

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. Harras 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.

† 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)