



**The Leinster School of  
Music & Drama**

Established 1904

**Recorder  
Grade  
Examinations  
Syllabus**

# Primary Grade - Descant

## Schedule of maximum marks

Scales & Triads	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

### Scales & Triads

All scales to be played from memory and to be played legato tongued.

Scales: Part of D and G major.

Triad: D and G major.

### Sight-Reading

Notes will be taken from pieces performed.

### Ear Tests

1. To clap or tap the rhythm of a simple two bar melody. The example will be played twice by the examiner.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

### Theory

Candidates are required to know; the stave and clef signs, bar lines, bars, note values and any other information relevant to the pieces played.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

**1. Merrily**

from *Old MacDonald's Recorder Book 1* (Boosey & Hawkes)

**2. Go and Tell Aunt Nancy**

from *Very Easy Recorder Tunes* (Usbourne)

**3. A Little Piece**

from *Old MacDonald's Recorder Book 1* (Boosey & Hawkes)

**4. Saint Margarita's Lullaby**

from *Old MacDonald's Recorder Book 1* (Boosey & Hawkes)

**5. The Grand Old Duke of York**

from *Very Easy Recorder Tunes* (Usbourne)

**6. A La Claire Fontaine**

from *Very Easy Recorder Tunes* (Usbourne)

**7. Twinkle Twinkle**

from *Very Easy Recorder Tunes* (Usbourne)

**8. The Moonwalk**

from *Old MacDonald's Recorder Book 1* (Boosey & Hawkes)

## **Traditional**

# Preparatory Grade - Descant

Schedule of maximum marks	
Scales & Triads	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces	20
1	20
2	20
3	20

Schedule of maximum marks	
Scales & Triads	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces	20
1	20
2	20
3	20

## Scales & Triads

All scales to be played from memory and to be played legato tongued.

Scales: D and G major, 1 octave.

Triads: D and G major.

## Sight-Reading

A piece of c.8 bars duration in the key of G major, using crotchet, minim and dotted minim note values.

## Ear Tests

1. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

## Theory

As for the Primary Grade including the stalian terms and signs used. e.g. slues, ties, staccato, accent marks, sharps and flats, dynamic markings.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |   |                    |
|---|--------------------|
| <b>1. Au Clair de la Lune</b>   | <b>Traditional</b> |
| from <i>Very Easy Recorder Tunes</i> (Usbourne)   |                    |
| <b>2. A Stately Dance</b>   |                    |
| from <i>Old MacDonald's Recorder Book 1</i> (Boosey & Hawkes)                               |                    |
| <b>3. Over the sea to Skye</b>  |                    |
| from <i>Recorder from the Beginning Book 2 / John Pitts, new edition</i> (EJA Publications) |                    |
| <b>4. Winter Journey</b>  |                    |
| from <i>Recorder from the Beginning Book 2 / John Pitts, new edition</i> (EJA Publications) |                    |
| <b>5. Lullaby</b>   |                    |
| from <i>Very Easy Recorder Tunes</i> (Usbourne)   |                    |
| <b>6. Spring Time</b>   |                    |
| from <i>Old MacDonald's Recorder Book 1</i> (Boosey & Hawkes)                               |                    |
| <b>7. Now Day is Over</b>   |                    |
| from <i>Old MacDonald's Recorder Book 2</i> (Boosey & Hawkes)                               |                    |
| <b>8. Kum Ba Ya</b>   |                    |
| from <i>Recorder from the Beginning Book 2</i> (Boosey & Hawkes)                            |                    |
| <b>9. Natasha's Hedgehog</b>  |                    |
| from <i>Graham Lyons New Recorder Solos Book 1</i> (Useful Music U60 / Spartan Press)       |                    |
| <b>10. Flower Dance</b>   |                    |
| from <i>Fun Club Descant Recorder</i> (Kevin Mayhew)  |                    |

# Grade 1 - Descant

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: C, G, F major, 1 octave.  
E minor (harmonic) 1 octave.

Arpeggios: C, G, F major, 1 octave.  
E minor, 1 octave.

## Sight-Reading

A piece of c.8 bars duration in the key of C or G major, using simple time and basic note values.

## Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm which may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

## Theory

Candidates are required to answer simple questions relating to the prepared pieces with reference to recognition of intervals of seconds and thirds, note and rest values, simple time signatures and key signatures of required scales (in correct order).

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |   |                                |
|---|--------------------------------|
| <b>1. Minuet</b><br>from <i>Old MacDonald's Recorder Book 2</i> (Boosey & Hawkes)   | <b>James Hook</b>              |
| <b>2. A Little Piece</b><br>from <i>Old MacDonald's Recorder Book 2</i> (Boosey & Hawkes)                                 | <b>Cornelius Gurlett</b>       |
| <b>3. Scarborough Fair</b><br>from <i>Recorder from the Beginning Book 2 / John Pitts, new edition</i> (EJA Publications) | <b>Traditional</b>             |
| <b>4. Mazurka</b><br>from <i>Recorder from the Beginning Book 2 / John Pitts, new edition</i> (EJA Publications)          | <b>Traditional</b>             |
| <b>5. Manx Lullaby</b><br>from <i>Recorder from the Beginning Book 2 / John Pitts, new edition</i> (EJA Publications)     | <b>Traditional</b>             |
| <b>6. Ecossaise</b><br>from <i>Old MacDonald's Recorder Book 2</i> (Boosey & Hawkes)                                      | <b>Ludwig van Beethoven</b>    |
| <b>7. In an English Coutry Garden</b><br>from <i>Very Easy Recorder Tunes</i> (Usbourne)                                  | <b>Traditional</b>             |
| <b>8. What Shall do with the Drunken Sailor</b><br>from <i>Very Easy Recorder Tunes</i> (Usbourne)                        | <b>Traditional</b>             |
| <b>9. Minuet no. 11 in G</b><br>from <i>Telemann Selected Minuets</i> (Baren Rieter BA977)                                | <b>Georg Phillipp Telemann</b> |
| <b>10. A Little Jazz Waltz</b><br>from <i>Simply A Rag</i> (Brass Wind Publications)                                      | <b>Douglas Coombes</b>         |

# Grade 1 - Treble

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: C, F, Bb flat, 1 octave.  
A minor (harmonic) 1 octave.

Arpeggios: C, F, Bb flat, 1 octave.  
A minor, 1 octave.

## Sight-Reading

A piece of c.8 bars duration in the key of C or F major, using simple time and basic note values.

## Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm which may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

## Theory

As for Descant Grade 1



## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

**1. Gavotte no. 14**

from *First Book of Treble Recorder Solos* (Faber)

**2. Bouree no. 1**

from *Old England* (Schott ed. 2566)

**3. Jack and Jane**

from *Let's Make the Grade Book 3* (Moeck Em 1084)

**4. Bagatelle no. 1**

from *Let's Make the Grade Book 3* (Sunshine Sun 178)

**5. Album - Leaf**

from *Solo Pieces for the Beginning the Treble Recorder* (Melbay)

**6. Greensleeves**

from *Solo Pieces for the Beginning the Treble Recorder* (Melbay)

**7. Christmas Pastoral**

from *Christmas Pastoral f Alto Recorder & Piano* (OUP)

**8. Tune for the Starling**

from *No. 1 The Bird Fanciers Delight* (Schott Ed 10442)

**9. Bouree**

from *Let's Make the Grade Book 3* (Sunshine Sun 175)

**10. Summer Afternoon**

from *5 Concert Pieces from Enjoy The Recorder* (Schott Ed 12346/MDS)

**Georg Frideric Handel**

**Henry Purcell**

**Thomas Campion**

**Antonio Diabelli**

**Edvard Grieg**

**Anon.**

**Robin Milford**

**Anon.**

**Saint Luc**

**Brian Bonser**

# Grade 2 - Descant

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

### Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: F, G major, 1 octave and down to dominant.  
C major D minor to a twelfth.  
A minor 1 octave  
Chromatic of C 1 octave

Arpeggios: F, G major, 1 octave and down to dominant.  
C major D minor (harmonic) to a twelfth.  
A minor 1 octave (harmonic)

### Sight-Reading

A piece of c.8 bars duration in the keys of C, F, or G major, using simple time and basic note values.

### Ear Tests

1. To clap a **four bar** rhythm in simple 2, 3, 4 and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2<sup>nd</sup>, major 3<sup>rd</sup>, minor 3<sup>rd</sup>, perfect 4<sup>th</sup> and perfect 5<sup>th</sup>. The example will be played twice by the examiner. The tonic will be sounded before each playing.

### Theory

As for Grade 1. In addition candidates will be required to recognize any interval from A major 2<sup>nd</sup> major and minor 3<sup>rd</sup>, perfect 4<sup>th</sup> and perfect 5<sup>th</sup>. Key signatures (in correct order). Construction of the major and minor scales.

## Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |  |                              |
|--|------------------------------|
| 1. <b>A Merry Tune</b><br>from <i>Old MacDonald's Book 2</i> (Boosey & Hawkes)   | <b>Matthew Camidge</b>       |
| 2. <b>Sonatina</b><br>from <i>Old MacDonald's Book 2</i> (Boosey & Hawkes)   | <b>James Hook</b>            |
| 3. <b>Minuet in G</b><br>from <i>Recorder Rules Book 2</i> (Mary C. Rying)   | <b>Johann Sebastian Bach</b> |
| 4. <b>The Merry Peasant</b><br>from <i>Recorder Rules Book 2</i> (Mary C. Rying)   | <b>Robert Schumann</b>       |
| 5. <b>Men of Harlech</b><br>from <i>Very Easy Recorder Tunes</i> (Usbourne)  | <b>Traditional</b>           |
| 6. <b>Titanic Theme</b><br>from <i>Easy Winners, Peter Laurence</i> (Brass Wind Public)  | <b>James Horner</b>          |
| 7. <b>Moon River</b><br>from <i>Easy Winners, Peter Laurence</i> (Brass Wind Public)   | <b>Henry Mancini</b>         |
| 8. <b>Spring</b><br>from No.8 from <i>Album for the Young Op.68</i> (Peters)   | <b>Costel Puscoiu</b>        |
| 9. <b>Partie in 9, 1<sup>st</sup> or 3<sup>rd</sup> Movement (Pastorale or Finale)</b><br>from <i>First Repertoire for Descant Recorders Ed. Adams</i> (Faber) | <b>Franz Joseph Haydn</b>    |
| 10. <b>Paragon Rag</b><br>from <i>Amazing Solos for Descant Recorder, Arr. Rosenberg</i> (Boosey & Hawkes/MDS)   | <b>Scott Joplin</b>          |

# Grade 2 - Treble

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: Bb flat, C major, 1 octave and down to dominant.  
F major G minor (harmonic) to a twelfth.  
D minor(harmonic) 1 octave  
Chromatic of C 1 octave

Arpeggios: Bb flat, C major, 1 octave and down to dominant.  
F major G minor to a twelfth.  
D minor 1 octave

## Sight-Reading

A piece of c.8 bars duration in the keys of C, F, or B major, using simple time and basic note values.

## Ear Tests

1. To clap a **four bar** rhythm in simple 2, 3, 4 and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2<sup>nd</sup>, major 3<sup>rd</sup>, minor 3<sup>rd</sup>, perfect 4<sup>th</sup> and perfect 5<sup>th</sup>. The example will be played twice by the examiner. The tonic will be sounded before each playing.

## Theory

As for Descant Grade 2.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

**1. Gavotte**

from *Solo Pieces for the Intermediate Treble Recorder* (Melbay)

**2. Morning (Peer Gynt)**

from *Solo Pieces for Beginning Treble Recorder* (Melbay)

**3. Allegro, Fantasie no.1 in C**

from *Barenreiter BA 6440*

**4. Arioso**

from *Old England* (Schott ed. 2566)

**5. Harlequin on the Beach**

from *Duncan and Paul's Shopping List* (Sunshine Sun 306)

**6. Largo Concerto In C, RV87**

from *Vivaldi Slow Movements* (Dolce Dol 270)

**7. Waltz No. 2**

from *4 Diversions* (Forsyth)

**8. Minuet in A minor**

from *Easy Pieces of the 17<sup>th</sup> and 18<sup>th</sup> Centuries* (Schott Ed 4364/MDS)

**9. The Merry Go Round no. 8**

from *The Really Easy Recorder Book* (Faber)

**10. Scottish the Gobbie - O**

from *50 Old Airs and Dances from Scotland and Ireland* (Schott Ed 10038/MDS)

**Francois-Joseph Gossec**

**Edvard Grieg**

**Georg Phillip Telemann**

**William Boyce**

**Anon.**

**Antonio Vivaldi**

**Michael Turner**

**Henry Purcell**

**Brian Bonser**

**Anon.**

# Grade 3 - Descant

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: F, G major, A minor (harmonic) 1 octave and down to dominant.  
D major, E minor (harmonic) to a twelfth.  
C major 2 octaves  
Chromatic of D, 1 octave

Arpeggios: F, G major, A minor 1 octave and down to dominant.  
D major, E minor to a twelfth.  
C major 2 octaves

## Sight-Reading

A piece of preparatory level.

## Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3<sup>rd</sup>. The example will be played twice by the examiner. The tonic will be sounded before each playing.

