

Woodwind Syllabus

Recorder, Oboe & Bassoon

Trinity Guildhall Examinations
89 Albert Embankment
London SE1 7TP UK

T + 44 (0)20 7820 6100

F + 44 (0)20 7820 6161

E music@trinityguildhall.co.uk

www.trinityguildhall.co.uk

Patron HRH The Duke of Kent KG

Director of Music & Performing Arts Examinations

Mark Stringer GMusRNCM(Hons) FTCL ARCO(CHM) ARCM PGCE FRSA

Chief Examiner in Music

Keith Beniston GLCM FLCM PGCE

Syllabus Manager

Benjamin Norbury MA LTCL

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Woodwind Syllabus 2007-2011

Introduction

This syllabus contains full details of Grade and Certificate examinations in Recorder, Oboe and Bassoon. It is valid from 1 January 2007 to 31 December 2011, and supersedes all previous syllabuses. A new syllabus will be published in August 2011 with requirements from 2012.

Note that there will be **no overlap** allowed in 2007 from any previous grade practical syllabus from either Trinity or Guildhall. This is due to the very significant changes introduced to the structure and mark schemes. All candidates must use the new 2007 repertoire, technical work and supporting tests.

When this syllabus is replaced there will be an overlap for the first session only of 2012, during which candidates will be able to offer pieces from the 2007-2011 lists.

Full details of entry procedures, examination regulations and marking criteria are given in a separate leaflet *Information & Regulations* which is available direct from Trinity's Head Office, Local Representatives or from our website www.trinityguildhall.co.uk

Acknowledgements

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Benjamin Norbury – Syllabus Manager

Grade Examinations

Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty. In Recorder, an Initial examination acts as an introduction to the examination system.

The structure of Graded Examinations from 2007 will be as follows:

Pieces

Candidates play three pieces, chosen from the published list(s).

Technical Work

Candidates may choose either scales and arpeggios or exercises and studies/orchestral extracts.

Supporting tests

For woodwind examinations there are two further tests:

Up to and including Grade 5, candidates may choose any two tests from:

- Aural
- Sight Reading
- Improvisation
- Musical Knowledge.

In Grades 6, 7 and 8, Test 1 **must** be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

At the examination, candidates should note on the Appointment Slip which test(s) have been chosen.

Order of examination

Pieces will normally be asked before scales, with accompanied pieces first. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the back of the appointment slip and point it out to the examiner at the start of the examination. This choice does not extend to cases where the syllabus stipulates the location of any item e.g. Own Compositions.

Duration

Level	Duration in minutes
Initial	11
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Marking

From 2007 the maximum marks available for all Graded woodwind examinations are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

The mark out of 22 for each piece is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency (7 marks):**
How well the notes are prepared and realised. More conveniently thought of as: 'Me and the Music'.
- **Technical Facility (7 marks):**
Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling etc: 'Me and the Instrument'.
- **Communication (8 marks):**
How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing: 'Me and the Audience'.

For more detail please see the 'Mark Scheme and Assessment Criteria' sections in the *Information & Regulations* booklet, which is available direct from Trinity's Head Office, Local Representatives or from the website www.trinityguildhall.co.uk

Instruments

Recorder

Recorder examinations should be taken on recorders with baroque fingering; instruments using German fingering must not be used. Instruments pitched at a=415 may be used where suitable accompanying instruments are available.

Pieces

At Grade 1 to Grade 5 candidates may play either descant or treble recorder or a combination of the two. At Grade 6 to Grade 8 both descant and treble must be played. At all grades, one piece only may be played on tenor or soprano or bass. At Initial, the piano part may be transposed down a 5th and the exam taken on treble. In all other grades transposition of set repertoire is not permitted.

Technical Work and Supporting Tests

At Initial to Grade 5 Technical Work and Supporting Tests should be taken on the instrument on which the candidate plays the majority of their pieces. At Grade 6 to Grade 8 technical work must be taken on treble and sight reading/improvisation will be on descant or treble at the examiner's choice.

Oboe & Bassoon

Cor anglais and Contra Bassoon may be used only where stated in the syllabus. Mini bassoons may be used up to and including Grade 3, provided accompanists can provide their own transpositions (which may be in manuscript form) where appropriate.

