Hans Poser** Larghetto: No. 7 from *Seven Bagatelles, Op. 52 (Moec 1509)*
- 10 **Michael Short** Vivo: 4th movt from Sonatina No. 1 (*Studio Music*)

### LIST C

- 1 **J. S. Bach** Sarabande: 3rd movt from Partita in C minor (BWV 1013), arr. Harras (*Bärenreiter BA 6432*) or *P. 88 from The Solo Recorder, Vol. 1, arr. Robinson (Peacock Press PAR108)*
- 2 **Frans Brüggen** Molto adagio: No. 4 from *Five Studies for Finger Control (Broekmans & Van Poppel)*
- 3 **Arnold Cooke** Allegretto: 1st movt from *Little Suite No. 2. Pieces for Solo Recorder, Vol. 3 (Forsyth)*
- 4 **Elizabeth Cooper** No. 1 or No. 3: from *Ten Advanced Studies for Treble Recorder (Peacock Press P311)*
- † 5 **van Eyck** Sarabanda or Prins Robberts Masco (for descant/tenor recorder). No. 53 or No. 79 from *van Eyck Der Fluyten Lust-hof, Vol. 2 (XYZ 1021)* or No. 50 or No. 74 from *van Eyck Der Fluyten Lust-hof, Vol. 2 (Amadeus BP 0705)*
- † 6 **Guus Haverkate** Swinging Waltz: No. 3 from *12 Advanced Studies in Recorder Technique for Descant Recorder, Book 1 (Broekmans & Van Poppel)*
- 7 **Hans-Martin Linde** Allegretto grazioso: No. 10 from *Modern Exercises for Treble Recorder (Schott ED 4797)*
- 8 **Telemann** Adagio and Allegro: 3rd and 4th movts from Fantasia No. 2 in C minor, TWV 40:3. No. 2 from *Telemann 12 Fantasias, arr. Harras for treble recorder (Bärenreiter BA 6440)* or *P. 25 from The Solo Recorder, Vol. 1, arr. Robinson (Peacock Press PAR108)*

**AURAL TESTS FOR THE GRADE\***: see pp. 88 and 92

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

B, D $\flat$ , D, E $\flat$ , E majors; B, C $\sharp$ , D, E $\flat$ , E minors (one octave and down to the dominant)

G, A $\flat$ , A, B $\flat$ , C majors; F $\sharp$ , G, G $\sharp$ , A, B $\flat$ , C minors (a twelfth)

F major; F minor (two octaves)

**Scales**: in the above keys (minors in *both* harmonic *and* melodic forms). 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 any note G–B $\flat$  (a twelfth) and F (two octaves)

**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**s: in the keys of C, D $\flat$ , D, E $\flat$  and E (one octave) and B $\flat$  (two octaves)

**Diminished Seventh**s: starting on F and G (two octaves)

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

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† Published for descant and/or tenor recorder (see *Related instrument option* at top of p. 30)

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

## Treble (Alto) Recorder GRADE 8

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

*Related instrument option:* Candidates may play one of their three pieces on a Descant or Tenor recorder where indicated in the Lists. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be performed on Treble recorder.

### LIST A

- 1 **Albinoni** Adagio and Allegro: 1st and 2nd movts from Sonata in A minor. *Three Sonatas of the Italian Baroque* (Schott OFB 170)
- 2 **J. S. Bach** Allegro: 1st movt from Sonata in A minor (BWV 1020), arr. Sokoll (*Peters N4111*)
- 3 **Barsanti** Adagio and Allegro: 1st and 2nd movts from Sonata in C (*Bärenreiter HM 183*)
- † 4 **Cima** Sonata in G minor (for descant recorder). *Cima Two Sonatas and Capriccio* (Amadeus BP 0680)
- 5 **Handel** Largo and Furioso (Presto): 1st and 3rd movts from Sonata in D minor, HWV 367a (Fitzwilliam Sonata No. 3). *Handel Complete Sonatas for Recorder* (Faber or Bärenreiter BA 4259) or *Handel The Fitzwilliam Sonatas for Treble Recorder* (Schott ED 10062)
- 6 **J. M. Hotteterre** Prelude, Allemande and Gigue: 1st, 2nd and 6th movts from Suite in D minor, Op. 5 No. 4. *Hotteterre Four Suites for Recorder, Op. 5, Nos 3–4* (Amadeus BP 0788)
- 7 **F. Mancini** Andante and Allegro: 1st and 2nd movts from Sonata No. 2 in E minor. *Mancini 12 Sonatas for Treble Recorder* (Flute, Oboe) Nos 1–3 (*Amadeus BP 0863*)
- † 8 **G. Sammartini** Allegro: 1st movt from Concerto in F (for descant recorder) (*recorder to play in tutti*) (Schott OFB 1021)
- 9 **Telemann** Adagio–Allegro: 1st movt from Sonata in C, TWV 41:C5 (from *Essercizii Musici*) (Schott OFB 103) or No. 6 from *Telemann Sonaten* (Editio Musica Budapest Z.13542)
- 10 **Vivaldi** Preludio and Corrente: 1st and 3rd movts from Sonata in F minor, RV 8. *Vivaldi 4 Sonatas for Recorder, trans. Varga* (Editio Musica Budapest Z.14130)