## Theory

As for Grade 2, in addition candidates will be required to recognize the relative major and minor of the keys performed.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

**1. Rondo**

*from Old MacDonald's Book 2 (Boosey & Hawkes)*

**2. Entr'acte from Rosamunde Schubert**

*from Recorder Rules Book 2 (Mary C. Ryng)*

**3. On Wings of Song**

*from Recorder Rules Book 2 (Mary C. Ryng)*

**4. Spring**

*from Easy Winners, Peter Laurence (Brass Wind Public)*

**5. Where is Love**

*from Easy Winners, Peter Laurence (Brass Wind Public)*

**6. Gavotte**

*from Solo Pieces for the Beginning Treble/Alto Recorder, (Melbay)*

**7. Air**

*from Solo Pieces for the Beginning Treble/Alto Recorder, (Melbay)*

**8. Sonata in F**

*from OP 1 no. 10 3<sup>rd</sup> and 4<sup>th</sup> Movements (Dolce 223)*

**9. Waltz for Mo No. 5**

*from Jazzy Recorder 2 (Universal 19364/MDS)*

**James Hook**

**Franz Peter Schubert**

**Felix Mendelssohn**

**Antonio Vivaldi**

**Lionel Bart**

**Archangelo Correlli**

**Wolfgang Amadeus Mozart**

**William Babell**

**Brian Bonser**

# Grade 3 - Treble

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: E flat, D major, D minor (harmonic) 1 octave and down to dominant.  
G major, A minor (harmonic) to a twelfth.  
C major 2 octaves  
Chromatic of G, 1 octave

Arpeggios: E flat, D major, D minor 1 octave and down to dominant.  
G major, A minor to a twelfth.  
C major 2 octaves

## Sight-Reading

A piece of preparatory level.

## Ear Tests

5. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
6. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
7. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
8. To recognise intervals from the major scale and to include a minor 3<sup>rd</sup>. The example will be played twice by the examiner. The tonic will be sounded before each playing.

## Theory

As for Grade 3 Descant.



## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |  |                               |
|--|-------------------------------|
| <b>1. Bouree in F</b><br>from <i>No. 16, From Old England</i> (Schott ED 2566/MDS)   | <b>William Babell</b>         |
| <b>2. Sonata in G minor</b><br>from <i>OPI no.2 HWV360 3<sup>rd</sup> &amp; 4<sup>th</sup> movements, Adagio &amp; Presto</i> <i>Handels Complete Sonatas for Treble (Faber)</i> | <b>George Frideric Handel</b> |
| <b>3. Mountain Blues</b><br>from <i>Landscapes Nova NM352</i> (Spartan Press)  | <b>Geoffrey Winters</b>       |
| <b>4. America</b><br>from <i>West Side Story, Amazing Solos for Treble Recorder arr. Rasenberg</i> (Boosey & Hawkes)   | <b>Leonard Bernstein</b>      |
| <b>5. Fur Elise</b><br>from <i>Solo Pieces for the Intermediate Treble Recorder, Puscoiu</i> (Melbay)  | <b>Ludwig van Beethoven</b>   |
| <b>6. Habanera</b><br>from <i>Carmen, Solo Pieces for the Intermediate Treble Recorder, Puscoiu</i> (Melbay)   | <b>Georges Bizet</b>          |
| <b>7. Christmas Pastoral</b><br>from (OUP)   | <b>Robin Milford</b>          |
| <b>8. Jigg in F no. 2</b><br>from <i>More Preludes and Voluntaries, Nova NM195</i> (Spartan Press)   | <b>Gottfried Finger</b>       |
| <b>9. Paragon Rag</b><br>from <i>Amazing Solos for Treble Recorders Vol. 2</i> (Forsyth)   | <b>Scott Joplin</b>           |
| <b>10. Hornpipe</b><br>from <i>Concert Repertoire for Recorders Ed. Adams</i> (Faber)  | <b>Walter Bergman</b>         |

# Grade 4 - Descant

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: Ab, Bb major, A minor (harmonic), 1 octave and down to dominant  
Eb major, D minor (harmonic) to a twelfth.  
C minor 2 octaves

Chromatic Scale: D, 1 octave

Arpeggios: Ab, Bb major, A minor 1 octave and down to dominant  
Eb major, D minor to a twelfth.  
C minor 2 octaves.

Dominant Sevenths: C, 1 octave

## Sight-Reading

A piece of Grade 1 level.

## Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include all major, perfect and minor 3rds and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

## Theory

As for Grade 3. In addition candidates will be questioned on simple and compound time signatures.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

**1. Minuet and Trio**

from *Recorder Rules Book 2* (Mary C. Ryng)

**2. Dance of the Blessed Spirits**

from *Recorder Rules Book 2* (Mary C. Ryng)

**3. A Whole New World**

from *Easy Winners, Peter Laurence* (Brass Wind Public)

**4. Minuet**

from *Easy Winners, Peter Laurence* (Brass Wind Public)

**5. If I were a Rich Man**

from *Easy Winners, Peter Laurence* (Brass Wind Public)

**6. Consider Yourself**

from *Easy Winners, Peter Laurence* (Brass Wind Public)

**7. Greensleeves**

from *Solo Pieces for the Beginning Treble/Alto Recorder*, (Melbay)

**8. Paddy McGinty's Goat**

from *Easy Winners, Peter Laurence* (Brass Wind Public)

**9. No. 12 Sweet Dreams**

from *The Really Easy Recorder Book* (Faber)

**10. Recipies No. 2**

from *Barbecue Blues* (Forsyth)

**Ludwig van Beethoven**

**Christophe Willibald Gluck**

**Alan Menken**

**Georg Frideric Handel**

**Johann Sebastian Bach**

**Lionel Bart**

**Traditional Old English**

**Western / Lee / Alden / Egan**

**Brian Bonsor**

**Alan Bullard**

# Grade 4 - Treble

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: Db, B major, E minor (harmonic), 1 octave and down to dominant  
Ab major, F minor (harmonic) to a twelfth.  
F major 2 octaves

Chromatic Scale: D, 1 octave

Arpeggios: Db, B major, E minor 1 octave and down to dominant  
Ab major, F minor to a twelfth.  
F major 2 octaves.

Dominant Sevenths: G, 1 octave.

## Sight-Reading

A piece of Grade 1 level.

## Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include all major, perfect and minor 3rds and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

## Theory

As for Grade 4 Descant.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |  |                                |
|--|--------------------------------|
| <b>1. Sonata in A minor</b><br>from <i>Allegro 2<sup>nd</sup> Movement</i> (Schott ED10050)  | <b>Georg Frideric Handel</b>   |
| <b>2. Fantasia no. 1</b><br>from <i>Allegro 2<sup>nd</sup> Movement 12 Fantasias according to TWV 40 2-13</i> (Barenreiter 6440)         | <b>Georg Philippe Telemann</b> |
| <b>3. No. 8 to Chloe</b><br>from <i>Second Book of Treble Recorder Solos, Bergman</i> (Faber Music)                                      | <b>Wolfgang Amadeus Mozart</b> |
| <b>4. Scottish Suite</b><br>from <i>2<sup>nd</sup> Movement Air</i> (Schott ED 10466)  | <b>Norman Fulton</b>           |
| <b>5. Download Dance</b><br>from <i>Landscapes Nova N7352</i> (Spartan Press)  | <b>Geoffrey Winters</b>        |
| <b>6. Sonata for Treble Recorder (1<sup>st</sup> Movement)</b><br>from <i>Andantino Semplice Musica Rara 1116</i> (Breitkopf and Hartel) | <b>Gordon Jacobs</b>           |
| <b>7. Sonata in F (RV52 1<sup>st</sup> &amp; 2<sup>nd</sup> Movements)</b><br>from <i>Siciliana and Allemanck</i> (Schott OFB115/MDS)    | <b>Antonio Vivaldi</b>         |
| <b>8. Bouree</b><br>from <i>Bach for Treble Recorder</i> (Schott Ed 7781)  | <b>Johann Sebastian Bach</b>   |
| <b>9. Andantino or Andante</b><br>from <i>3 Airs</i> (OUP)   | <b>Robin Milford</b>           |
| <b>10. Sonatina</b><br>from <i>2<sup>nd</sup> Movement, Adagio</i> (Schott OFB 1040)   | <b>Lennox Berkeley</b>         |