Tuning

Examiners should not be expected to tune or adjust instruments for candidates. Up to and including Grade 5 the teacher or accompanist may assist with tuning. From Grade 6 onwards, candidates are expected to tune or adjust their instrument without assistance.

Technical Work

The purpose of this section of the examination is to encourage the development of the necessary technical skills for the performance of pieces. Candidates should aim for a full and rounded tone over the whole range, with accurate playing at an appropriate and even pace. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery. In higher grades, candidates should pay attention to the musical as well as the technical quality of performance.

The requirements for each grade are given in the main body of the syllabus.

All scales and arpeggios must be performed ascending and descending (unless otherwise stated). A breath may be taken at the top of the scale/arpeggio at the candidate's discretion.

Playing from memory

Scales and arpeggios and the exercises in part ii) of the Technical Work section for each grade must be performed from memory. For practice purposes, the exercises may be photocopied from the syllabus or may be downloaded from the Trinity Guildhall website. The study/studies and orchestral extracts may be played either from memory or using the printed music.

Minor scales

Up to and including Grade 2, candidates may choose to play *either* harmonic *or* melodic *or* natural minor scales. In Grades 3, 4 and 5 candidates have a choice of harmonic *or* melodic and in Grades 6, 7 and 8 both harmonic *and* melodic minors must be prepared.

Pieces

Repeats, ornaments & tempi

All pieces should be prepared in full unless otherwise stated, but repeats of more than a few bars should be omitted unless instructed otherwise in the syllabus or examination publications. All *da capo* and *dal segno* instructions should be observed, as should first- and second-time endings (of moderate length) where the first-time bar contains significant musical material. Candidates should omit cadenzas in concerto movements played in grade examinations unless instructed otherwise in the syllabus, but cadential trills and other ornamentation appropriate to the style of the music are encouraged at all levels, and particularly in the higher grades. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance. Long introductions, tuttis and endings should be sensibly truncated.

Page-turners

The examiner will not be able to act as a page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist the accompanist in Grades 6-8 examinations if absolutely necessary, but may remain in the examination room only whilst (s)he is needed.

Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so is likely to help with the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

Music and copies

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates may use any reputable edition of the works listed in the syllabuses; publishers' details are given mainly for the purpose of identifying works and also as suggestions of suitable editions. Candidates should always try to obtain reliable and authoritative editions of all music, but should note that variations in worldwide availability may occasionally be encountered; candidates are advised always to check the contents of books before purchase. Publishers' contact details are given at the end of this syllabus.

Candidates must perform from published material in the examination room; photocopies of complete pieces may not be used in examinations. **If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.**

Examiners of grade examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. This must be performed as the last of their group of pieces so that the questions on the piece may follow immediately afterwards.

Content

The composition should follow the specification given, and must be of a similar technical and artistic level to the other pieces performed. The use of pre-recorded material or other instruments is not allowed. The piece should be substantially the candidate's unaided work, although the teacher may offer guidance as necessary. Candidates and teachers are advised to take note of the Levels of Achievement statements in the current *Information and Regulations* booklet when preparing own compositions. The timings given at each level should be observed carefully; credit will be lost if compositions fall appreciably short of or exceed the indicated timespan.

Notation

The complete composition must be written out in the candidate's own hand (or be produced and printed by the candidate using a score-writing program). At Grades 1-5, the composition may be presented in any coherent form of notation. For compositions at Grades 6-8 staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep, with name and candidate number clearly shown.

Assessment

After the performance, the examiner will ask the candidate to explain how the piece was composed and will ask further questions about the notation and structure. Sixteen marks are awarded for the performance and six for clarity of explanation, structure and presentation.

The specific requirements are listed below.

Composition requirements—grade by grade:













Grade	Duration	Requirements
Initial	1-2 minutes	A piece containing sudden changes
1	1½-2½ minutes	A piece containing sudden dynamic contrast
2	1½-2½ minutes	A piece contrasting <i>legato</i> and <i>staccato</i> passages
3	1½-2½ minutes	A piece which starts quietly and simply, and builds to a loud, grand climax
4	2½-3½ minutes	A piece with long melodic phrases
5	2½-3½ minutes	A piece containing many wide leaps
6	3½-4½ minutes	A piece contrasting material in the high and low registers
7	3½-4½ minutes	A piece featuring several different tuplets (within the same pulse) e.g. duplets, triplets etc.
8	4½-5½ minutes	A piece featuring a variety of effects e.g. breath effects, multiphonics, flutter tonguing, singing, rapid tonguing etc.