### LIST B

- 1 **L. Berkeley** Moderato: 1st movt from Sonatina, Op. 13 (Schott OFB 1040)
- 2 **Christopher Brown** Caprice, Op. 68. *Recital Pieces for Treble Recorder, Vol. 1* (Forsyth)
- † 3 **Alan Bullard** Top Hat Quadrille (for descant recorder): No. 1 from *Hat Box* (Forsyth)
- † 4 **Alan Davis** Time Out of Mind for tenor recorder (Peacock Press P309)
- 5 **Norman Fulton** Reel: 5th movt from *Scottish Suite* (Schott ED 10466)
- † 6 **John Golland** Bossa Nova (for descant recorder) (*flutter-tonguing optional*): No. 3 from *New World Dances*, Op. 62 (Forsyth)
- 7 **Jacob** Allegro: 1st movt from Sonatina (*Studio Music*)
- 8 **Reizenstein** Sarabande and Bourrée: 2nd and 3rd movts from Partita (Schott OFB 1014)
- 9 **Hans-Ulrich Staeps** Ruhig bewegt and Lebhaft: 1st and 2nd movts from Sonata in E♭ (*Universal UE 12603*)
- 10 **Peter Thorne** Allegro (*flutter-tonguing optional*): 3rd movt from Sonatina (*Warwick Music*)

### LIST C

- 1 **J. S. Bach** Bourrée anglaise: 4th movt from Partita in C minor (BWV 1013), arr. Harras (*Bärenreiter BA 6432*) or P. 89 from *The Solo Recorder, Vol. 1*, arr. Robinson (Peacock Press PAR108)
- † 2 **Christopher Ball** The Pagan Piper for tenor or treble recorder (Peacock Press PCB0004)
- 3 **Frans Brügger** Vivace: No. 3 from *Five Studies for Finger Control* (Broekmans & Van Poppel)
- 4 **Elizabeth Cooper** No. 5: from *Ten Advanced Studies for Treble Recorder* (Peacock Press P311)
- † 5 **van Eyck** Ballette Gravesand or Engels Nachtegaeltje (for descant/tenor recorder). No. 27 or No. 28 from *van Eyck Der Fluyten Lust-hof, Vol. 1* (XYZ 1013) or No. 26 or No. 27 from *van Eyck Der Fluyten Lust-hof, Vol. 1* (Amadeus BP 0704)
- † 6 **Krähmer** Adagio con espressione: No. 1 from *12 Divertimenti* for descant recorder (Moeck 1121)
- 7 **Quantz** Capriccio. P. 10 from *Quantz Fantasias and Caprices*, arr. Heyens for treble recorder (Schott OFB 204) or P. 69 from *The Solo Recorder, Vol. 1*, arr. Robinson (Peacock Press PAR108)
- 8 **Telemann** Largo and Spirituoso: 1st and 2nd movts from Fantasia No. 8 in G minor, TWV 40:9. No. 8 from *Telemann 12 Fantasias*, arr. Harras for treble recorder (*Bärenreiter BA 6440*) or P. 44 from *The Solo Recorder, Vol. 1*, arr. Robinson (Peacock Press PAR108)



**AURAL TESTS FOR THE GRADE\***: see pp. 88 and 93

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

B, D $\flat$ , D, E $\flat$ , E majors; B, C $\sharp$ , D, E $\flat$ , E minors (one octave and down to the dominant)  
F $\sharp$ , A, B $\flat$ , C majors; F $\sharp$ , G, G $\sharp$ , A, B $\flat$ , C minors (a twelfth)  
F, A $\flat$  majors; F minor (two octaves)

**Scales**: in the above keys (minors in *both* harmonic *and* melodic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on p. 14.

**Scales in Thirds**: G and B $\flat$  majors (over a twelfth), as example given on p. 94

**Chromatic Scales**: starting on any note (two octaves, turning on top and bottom F)

**Whole-Tone Scale**: starting on F (two octaves), as example given on p. 94

**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**s: in the keys of B $\flat$  and C (two octaves) and all other keys (one octave)

**Diminished Seventh**s: starting on G and A $\flat$  (two octaves)

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

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† Published for descant and/or tenor recorder (see *Related instrument option* at top of p. 32)

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

## **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.

## Aural Tests GRADE 6

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part 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 phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. 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 name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(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: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (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 7

- A To sing or play from memory the lower part of a two-part phrase played twice by the examiner.** The lower part 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 phrase again and allow a second attempt (although this will affect the assessment).
- B To sing the upper part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (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, four time or 6/8 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, four time or 6/8 time.

## Aural Tests GRADE 8

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part 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 phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.