

## 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. Candidates may optionally play one of the 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):

### LIST A

- 1 **J. S. Bach** Allegro: 1st movt from Sonata in A minor (BWV 1020), arr. Sokoll (*Peters N 4111*)
- 2 **de la Barre** Chaconne: 3rd movt from Suite No. 9 in G (Deuxième Livre) (for descant/tenor recorder) (*Amadeus BP 798/MDS* or *Dowani 1501/De Haske*)
- 3 **Barsanti** Adagio and Allegro: 1st and 2nd movts from Sonata in C (*Bärenreiter HM 183*)
- 4 **Blavet** Andante e spiccato and Minuetto: 1st and 3rd movts from Sonata in D minor, Op. 3 No. 2 (*Doblinger DMI221/MDS*)
- 5 **Cima** Sonata in G minor (for descant/tenor recorder). *Cima Two Sonatas and Capriccio* (*Amadeus BP 680/MDS*) or *Cima Two Sonatas* (*London Pro Musica CS8/Dolce*)
- 6 **J. M. Hotteterre** Prelude and Rondeau: 1st and 7th movts from Suite in E minor (Op. 5 No. 2) (*Bärenreiter HM 198*)
- 7 **P. Philidor** Très lentement, Allemande and Gigue: 1st, 2nd and 4th movts from Cinquième Suite in G minor (*Pelikan 867 archive/Ancora*)
- 8 **G. Sammartini** Allegro: 1st movt from Concerto in F (for descant recorder) (*recorder to play in tutti*) (*Schott OFB 1021/MDS*)
- 9 **Telemann** Cantabile (*decorated version*) and Vivace: 1st and 2nd movts from Sonata metodica No. 6 in C (TWV 41:G4) (*Dolce 240*)
- 10 **Vivaldi** Allegro: 1st movt from Concerto in A minor, RV 108 (*recorder to play in tutti*) (*Peacock Press*)

### LIST B

- 1 **Michael Ball** Miss Carroll's Corant and Sir Keith's Fancy (for descant recorder): Nos 2 and 5 from *Danserye*, Op. 21 (*Forsyth*)
- 2 **Walter Bergmann** Vivace (for descant recorder) (*with cadenza*): 1st movt from Sonata (*Schott ED 10934/MDS*)
- 3 **L. Berkeley** Moderato: 1st movt from Sonatina for Treble Recorder, Op. 13 (*Schott OFB 1040/MDS*)
- 4 **Alan Bullard** Top Hat Quadrille (for descant recorder): No. 1 from *Hat Box* (*Forsyth*)
- 5 **David Dubery** Mrs Harris in Paris for treble recorder (*Peacock Press*)
- 6 **Colin Hand** Allegro agitato: 1st movt from *Sonata concisa* (Sonata No. 3) for Treble Recorder (*Kevin Mayhew*)
- 7 **Gordon Jacob** Allegro: 1st movt from Sonatina for Treble Recorder (*Studio Music*)
- 8 **Reizenstein** Sarabande and Bourrée: 2nd and 3rd movts from Partita for Treble Recorder (*Schott OFB 1014/MDS*)
- 9 **Rubbra** Meditazioni sopra 'Cœurs Désolés', Op. 67 (*Lengnick/FM Distribution*)
- 10 **Hans Ulrich Staeps** Ruhig bewegt and Lebhaft: 1st and 2nd movts from Sonata in E $\flat$  for Treble Recorder (*Universal 12603/MDS*)

### LIST C

- 1 **J. S. Bach** Bourée anglaise: 4th movt from Partita in C minor (BWV 1013) (*arr. Harras: Bärenreiter BA 6432* or *arr. Thomas: Dolce 514*) or *P. 115 from The Baroque Solo Book, arr. Thomas (Dolce 111)*
- 2 **Frans Brüggen** Vivace: No. 3 from *Five Studies for Finger Control* (*Broekmans & Van Poppel/MDS*)
- 3 **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/Spartan Press)* or No. 26 or No. 27 from *van Eyck Der Fluyten Lust-hof, Vol. 1 (Amadeus BP 704/MDS)*
- 4 **John Gardner** Saraband and Hornpipe (for descant recorder): Nos 5 and 7 from *Dance Heptad*, Op. 184. *Pieces for Solo Recorder, Vol. 2, ed. Turner (Forsyth)*
- 5 **Quantz** Fantasia. P. 22 from *Quantz Fantasias and Caprices for Treble Recorder, arr. Heyens (Schott OFB 204/MDS)* or P. 5 from *Quantz Solos from the Giedde Collection, arr. Thomas (Dolce 513)* or P. 87 from *The Baroque Solo Book, arr. Thomas (Dolce 111)*
- 6 **Pete Rose** Lunch: from *I'd Rather Be in Philadelphia* (*Universal 30214/MDS*)
- 7 **Hans Ulrich Staeps** Allegro deciso: 1st movt from *Virtuose Suite* (*Schott OFB 95/MDS*)
- 8 **Telemann** Largo and Spirituoso: 1st and 2nd movts from Fantasia No. 8 in G minor (TWV 40:9) (*arr. Thomas: Dolce 503*) or *Telemann 12 Fantasias for Treble Recorder Solo, arr. Harras (Bärenreiter BA 6440)* or P. 62 from *The Baroque Solo Book, arr. Thomas (Dolce 111)*

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**AURAL TESTS FOR THE GRADE\*:** see pp. 80 and 84

**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* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on p. 10.

**Scales in Thirds:** G and B $\flat$  majors (over a twelfth), as example given on p. 85

**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. 85

**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. 11.

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

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

**SIGHT-READING\*:** see p. 7.