# Grade 5 - Descant

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces	1 20
	2 20
	3 20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: A major, G and B minor (harmonic), 1 octave and down to dominant  
E major, C# minor (harmonic) a twelfth.  
E minor (melodic) 1 octave.

Chromatic Scale: C, 1 octave, D, a twelfth.

Arpeggios: A major, G and B minor (harmonic) 1 octave and down to dominant  
E major, C# minor a twelfth.  
C minor 2 octaves.

Dominant Sevenths: F, 2 octaves, G, 1 octave.

Diminished Sevenths: D, 1 octave.

## Sight-Reading

A piece of Grade 2 level.

## Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

## Theory

As for Grade 4. In addition Candidates will be required to recognize any ornaments within the pieces performed, and to recognize any modulations occurring in pieces.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |  |                                |
|--|--------------------------------|
| <b>1. Hunters Chorus</b><br><i>from Recorder Rules Book 2 (Mary C. Ryng)</i>                                       | <b>Carl Maria Von Weber</b>    |
| <b>2. I Feel Pretty</b><br><i>from Easy Winners, Peter Laurence (Brass Wind Public)</i>                            | <b>Leonard Bernstein</b>       |
| <b>3. Irish Washerwoman</b><br><i>from Easy Winners, Peter Laurence (Brass Wind Public)</i>                        | <b>Traditional</b>             |
| <b>4. Serenade</b><br><i>from Celebrated Classics for Recorder and Piano, TS Walker (Schott ED 10350)</i>          | <b>Franz Joseph Haydn</b>      |
| <b>5. Beckett Blues One and Two</b><br><i>from Recorder from the Beginning Book 3 (John Pitts / Chester Music)</i> | <b>arr. John Pitts</b>         |
| <b>6. Andante Grazioso</b><br><i>from Recorder from the Beginning Book 3 (John Pitts / Chester Music)</i>          | <b>Wolfgang Amadeus Mozart</b> |
| <b>7. Sarabanda</b><br><i>from Sarabanda Recorder Music for Beginners (Boosey &amp; Hawkes)</i>                    | <b>Arcangelo Corelli</b>       |
| <b>8. Air and Country Dance</b><br><i>from Water Music (Dolce DOC269)</i>  | <b>Georg Frideric Handel</b>   |
| <b>9. A Restful Place</b><br><i>from Microjazz for Descant Recorder (Boosey &amp; Hawkes)</i>                      | <b>Christopher Norton</b>      |
| <b>10. Gwenny</b><br><i>from Contemporary Music Centre</i>   | <b>Philip Martin</b>           |

# Grade 5 – Treble

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: E major, C and B minor (harmonic), 1 octave and down to dominant  
Ab major, F# minor (harmonic) a twelfth.  
D minor (melodic), 1 octave.

Chromatic Scale: F, 2 octaves, G, a twelfth

Arpeggios: E major, C and B minor 1 octave and down to dominant  
Ab major, F# minor a twelfth.

Dominant Sevenths: Bb, C, 1 octave.

Diminished Sevenths: A, 1 octave

## Sight-Reading

A piece of Grade 2 level.

## Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

## Theory

As for Grade 5 Descant.



## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |  |                                |
|--|--------------------------------|
| <b>1. Morning</b><br><i>from Solo Pieces for the Beginning Treble / Alto Recorder (Melbay)</i>                                 | <b>Edvard Greig</b>            |
| <b>2. Sonata no. 4 in F</b><br><i>from (Doblinger 05079)</i>   | <b>Georg Frideric Handel</b>   |
| <b>3. Adagio</b><br><i>from Sonata in A Minor BVW 1020 (Nova NM 264)</i>   | <b>Johann Sebastian Bach</b>   |
| <b>4. Chrysanthemum</b><br><i>from Rags Vol. 2, arr. Robinson (Dolce DOL 405)</i>  | <b>Scott Joplin</b>            |
| <b>5. Lakeland Lyrics</b><br><i>from Landscapes for Treble and Piano (Nova NM 352)</i>   | <b>Geoffrey Winters</b>        |
| <b>6. Burleske</b><br><i>from Sonata Piccola for Treble Recorder and Piano (Elkin BD059)</i>                                   | <b>Colin Hand</b>              |
| <b>7. No. 6 Pastorale</b><br><i>from Second Book of Recorder Solos, Walter Beigman (Faber)</i>                                 | <b>Antonio Vivaldi</b>         |
| <b>8. No. 2 or No. 4</b><br><i>from 8 Inventions for Treble Recorder (Moeck 498)</i>   | <b>Arnold Cooke</b>            |
| <b>9. Rondo Alla Turca</b><br><i>from Solo Pieces for Intermediate Treble / Alto Recorder, Puscoiu (Melbay)</i>                | <b>Wolfgang Amadeus Mozart</b> |
| <b>10. Andaluza (Spanish Dance No. 5)</b><br><i>from Solo Pieces for Intermediate Treble / Alto Recorder, Puscoiu (Melbay)</i> | <b>Enrique Granados</b>        |

# Grade 6 – Descant

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: F# major, G and A minor (harmonic and melodic), 1 octave and down to dominant  
Db major, D and E minor, (harmonic and melodic) at twelfth.  
C major and C minor (harmonic), 2 octaves.

Chromatic Scale: C, C#, D, Eb, a twelfth

Arpeggios: F# major, G and A minor 1 octave and down to dominant  
Db major, D and E minor a twelfth.  
C major and C minor, 2 octaves.

Dominant Sevenths: A, B, 1 octave, C, 2 octaves.

Diminished Sevenths: D, 2 octaves.

## Sight-Reading

A piece of Grade 3 level.

## Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

## Theory

As for Grade 5. In addition, Candidates will be required to know technical names of notes (Tonic, supertonic etc.), and of scales. Candidates may be asked about the form of the pieces performed.