Supporting Tests

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates should be able to read at sight the level of piece set for Grade 3 performance. Tests will follow the parameters given below. Note that the parameters are cumulative; the keys etc. used at each grade may also include any variable set for any previous grade.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise any or all of the piece aloud. The examiner will only take account of the actual performance of the test.

	Time signatures	Note values	Tempi and dynamics	Articulation
Initial	$\frac{2}{4}$	 and 	<i>moderato, mf</i>	tongued
Grade 1	plus $\frac{4}{4}$	plus  and 	plus <i>p</i> and <i>f</i>	as above
Grade 2	plus $\frac{3}{4}$	plus  and ties	plus <i>allegretto</i>	plus slurred
Grade 3	as above	plus  ,  , and 	plus <i>andante</i> and <i>mp</i>	as above
Grade 4		plus  and 	plus <i>cresc.</i> and <i>dim.</i>	plus <i>staccato</i>
Grade 5	plus $\frac{6}{8}$	plus  and 	plus simple tenor clef (bassoon)	as above
Grade 6	plus $\frac{3}{8}$	plus dotted notes	plus <i>rit.</i>	plus accent
Grade 7	plus $\frac{9}{8}$	plus triplets	plus <i>accel.</i>	as above
Grade 8	plus $\frac{2}{2}$ and changing time signatures	plus duplets	as above	

		Descant recorder	Treble recorder	Oboe	Bassoon	Range of test
Initial	major	G	–	–	–	5th
	minor	–	–	–	–	
Grade 1	major	G	C	F	F	octave
	minor	–	–	–	–	
Grade 2	major	–	–	–	–	octave
	minor	E	A	A	C	
Grade 3	major	D	G	G	C	12th
	minor	D	G	D	E	
Grade 4	major	C, F	F, B \flat	C, D	G, B \flat	12th
	minor	–	–	B	–	
Grade 5	major	B \flat	E \flat	A	D	two octaves
	minor	A	D	E	G	
Grade 6	major	A	D	B \flat	A, E \flat	two octaves
	minor	D, F \sharp	G, B	F \sharp	B	
Grade 7	major	E, E \flat	A, A \flat	E, E \flat	A \flat , E	full range
	minor	C \sharp	F \sharp	F	–	
Grade 8	major	F \sharp	B	A \flat , B	D \flat	full range
	minor	E \flat	A \flat	F	F	

Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

NB Tests for Initial and Grade 1 are all in major keys; Grades 2–5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto clef for instruments normally reading those clefs.

Initial

1. To sing, hum or whistle the final note of a 4-bar melody in $\frac{2}{4}$ time, played with the final note omitted. The note should be sung in strict time. The key chord will be sounded before the melody is played. In all circumstances this note will be the tonic.
2. To clap back the rhythm of the melody after hearing it played twice again.
3. To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
4. To identify, after hearing again three consecutive notes from the melody, which of the three was the highest or lowest.

Grade 1

1. i) To clap back the rhythm of a four bar melody in $\frac{2}{4}$, or $\frac{3}{4}$ time, played twice;
ii) to state the time signature.

2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

Grade 2

1. To listen once to a short melody in $\frac{2}{4}$, or $\frac{3}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state,
 - i) whether it was in a major or minor key;
 - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

Grade 3

1. To listen once to a short melody in $\frac{3}{4}$, or $\frac{4}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

Grade 4

1. To listen once to a short melody in $\frac{4}{4}$, or $\frac{6}{8}$ with a simple accompaniment and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.

2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

a unison	a perfect fourth
a minor second	a perfect fifth
a major second	a minor sixth
a minor third	a major sixth
a major third	

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

Grade 5

1. To listen twice to a short piece of music in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ played twice, and state:
- the time signature;
 - if it began in the major or minor;
 - if the tonality changed as the piece progressed, and if so, how.

After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.

2. To identify the interval formed by 2 notes selected by the examiner from the melody line, played consecutively, as:

a unison	a perfect fifth
a minor second	a minor sixth
a major second	a major sixth
a minor third	a minor seventh
a major third	a major seventh
a perfect fourth	an octave

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to comment on the articulation and the dynamics.
4. A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

Grade 6

1. To listen to a short piece in a major key in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.

2. To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'to G' or 'to the dominant').
4. A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.
4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the sub-dominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.
2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

NB In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.

Improvisation

The improvisation tests explore the candidate's ability to respond creatively to an aural/visual stimulus offered by the examiner, usually as a rhythmic or melodic cell. The tasks undertaken develop from simple recognition, assimilation and invention to modulation, extension and other techniques.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, whilst avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

Outline and Test Parameters

According to the candidate's choice, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also give a notated copy of the relevant test to the candidate which the candidate can refer to throughout the test. In this way both auditory and visual learners will be assisted to produce their best possible response.

Format

Candidates may select any one of the following types of test:

- either* melodic: based on a series of pitches
or rhythmic: based on a rhythmic idea
or chordal: based on a set of chord symbols.

The parameters are given in the chart overleaf.

Melodic Tests

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate will play the pitches back to the examiner, and then has 30 seconds to prepare a short phrase incorporating these pitches, which is then performed. The candidate may play during the preparation time.

Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates will then repeat it on their instrument using one pitch. They then have 30 seconds to develop a piece of music based on this rhythm, adding melodic material as appropriate to the grade.

Chordal Tests

The examiner will give the candidate a copy of a 2-stave piano score containing chords written out without a time signature (with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar). The candidate then has 30 seconds (60 seconds for Grades 6 to 8) in which to prepare a short improvisation over the given chords. Candidates can choose to use the tempo and time signature that the examiner played, or to request a quicker or slower tempo and a $\frac{3}{4}$, $\frac{4}{4}$ or compound 'feel' if they prefer.

The examiner will then play the chords as before, while the candidate improvises above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion.

Written Keys for Chordal Tests

	Initial	Grades 1, 2 & 3	Grades 4 & 5	Grades 6, 7 & 8
Descant recorder	C, F & G major	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors
Treble recorder	–	C, F & B \flat major	A, D, G, C & E minor	C, F, B \flat , E \flat , G, A \flat & D major plus relative minors
Oboe	–	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors
Bassoon	–	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors

Notes

Marks are awarded for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish.

The length of the response in the chart opposite is given as a guide only; candidates should always aim to perform a musically satisfying and balanced response.

Parameters for Improvisation Tests

Grade	Melody tests: Max. range of given motif	Melody tests: Suggested length of response	Rhythm tests	Rhythm tests: Suggested length of response	Chord tests Phrase played round twice
Initial	3 stepwise notes	2-4 bars	In $\frac{4}{4}$ 2 bars crotchets minims	approx 2 bars	4 bar phrase Major key I/V 2 bars per chord
1	3 notes – one step one leap – up to 4 th		In $\frac{4}{4}$ 2 bars crotchets minims, quavers		4 bar phrase Major key I/V 1 chord per bar
2	4 notes – range up to 5 th	approx 4 bars	As above with dots	approx 4 bars	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes – range up to 6 th		As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	Two phrases approx 4-8 bars each	In $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$ plus semiquavers	Two phrases approx 4-8 bars each	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)				4 bar phrase Minor key I/IV/V/vi 1 chord per bar
6	Twelfth (chromatic)	3-4 phrases	Plus $\frac{6}{8}$	3-4 phrases 8-12 bars	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7			Plus triplets		8-12 bar phrase Major or Minor key I/ii/III/iv/V/VI and 6ths/7ths 1 or 2 chords per bar
8		4-6 phrases	Plus $\frac{7}{8}$	4-6 phrases 12-16 bars	12-16 bar phrase Major or Minor key All chords 6ths/7ths/9ths & dim/aug Simple suspensions 1 or 2 chords per bar

Musical Knowledge (Initial to Grade 5 only)

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate. Candidates must ensure that copies are not so heavily annotated that a reasonable range of questions for the grade is precluded.

For melody line instrumentalists, questions will be based only on the instrumental line, and not on the accompaniment.

Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C) in the pieces played.
2. To identify, but not to explain clefs, stave, bar lines and key/time signatures in the pieces played.
3. Very simple musical terms and signs in the pieces, such as ♩ , 'repeat', ***f*** and ***p***.
4. Questions about the connection between the titles of the pieces and the music played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain ***p/f***, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. tone holes, reed, ligature etc) and maintenance.

Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys, (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the 3 notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

Grade 5

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period, (e.g. Baroque, Romantic) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

Grades 6-8

Musical Knowledge questions are not available at these grades.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 1 2007-2011* published by Trinity Guildhall:

Anon.	Pavana – La Bergamasca
de Visée	Mascarade
Playford, ed.	Grimstock

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Harris	Sunny Spells	First Repertoire for Descant Recorder	Faber
Haughton	Bo's Boogie <i>or</i> The Race	Fun Club Descant Recorder (Grades 0-1)	Mayhew
Holborne	The Honie-Suckle	First Repertoire Pieces for Descant Recorder	Boosey
Lyons	Natasha's Hedgehog	New Recorder Solos book 1	Useful U60
Paisible	Minuet	First Repertoire for Descant Recorder	Faber

Treble Recorder

Bergmann	Pony Trot	Concert Repertoire for Recorder	Faber
Dieupart	Gavotte	Suite no. 1	Moeck EM 1084
Handel	Gavotte	Concert Repertoire for Recorder	Faber
Haughton	The Race	Recorder Fun Club (Grade 0-1)	Mayhew
Holborne	The Fruit of Love	First Repertoire Pieces [Treble ed.]	Boosey
Naudot	Babiole	Concert Repertoire for Recorder	Faber

Group B

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 1 2007-2011* published by Trinity Guildhall:

Hernandez	El Cumbanchero
Hotteterre	Menuet
Vivaldi	Aria di Giga

The following alternative pieces are also available.

Bonsor	Legend	The Really Easy Recorder Book	Faber
Buckley	Morning Song <i>or</i> Ragamuffin	Ragamuffin	CMC
Elgar	Land of Hope & Glory	Winners Galore*	Brass Wind
Watts	Goings On	Razzamajazz Repertoire (Descant Recorder)	Mayhew
Wedgwood	Dragonfly <i>or</i> Riding out West	Easy Jazzin' About	Faber
Wilson	Gospel Joe	Creative Variations for Recorder, vol. 1	Camden CM233

Treble Recorder

Bonsor	Summer Afternoon	Five Concert Pieces	Schott ED 12346
Corelli	Sarabanda	Sonata 2, from Six Sonatas op. 5 vol. 1	Schott ED 12303
Diabelli	Bagatelle, no. 1 (with repeats)	Let's Make the Grade book 2	Sunshine SUN178
Handel	Larghetto, no. 7	Let's Make the Grade book 2	Sunshine SUN178
Houghton	Home Alone	Recorder Fun Club (Grade 1-2)	Mayhew

Group C (unaccompanied)**Descant Recorder**

The following pieces are contained in the book *Descant Recorder Grade 1 2007-2011* published by Trinity Guildhall:

Susato	Bransle
Trad.	Deirdre's Fancy
Wagner- Régeny	No. 1 from Zehn Melodien

The following alternative pieces are also available:

Anon.	Tourdion [with repeats]	Fifty Five for Fun	Fentone
Da Costa	Thumbs up!	First Repertoire for Descant Recorder	Faber
Bowman, ed.	Kalinka, no. 37	Fun & Games With The Recorder, Tutor book 3	Schott
Fetzen	Study no. 4	50 Graded Studies for Recorder	Faber
Rodgers	Do-Re-Mi	Easy Winners	Brass Wind
Van Eyck	Doen Daphne d'Over Schoone Maeght (Theme only)	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ XYZ1013
Van Eyck	Lavignone, no. 7	50 Graded Studies for Recorder	Faber

Treble Recorder

Anon.	No. 3 of Tunes for the Canary Bird or no. 1 of Tunes for the Parrot	The Bird Fancier's Delight	Schott ED 10442
Haydn	Emperor's Hymn p. 24	Treble Recorder from the Beginning	Music Sales
Trad.	Leitrim Fancy or Off to California	Traditional Irish Music for Treble Recorder	Peacock
Trad.	Lotus Blossom, no. 38	Fun & Games with the Alto Recorder, Tutor book 1	Schott
Trad.	Czech Polka (p. 15)	Treble Recorder from the Beginning	Music Sales
Trad.	Helston Furry Dance (p. 21)	Treble Recorder from the Beginning	Music Sales
Trad.	Manx Lullaby (p. 19)	Treble Recorder from the Beginning	Music Sales

* Piano accompaniment available separately.