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |   |                                     |
|---|-------------------------------------|
| <b>1. Will O' The Wisp</b><br>from <i>Coombes Music for a Cartoon</i> (Brass Wind 0217)   | <b>Anon.</b>                        |
| <b>2. Serenade</b><br>from <i>Celebrated Classics for Descant Recorder and Piano, T.S Walker</i> (Schott Ed 10350)              | <b>Franz Joseph Haydn</b>           |
| <b>3. No. 3 Ragtime Razzle</b><br>from <i>Jazzy Recorder for Young Players</i> (Universal Edition 18828)                        | <b>Anon.</b>                        |
| <b>4. 1<sup>st</sup> Movement (The Deans Alman)</b><br>from (Forsyth FBM 01)  | <b>C. Ball</b>                      |
| <b>5. 1<sup>st</sup> Movement – Andante – Sonata No. 4 Op. 2</b><br>from <i>Amadeus</i> (BP443)                                 | <b>Giovanni Battista Sammartini</b> |
| <b>6. Hornpipe Movement No. 7</b><br>from <i>7 Heptad Pieces for Solo Recorder Vol. 2</i> (Forsyth F2204)                       | <b>John Gardner</b>                 |
| <b>7. Sonata in A minor, Op. 5 No. 8 (all movements)</b><br>from <i>Heinrichshofen Edition New York</i> (Peters Ed.N4023)       | <b>Arcangelo Corelli</b>            |
| <b>8. 1<sup>st</sup> and 2<sup>nd</sup> Movements</b><br>from <i>Sonata in D Minor HWV366</i> (Dolce DOL 234)                   | <b>Georg Frideric Handel</b>        |
| <b>9. No. 8</b><br>from <i>Dexterity Studies for Descant Recorder</i> (Lengnick Al and Co. Ltd. 4194))                          | <b>Freda Dinn</b>                   |
| <b>10. Sonata in C Minor</b><br>from <i>Allegro 4<sup>th</sup> Movement</i> (Robert Lienau / musik vertag R140710, Peters. Ed.) | <b>Diogenio Bigaglia</b>            |

# Grade 6 – Treble

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20

## Scales & Arpeggios

All scales to be played from memory and to be played legato tongued and slurred

Scales: Db major, C# and Eb minor (harmonic and melodic), 1 octave and down to dominant  
Eb major, A, G# minor (harmonic and melodic) a twelfth.  
E major and F minor (harmonic) 2 octaves.

Chromatic Scale: G, A, Bb, a twelfth

Arpeggios: Db majors, C# and Eb minor 1 octave and down to dominant  
Eb major, F, G# minor a twelfth.  
E major, F minor, 2 octaves

Dominant Sevenths: Db, D, Eb 1 octave.

Diminished Sevenths: F, 2 octaves.

## Sight-Reading

A piece of Grade 3 level.

## Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

## Theory

As for Grade 6 Descant

## **Pieces**

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- |  |                              |
|--|------------------------------|
| <b>11. Dance of Mirlitons (Nutcracker Suite op71)</b><br>from <i>Solo Pieces for the Beginning Treble / Alto Recorder</i> (Melbay) | <b>Piotr Tchaikovsky</b>     |
| <b>12. Allegro Moderato (No. 3)</b><br>from <i>3 Airs</i> (O.U.P)  | <b>Robin Milford</b>         |
| <b>13. Bouree</b><br>from <i>11 Movements from Sonatas and Partitas for Violin, Partitiano.3 BWV1006</i> (Zen-On Music / MDS)      | <b>Johann Sebastian Bach</b> |
| <b>14. Fantasia on Greensleeves</b><br>from <i>Recorder and Piano</i> (O.U.P)  | <b>Vaughen Williams</b>      |
| <b>15. Suite no. 5</b><br>from <i>Pavane</i> (Oxford)  | <b>Gordon Jacob</b>          |
| <b>16. Divisions upon an Italian Ground</b><br>from <i>The Delightful Companion</i> (Schott)                                       | <b>Robert Care</b>           |
| <b>17. Sonata in G minor</b><br>from <i>Op 1 no. 2 HWV 360, 1<sup>st</sup> &amp; 2<sup>nd</sup> Movements</i> (Schott OFB37/MDS)   | <b>Georg Frideric Handel</b> |
| <b>18. La Vivalite</b><br>from <i>Zwei Konzerte</i> (Moeck 2531)   | <b>Francois Couperin</b>     |
| <b>19. Reflections</b><br>from <i>Recital Picceo Vol.</i> (Forsyth FZZ 05)   | <b>Paul Spicer</b>           |
| <b>20. Sarabande no. 2 Little Suite</b><br>from <i>Pieces for Solo Recorder Vol. 2</i> , (Forsyth FZZ04)                           | <b>Arnold Cooke</b>          |

# Grade 7 – Treble & Descant

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces	
1	20
2	20
3	20

For Grade 7 and Grade 8, the student can choose any 3 pieces from the descant or treble syllabus.

## Scales & Arpeggios

Scales and Arpeggios must be performed on the treble recorder only.

All scales to be played from memory and to be played legato tongued and slurred

Scales: Eb, B major, F#, C# minor, E (harmonic and melodic), 1 octave and down to dominant  
A, F#, G major, Bb, C (harmonic and melodic) a twelfth.  
F major and F minor (melodic), 2 octaves.

Chromatic Scale: E, Ab, F#, turning on top and bottom F, 2 octaves.

Arpeggios: Eb, B major, F#, C# minor 1 octave and down to octave.  
A, F# major, Bb, C minor a twelfth.  
F major and F minor, 2 octaves.

Dominant Sevenths: E, Ab, F# 1 octave.

Diminished Sevenths: G, 2 octaves.

## Sight-Reading

A piece of Grade 4 level.

## Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1<sup>st</sup> inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

## Theory

As for Grade 6. In addition Candidates will be questioned on some basic knowledge of relevant composers.

## Pieces

Choose **any three** pieces from the following lists for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

### Descant

- |  |                         |
|--|-------------------------|
| 1. <b>Sonata in C</b><br>from <i>BWV 1028 1<sup>st</sup> and 2<sup>nd</sup> Movement</i> (Dolce DOC 271)                       | Johann Sebastian Bach   |
| 2. <b>Bossa Nova</b><br>from <i>New World Dances</i> (Forsyth FGJ02)   | John Golland            |
| 3. <b>Partita in E minor</b><br>from <i>(All movements) Hairgail Music Press BRS 5</i> (William Elkin)                         | Georg Philippe Telemann |
| 4. <b>Suite for Descant Recorder</b><br>from <i>Mary Mc Auliffe</i> (OCMP)   | Mary McAuliffe          |
| 5. <b>No. 11</b><br>from <i>Twelve Melodious Exercises for Descant Recorder</i> (Universal Edition 12643)                      | J. Collette             |
| 6. <b>Sonata Brillante</b><br>from <i>1<sup>st</sup> Movement</i> (Hansen WH29812)   | Anton Heberle           |
| 7. <b>Serenade for Descant Recorder and Piano</b><br>from <i>Serenade for Descant Recorder and Piano</i> (Moeck ZFS 723 / 724) | John Turner             |
| 8. <b>No. 3 (Plaint) and No. 6 (Caccia)</b><br>from <i>Zwei Konzerte</i> (Moeck 2531)  | John Turner             |
| 9. <b>Gwenny for Descant Recorder and Piano</b><br>from <i>Contemporary Music Centre</i>                                       | Philip Martin           |
| 10. <b>No. 7</b><br>from <i>15 Studies for Descant Recorder</i> (Schott ED 12432 / MDS)  | Alan Davies             |

### Treble

- |  |                       |
|--|-----------------------|
| 11. <b>No. 2 (Dreamy) and No 3. (Easy Going)</b><br>from <i>3Jazzy Tunes</i> (Schott OFB 177)                  | Hans-Martin Linde     |
| 12. <b>Solfeggietto</b><br>from <i>Bach for Treble Recorder</i> (Scott ED 7781)                                | Johann Sebastian Bach |
| 13. <b>Sonata in C major</b><br>from <i>IV and V Movements</i> (Schott no. 10075)                              | Georg Frideric Handel |
| 14. <b>Sonatina for Recorder</b><br>from <i>OP 41, 3<sup>rd</sup> Movement Rondo</i> (Patterson / music sales) | Malcolm Arnold        |
| 15. <b>Study no. 9 and 10</b><br>from <i>15 Studies for the Treble Recorder</i> (Schott ED11480)               | Alan Davis            |
| 16. <b>Chant d'amour pour N</b><br>from <i>3Jazzy Tunes</i> (Schott OFB 177)                                   | Hans-Martin Linde     |
| 17. <b>Aria Con Divisioni in E Flat</b><br>from <i>Ground After Scotch Humour</i> (Dolce DOL 602)              | Nicola Matteis        |
| 18. <b>Sentimental Flowers</b><br>from <i>Top Fourteen</i> (Doblinger 04466)                                   | Victor Fortin         |
| 19. <b>Capriccio</b><br>from <i>Recital Piece for Treble Recorder Vol. 1</i> (Forsyth)                         | Arnold Cooke          |
| 20. <b>Pineapple Rag</b><br>from <i>Rags Vol. 2</i> (Dolce DOL 405)  | Scott Joplin          |

# Grade 8 – Treble & Descant

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20

For Grade 7 and Grade 8, the student can choose any 3 pieces from the descant or treble syllabus.

## Scales & Arpeggios

Scales and Arpeggios must be performed on the treble recorder only.

All scales to be played from memory and to be played legato tongued and slurred

Scales: B, Db, E major, D, Eb, B minor (harmonic and melodic), 1 octave and down to octave.  
C, Bb, D major, G, G#, A minor (harmonic and melodic) a twelfth.  
Ab major 2 octaves.

Scales in Thirds: G, Bb major, a twelfth

Whole-Tone Scale: F, 2 octaves

Chromatic Scale: on any note, 2 octaves (turning on top and bottom F)

Arpeggios: D, B, Db, E major, D, Eb, B minor, 1 octave and down to dominant  
C, Bb major, A, G, G# minor a twelfth.  
Ab major, 2 octaves

Dominant Sevenths: C, Bb 2 octaves.

Diminished Sevenths: Ab, G, 2 octaves.

## Sight-Reading

A piece of Grade 5 level.

## Ear Tests

1. To sing, whistle or hum the lower part of a two part phrase. The example will be played twice by the examiner.
2. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal, imperfect or interrupted.
3. To recognise the modulation from a major key to its dominant, sub-dominant or relative-minor.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form, the principal modulations, period and style with a general knowledge of Sonata Form, Fugue and Rondo.

## Theory

As for Grade 7. In addition Candidates will be expected to discuss in general terms; sonata, fugue and rondo form. Candidates should also know the historical period from which music comes; baroque, romantic etc.



## Pieces

Choose **any three** pieces from the following lists for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

### Treble

- |  |                         |
|--|-------------------------|
| 1. <b>Sonata in F</b><br>from <i>Op 1 no.13 HWV 371 ,1<sup>st</sup> and 2<sup>nd</sup> Movements</i> (Universal 19929/MDS)         | Georg Frideric Handel   |
| 2. <b>Concerto in C</b><br>from <i>3<sup>rd</sup> and 4<sup>th</sup> Movements</i> (Moeck 1065)                                    | Georg Philippe Telemann |
| 3. <b>Sonata No. 5 in C Minor</b><br>from <i>12 Sonatas Op5 Vol3 Treble Recorder &amp; Piano</i> (Heinrichschofen N4093)           | Arcangelo Corelli       |
| 4. <b>Musette, Nocturne and Reel</b><br>from <i>Scottish Suite</i> (Schott ED 10466)   | Norman Fulton           |
| 5. <b>Sonatina</b><br>from <i>Third Movement Allegro Moderato</i> (Schott OFB 1040)  | Lennox Berkeley         |
| 6. <b>Suite. no. 3</b><br>from <i>Lament</i> (OUP)   | Gordon Jacob            |
| 7. <b>Andante and Allegro</b><br>from <i>1<sup>st</sup> and 3<sup>rd</sup> Movements, Stockholm Sonata in G minor</i> (Nova NM126) | Antonio Vivaldi         |
| 8. <b>I'd Rather be in Philadelphia</b><br>from <i>Unaccompanied</i> (Universal UE 30214)  | Pete Rose               |
| 9. <b>Meditazioni Sopra</b><br>from <i>Coeurs Desoles Op 67</i> (Lengnick)   | Edmund Rubbra           |
| 10. <b>Ashopton Bell</b><br>from <i>Recital Pieces for Treble Recorder , Vol. 2</i> (Forsyth)                                      | Richard Taylor          |

### Descant

- |   |                       |
|---|-----------------------|
| 11. <b>Allegro Giocoso</b><br>from <i>3<sup>rd</sup> Movement, Sonata Op121</i> (Emerson E113)  | York Bowen            |
| 12. <b>Concerto in C major</b><br>from <i>Op No. 1</i> (Hargail)  | William Babell        |
| 13. <b>No. 5 (Sir Keiths Fancy) &amp; No. 6 (Mr. Turner, his dance)</b><br>from <i>6 Pieces for Descant &amp; Piano, Michael Ball</i> (Forsyth)                   | Michael Ball          |
| 14. <b>Dansereye</b><br>from <i>6 Pieces for Descant &amp; Piano, Michael Ball</i> (Forsyth)  | Michael Ball          |
| 15. <b>Bossa Nova No. 3</b><br>from <i>New World Dances Op62</i> (Forsyth)  | John Golland          |
| 16. <b>Sonata (1808) 1<sup>st</sup> Movement</b><br>from <i>Allegro</i> (Moeck 1119)  | Anton Heberle         |
| 17. <b>No. 9</b><br>from <i>15 Studies for Descant or Tenor Recorders</i> (Schott ED 12432/Peters)  | Alan Davis            |
| 18. <b>Turkish Dance No. 10</b><br>from <i>Advanced Studies in Recorder Book 2</i> (Broekmans and VanPoppet)  | Gus Haverkate         |
| 19. <b>Canzona delta la Bernardania</b><br>from <i>Venetian Music about 1600, Ed. Linde</i> (Schott OFB 122/MDS)  | Girolamo Frescobaldi  |
| 20. <b>Sonata in F</b><br>from <i>Op 1 no.5 HWV 363,1<sup>st</sup> and 2<sup>nd</sup> Movements, Handel 3 Authentic Solos for Oboe</i> (Nova NM100 Spartan Press) | Georg Frideric Handel |

# Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain at least one piece of grade 5 standard while the Senior Repertoire should contain at least one piece of grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

**The Junior & Senior Repertoire Recital Programmes will be marked as follows:**

- |     |   |            |
|-----|---|------------|
| (a) | <b>Technical Ability</b>                            | <b>30%</b> |
| (b) | <b>Interpretation</b>                               | <b>40%</b> |
| (c) | <b>Overall Impression &amp; Choice of Programme</b> | <b>30%</b> |

Maximum Marks 100, Passing Marks 65

# **Recorder Groups & Duets**

# **Group, Duet & Trio Recorder**

The following syllabus is for Groups of three recorders or more and Duets.

All pieces are for descant recorder but sopranino, treble and tenor may also be used if the range of the piece suits.

Some of the pieces have a piano part but this is optional. Music requiring accompaniment will not be accepted unaccompanied. Candidates must provide their own accompanist.

Groups must prepare any two contrasting pieces. Two pieces may be chosen from the same book or different books. Include all repeats, d capos etc, as written on music.

This syllabus has solo, duet and trio pieces, groups may provide two solo or two duets or a combination of both.

# Group Recorder

## Primary Groups – Junior Recorder

- |   |                    |
|---|--------------------|
| 1. <b>The Moonwalk</b><br>from <i>Old McDonalds Recorder Book 1</i> (Boosey & Hawkes)                   | Traditional        |
| 2. <b>Saint Margarita's Lullaby</b><br>from <i>Old McDonalds Recorder Book 1</i> (Boosey & Hawkes)      | Traditional        |
| 3. <b>Old MacDonald</b><br>from <i>Recorder Rules Book 1</i> (Mary C. Ryng)                             | Traditional        |
| 4. <b>Twinkle Twinkle</b><br>from <i>Recorder Rules Book 1</i> (Mary C. Ryng)                           | Traditional        |
| 5. <b>Morning has Broken</b><br>from <i>The Usbourne First Book of Recorder</i> (Usbourne)              | Anon.              |
| 6. <b>Chanson de Nuit</b><br>from <i>Old McDonalds Recorder Book 1</i> (Boosey & Hawkes)                | Traditional French |
| 7. <b>When the Saints Go Marching In</b><br>from <i>Old McDonalds Recorder Book 1</i> (Boosey & Hawkes) | Peter Wastell      |
| 8. <b>No. 1 or No. 2 (Play Twice)</b><br>from <i>Play Country Dances</i> (Faber)                        | Brian Bonser       |
| 9. <b>The Old Man</b><br>from <i>Very Easy Recorder Tunes</i> (Usbourne)                                | Anon.              |
| 10. <b>Fais Dodo</b><br>from <i>Very Easy Recorder Tunes</i> (Usbourne)                                 | Anon.              |

## Primary Groups – Intermediate Recorder

- |   |                    |
|---|--------------------|
| 1. <b>A Round In Three Parts</b><br>from <i>Old McDonalds Recorder Book 2</i> (Boosey & Hawkes)               | Franz Joseph Haydn |
| 2. <b>Fanfare</b><br>from <i>Old McDonalds Recorder Book 2</i> (Boosey & Hawkes)                              | Andre Campra       |
| 3. <b>Old Texas</b><br>from <i>Recorder from the Beginning, Book 3</i> (Boosey & Hawkes)                      | Anon.              |
| 4. <b>Connemara Cradle Song</b><br>from <i>Ireland's Best Loved Songs and Ballads</i> (Waltons)               | Traditional        |
| 5. <b>Scarborough Fair</b><br>from <i>Recorder from the Beginning, Book 2</i> (EJA Publications)              | John Pitts         |
| 6. <b>My Bonnie Lies Over the Ocean</b><br>from <i>Recorder from the Beginning, Book 2</i> (EJA Publications) | John Pitts         |
| 7. <b>Streets of Laredo</b><br>from <i>Very Easy Recorder Tunes</i> (Usbourne)                                | Anon.              |
| 8. <b>Where is Love?</b><br>from <i>Easy Winners by Peter Lawrence</i> (Brass Wind Publications)              | Lionel Bart        |
| 9. <b>Moon River</b><br>from <i>Easy Winners by Peter Lawrence</i> (Brass Wind Publications)                  | Henry Mancini      |
| 10. <b>The Ashgrove</b><br>from <i>Recorder from the Beginning, Book 2</i> (EJA Publications)                 | John Pitts         |

**Primary Groups – Senior Recorder**

**1. German Waltz**

from *Recorder from the Beginning, Book 3* (EJA Publications)

**2. Mattachins**

from *Recorder from the Beginning, Book 2* (EJA Publications)

**3. Swiss Clock**

From *Old McDonalds Recorder Book 2* (Boosey & Hawkes)

**4. Tango**

from *Recorder from the Beginning, Book 2* (Boosey & Hawkes)

**5. English Country Garden**

from *The Usbourne First Book of Recorder Music* (Usbourne)

**6. What Shall We Do With The Drunken Sailor**

from *The Usbourne First Book of Recorder Music* (Usbourne)

**7. Andante Grazioso**

from *Recorder from the Beginning, Book 3* (EJA Publications)

**8. If I Were A Rich Man**

from *Very Easy Winners* (Brass Wind Publications)

**9. Spinning Wheel**

from *Ireland's Best Loved Songs and Ballads* (Waltons)

**10. Minuet in G**

from *Recorder Part 2* (Mary C. Ryng)

**Franz Schubert**

**John Pitts**

**Benjamin Britten**

**John Pitts**

**Traditional**

**Anon.**

**Wolfgang Amadeus Mozart**

**Jerry Bock**

**Traditional**

**Johann Sebastian Bach**

# Duet Recorder

## Junior Recorder Duets

- 1. Amazing Grace**  
from *Duets for Descant and treble recorder* (Kevin Mayhew)
- 2. Echoes**  
from *Old MacDonalds Recorder Bk 2.* (Boosey & Hawkes)
- 3. Irish Lullaby**  
from *Duets from beginning Bk 1.* (Chester CH/61213/Music Sales)
- 4. Banks of Ohio.**  
from *Duets from beginning Bk 1* (Chester CH/61213/Music Sales)
- 5. Morning has Come (play twice)**  
from *Me and my recorder part 2* (Faber Music)
- 6. Waltz**  
from *Duets from the beginning Bk 2.*(Chester Music CH/61214/Music Sales Ltd)
- 7. Cradle Song**  
from *Recorder Duets from the beginning Bk 2* (Chester CH/61214/Music Sales)
- 8. Steal Away: Spiritual Tunes for Two**  
from *Easy to play duets for Descant and treble recorder* (Kevin Mayhew)
- 9. Drink to Me only**  
from *Recorder Rules Pt2* , Cork Office Supplies (Mary C Ryng)
- 10. Scarborough Fair**  
from *Recorder Duets from the beginning Bk. 1* (Chester CH/61213/ Music Sales)