Technical Work (14 marks) (see page 6)

Descant Recorder

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

F and G major (one octave)

D minor (one octave): candidate's choice of *either* harmonic *or* melodic *or* natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

F and G major (one octave)

D minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for accuracy and security of forked F fingering:



Study:

Candidate to prepare **one** of the following:

- | | | |
|----------|---|-------------------------|
| a) Nykl | Study no. 1, Allegretto [with repeats] | |
| | (from <i>35 Studies for Soprano Recorder</i>) | Bärenreiter Praha H7132 |
| b) Watts | Study in Green <i>or</i> Study in Yellow (from <i>Fresh Air</i>) | Mayhew |

Treble Recorder

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

C and B \flat major (one octave)

G minor (one octave): candidate's choice of *either* harmonic *or* melodic *or* natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

C and B \flat major (one octave)

G minor (one octave)

or ii) Exercise and Study**Exercise** (from memory):for accuracy and security of forked B \flat fingering:**Study:**Candidate to prepare **one** of the following:

- a) Nykl Study no. 2, Allegro (from *35 Studies for Soprano Recorder*) Bärenreiter Praha H7132
 b) Staeps no. 9e and no. 9f and no. 9g (from *The Daily Lesson*) Universal

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)**Aural** (see page 11)**Improvisation** (see page 15)**Musical Knowledge** (see page 18)

Recorder – Grade 2

Subject code: REC

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 2 2007-2011* published by Trinity Guildhall:

Handel	Gavotte
Hodges	Butterfly Bounce
Telemann	Rigaudon

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bizet	Prelude from <i>L'Arlésienne</i>	Winners Galore*	Brass Wind
Bonsor	Caribbean or The Merry-go-round	The Really Easy Recorder Book	Faber
Coombes	Staccato Polka or Simply a Rag	Simply a Rag	Brass Wind 0312
Cooper	Wren's Waltz or Woodpecker	The Woodpecker and Friends	Kirklees
Praetorius	Ballet	Amazing Solos	Boosey

Treble Recorder

Anon.	Tanz	Kleine Vortragsstücke	Schott ED 4857
Bonsor	Swing Your Partners!	Five Concert Pieces	Schott ED 12346
Corelli	Tempo di Gavotto	Sonata 1, from Six Sonatas op. 5 vol. 1	Schott ED 12303
Haughton	Tango Argentine	Recorder Fun Club (Grade 1-2)	Mayhew
Susato	Danse de Berger	First Repertoire Pieces (Treble Edition)	Boosey
Susato	Ronde VI, no. 10 [with repeats]	The Renaissance Recorder	Boosey
Trad.	Peruvian Dance Tune	Amazing Solos	Boosey

Group B

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 2 2007-2011* published by Trinity Guildhall:

Anon.	Pavana – La Monina
Eben	Soothing Duettino
Vivaldi	Largo

The following alternative pieces are also available:

Cowles	Ohm Sweet Ohm	Power Up!	Fentone F870
Farnaby	Fayne Would I Wedd	Elizabethan Ayres & Dances	Schott ED 10037
Lennon/ McCartney	Yesterday	Easy Winners*	Brass Wind

Menken	A Whole New World	Easy Winners*	Brass Wind
Miles	Abigail's Song	Creative Variations for Recorder, vol. 1	Camden
Moses	Memories in Magenta	Five Strong Colours	Tinderbox
Russell-Smith	Pure Silk	Jazzy Recorder I	Universal
Wedgwood	Let's get Real	Easy Jazzin' About	Faber

Treble Recorder

Carr	Sunday Bike Ride	Duncan and Pauls Shopping List	Sunshine
Graves	Air	Divertimento	Schott
Reid	In the Hall of the Mountain Queen or Spooky Serenade	Duncan & Pauls Shopping List	Sunshine
Sieber	Sonata I, 3rd movt: Ceciliana	Sechs Sonaten	Amadeus BP 0935
Telemann	Andante from Partita no. 1	Concert Repertoire for Recorder	Faber

Group C (unaccompanied)**Descant Recorder**

The following pieces are contained in the book *Descant Recorder Grade 2 2007-2011* published by Trinity Guildhall:

Krähmer	Csakan Schule no. 22
Montéclair	Cicilienne en Rondeau
Trad.	The Setting Sun

The following alternative pieces are also available:

Boismortier	Study no. 13	50 Graded Studies for Recorder	Faber
Bowman ed.	Dance & Variations, no. 67 [complete]	Fun & Games With The Recorder, Tutor book 3	Schott
Trad.	Hornpipe	Easy Winners	Brass Wind
Van Eyck	De zoete zoomertyden (Theme & 1st variation)	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ

Treble Recorder

Anon	The Hole in the Wall, no. 43 or Air, no. 8	Fun & Games with the Alto Recorder, Tutor book 2	Schott
Boismortier	1st Rigaudon	Deuxième Suite from Six Suites op. 35	Schott OFB 147
Boismortier	6th movt: Menuet	Première Suite from Six Suites op. 35	Schott OFB 147
Cooper	No. 1 or no. 3 or no. 4 [unaccompanied]	Animal Antics	Peacock
Handel	Minuet	Treble Recorder from the Beginning	Music Sales
Mossi	No. 46 – Gavotte	Fun & Games with the Alto Recorder, Tutor book 1	Schott
Mozart	Andante Grazioso	Treble Recorder from the Beginning	Music Sales
Phalese	Branle de la Torche	50 Renaissance Dance Tunes	Schott
Trad.	Setting Sun	Traditional Irish Music for Treble Recorder	Peacock
Trad.	Let the Toast Pass	Treble Recorder from the Beginning	Music Sales

* Piano accompaniment available separately.

or ii) Exercise and Study**Exercise** (from memory):

for confidence in fingering and intonation of chromatic notes:

**Study:**Candidate to prepare **one** of the following:

- | | | |
|-----------|---|-------------------|
| a) Nykl | Study no. 16, Allegretto (from <i>35 Studies for Soprano Recorder</i>) | Bärenreiter Praha |
| b) Staeps | No. 6a (from <i>The Daily Lesson</i>) | Universal |
| c) Staeps | No. 6b (from <i>The Daily Lesson</i>) | Universal |
| d) Staeps | No. 4g and no. 5h (from <i>The Daily Lesson</i>) | Universal |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)**Aural** (see page 11)**Improvisation** (see page 15)**Musical Knowledge** (see page 18))

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 3 2007-2011* published by Trinity Guildhall:

de Visée	La Montfermeil
Hodges	Spruce and Juice
A Scarlatti	Allegro

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bart	Consider Yourself	Easy Winners*	Brass Wind
Bennett	Collapso	Concert Repertoire for Recorder	Faber
Bennett	Moody Judy	First Repertoire for Descant Recorder	Faber
Dieupart	Menuet en Rondeau	First Repertoire Pieces for Descant Recorder	Boosey
Haydn	Partie: III Finale	First Repertoire for Descant Recorder	Faber

Treble Recorder

Bonsor	Rush Hour!	Five Concert Pieces	Schott ED 12346
Carr	Harlequin on the Beach	Duncan & Pauls Shopping List	Sunshine
De Lavigne	Gracieusement	First Repertoire Pieces [Treble ed.]	Boosey
Haughton	Celtic Dance		
	or Seven Seas Hornpipe	Recorder Fun Club (Grade 2-3)	Mayhew
Hook	Sonatina no. 2 in C, 1st movt: Allegretto		Schott ED 10139
Marcello	Sonata in F op. 2 no. 12: Gavotta	12 sonatas vol. 4	Amadeus BP2059
Mozart	To Chloe	Concert Repertoire for Recorder	Faber
Ory	Muskrat Ramble	Amazing Solos	Boosey
Pitfield	Ostinato	Three Pieces for Treble Recorder & Piano	Forsyth
Vivaldi	Winter	Amazing Solos	Boosey

Group B

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 3 2007-2011* published by Trinity Guildhall:

J S Bach	Menuet from Suite in B minor
Trad.	Si Bheag Si Mhor
Vivaldi	Largo

The following alternative pieces are also available:

Conte	At Sunset	First Repertoire for Descant Recorder	Faber
Cowles	Smooth Connections	Power Up!	Fentone F870