American Traditional

Peter Wastell

John Pitts

Hohn / Pitts

M Hobsbawn

Franz Peter Schubert

Johannes Brahms

English Trad

## Intermediate Recorder Duets

- 1. To a Wild Rose**  
from *Recorder Duets from the beginning Bk. 3.* (Chester CH/61215)
- 2. The Bossy Bossa Nova**  
from *Old MacDonald's Recorder Bk.2.* (Boosey & Hawkes)
- 3. Ragtime**  
from *Duets from the beginning Bk. 2.* (Chester CH/61252/Music Sales)
- 4. Czech polka**  
from *Duets from the beginning Bk. 2.* (Chester CH/61252/Music Sales)
- 5. Summertime**  
from *Recorder Duets form the beginning Bk. 3* (Chester CH/61215/Music Sales)
- 6. The Entertainer**  
from *Easy to play duets for Descant and treble recorder* (Kevin Mayhew)
- 7. Menuett No. 3 or 4**  
from *Ten Minuets* , Helmut Monkemeyer. (Hinrichsen Edition)
- 8. Minuet in G**  
from *Recorder Rules Pt2* , Cork Office Supplies (Mary C Ryng)
- 9. Andante**  
from *Recorder Duets form the beginning Bk. 3* (Chester CH/61215/Music Sales)

Edward MacDowell

Peter Wastell

John Pitts

John Pitts

George Gershwin

Franz Joseph Haydn

Johann Sebastian Bach

Felix Mendelssohn

## Senior Recorder Duets

1. **Rondo**  
from *Easy lessons for descant and treble recorder* (Schott ED 10359)
2. **Habanera from Carmen**  
from *Recorder Duets from the beginning Bk. 3.* (Chester CH/61215/Music Sales)
3. **Non Piu Andai**  
from *Tunes for two easy to play duets for descant and treble recorder* (Kevin Mayhew)
4. **Rondo**  
from *Recorder Duets from the beginning Bk. 3* (Chester CH/61215/Music Sales)
5. **Sonatina in D minor. Homage to Schubert : Two Movements**  
from Nova Music NW344/Spartan Press.
6. **La Paloma**  
from *Recorder Duets from the beginning Bk. 3.* (Chester CH/61215/Music Sales)
7. **Allegro Moderato No. 4.**  
from *Four Inventiona for descant and treble recorder* (Schott OFB 1007)
8. **No. 84 Amarilli mia Bella**  
from *Der Fluyten Lust-hof Bk. 2* (New Vellekoop Edition XY1021)

**James Hook**

**Georges Bizet**

**Wolfgang Amadeus Mozart**

**Wolfgang Amadeus Mozart**

**C. Ball**

**Sebastien Yradier**

**Michael Tippett**

**Jacob Van Eyck**



# Trio Recorder

## Junior Recorder Trios

- 1. Mazurka op 68 No. 3**  
from *Easy Recorder Trios Classic Hits* (Schott) **Frédéric Chopin**
- 2. Romance**  
from *Easy Recorder Trios - Classic Hits* (Schott) **Wolfgang Amadeus Mozart**
- 3. Greensleeves.**  
from (Fentone M 125) **J. Gannaway**
- 4. Au Clair de la Lune**  
from *Ross Winters Recorder Pack Traditional* (Nora Music NM 323/Faber Music)
- 5. Santa Lucia**  
from *Traditional Trio & Piano Collection Vol 1* (Fentone Music)
- 6. In the Mood**  
from *Winners Galore for Recorder Trio* (Brass Wind Publications) **Andy Razof / Joe Garland**
- 7. Kalinka**  
from *Winners Galore for Recorder Trio. Brass Bk. 2* (Wind Publications / Peter Lawrence) **Russian**
- 8. The Gypsy Rover**  
from *Recorder Group Bk. 1* (Spartan Press) **Traditional**

## Intermediate Recorder Trios

- 1. Polka**  
from *Easy Trios for Recorder* (Schott) **Bedrich Smetana**
- 2. Winter from the Four Seasons**  
from *Winners Galore for Recorder Trio Bk. 3* (Peter Lawrence / Brass Wind Publications) **Antonio Vivaldi**
- 3. Minuet in G**  
from *The Trio & Piano Collection : Vol. 2* (Fentone) **Ludwig van Beethoven**
- 4. Sonata Op. No. 1 : Recorder Trio**  
from Edition Newman En/ Hairgail Music Press/ CPP Belwin **Arcangelo Corelli**
- 5. Waltz of the Sugar Plum Fairies**  
from J. Gannaway / Fentone **Piotr Tchaikovsky**
- 6. Aria : from The Marriage Of Figaro Mozart**  
from *Winners Galore for Recorder Trio Bk. 2* (Peter Lawrence / Brass Wind Publications) **Wolfgang Amadeus Mozart**
- 7. Last Of The Summer Wine**  
from *Winners Galore for Recorder Trio Bk. 2* (Peter Lawrence / Brass Wind Publications) **Ronnie Hazelhurst**
- 8. English Country Garden**  
from *Winners Galore for Recorder Trio Bk. 2* (Peter Lawrence / Brass Wind Publications) **Traditional**

### Senior Recorder Trios

- |   |                              |
|---|------------------------------|
| <b>1. Can-Can from Orpheus in the Underworld</b><br>from <i>Winners Galore for Recorder Trio Bk. 2</i> (Peter Lawrence / Brass Wind Publications) | <b>John Pitts</b>            |
| <b>2. Calypso Carnival</b><br>from <i>Recorder Trios from the beginning</i> (Chester Music Limited CH 61422/ Music Sales)                         | <b>Johann Sebastian Bach</b> |
| <b>3. Trio in Bb major for three treble recorders</b><br>from * Amacleus BP 2323/ Schott  | <b>Traditional</b>           |
| <b>4. Helston Furry Dance</b><br>from <i>The Trio &amp; Piano Collection Vol.2.</i> (Fentone)   | <b>Georg Frideric Handel</b> |
| <b>5. Air : from The Water Music</b><br>from <i>The Trio &amp; Piano Collection Vol. 2</i> (Fentone)  | <b>Antonio Vivaldi</b>       |
| <b>6. Concerto in G Minor for Flute, Oboe, Bassoon</b><br>from * Hargail Music Press HCA No. 15/ CPP Belwin                                       | <b>Paul Hindeman</b>         |
| <b>7. Trio for Recorders from Ploner Musical</b><br>from * Edition Schott 10094   |                              |

\*Any one or two contrasting movements

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