Finger	Sonata, 4th movt: Adagio		Schott OFB 1022
Kelly	Air or Song (i)	Globe Theatre Suite	Stainer
Martin	Two in Harmony	Two in Harmony	Pan
Wilson	Joe's New Words	Creative Variations for Recorder vol. 1	Camden

Treble Recorder

J S Bach	Menuet	Pieces from the B minor Suite, BWV 1067	Moeck EM738
Corelli	Preludio	Sonata I, from Six Sonatas op. 5 vol. 1	Schott ED 12303
Loeillet	Sonata no. 3 in G , 1st movt: Largo	Zwölf Sonaten op. 1, 1-3	Amadeus BP575
Marshall	The Irish Lamentation	A Playford Garland	Forsyth
Montéclair	Deuxième Concert in D minor, 6th movt: Sarabande		Amadeus BP0742
Young	Reflections		Peacock
Ridout	Pastorale for Treble Recorder & Harpsichord or Piano		Forsyth

Group C (unaccompanied)**Descant Recorder**

The following pieces are contained in the book *Descant Recorder Grade 3 2007-2011* published by Trinity Guildhall:

Boismortier	Air
Krähmer	Csakan Schule no. 25
Trad.	Bonny Kate

The following alternative pieces are also available:

Da Costa	Monday Blues	Concert Repertoire for Recorder	Faber
Gariboldi	Study no. 22	50 Graded Studies for Recorder	Faber
Van Eyck	Tweede Rosemunde	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ
Wilson	Fawltly Towers Theme	Winners Galore	Brass Wind 0310

Treble Recorder

Anon.	Adagio, no. 85	Fun & Games with the Alto Recorder, Tutor book 1	Schott
Boismortier	Quatrième Suite, 2nd movt: Gaiment	Six Suites, op. 35	Schott OFB 147
L Mozart	Passepiéd, no. 96	Fun & Games with the Alto Recorder, Tutor book 1	Schott
Telemann	Fantasia no. 1 in C, 2nd movt: Allegro	12 Fantasias	Bärenreiter
Trad.	Drowsy Maggie	Traditional Irish Music for Treble Recorder	Peacock
Trad.	Sailor's Hornpipe, no. 37 <i>or</i> Hole in the Wall, no. 43	Fun & Games with the Alto Recorder, Tutor book 2	Schott

* Piano accompaniment available separately.

Technical Work (14 marks) (see page 6)

Descant Recorder

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

A, E and B \flat major (one octave)

A and G minor (one octave): candidate's choice of *either* harmonic *or* melodic minor

Chromatic scale starting on G (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

A, E and B \flat major (one octave)

A and G minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for security of cross fingerings and half-hole technique:

$\text{♩} = 80$

Study:

Candidate to prepare **one** of the following:

- | | | |
|----------|---|-------------------------|
| a) Nykl | Study no. 6, Allegro energico
(from <i>35 Studies for Soprano Recorder</i>) | Bärenreiter Praha H7132 |
| b) Watts | Study in Orange (from <i>Fresh Air</i>) | Mayhew |
| c) Watts | Study in Pink (from <i>Fresh Air</i>) | Mayhew |

Treble Recorder

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

A, D and E \flat major (one octave)

C and D minor (one octave): candidate's choice of *either* harmonic *or* melodic minor

Chromatic scale starting on C (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

A, D and E \flat major (one octave)

C and D minor (one octave)

or ii) Exercise and Study**Exercise** (from memory):

for security of cross fingerings and half-hole technique:

**Study:**Candidate to prepare **one** of the following:

- | | | |
|-----------|---|-------------------|
| a) Nykl | Study no. 20, Andante (from <i>35 Studies for Soprano Recorder</i>) | Bärenreiter Praha |
| b) Staeps | No. 14b and no. 14c and no. 14j and no. 11a (from <i>The Daily Lesson</i>) | Universal |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)**Aural** (see page 11)**Improvisation** (see page 15)**Musical Knowledge** (see page 18)

Recorder – Grade 4

Subject code: REC

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 4 2007-2011* published by Trinity Guildhall:

Graves	The Pretty Girls of Ballyroan
Handel	Country Dance
Joplin	The Entertainer

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Kelly	Jig	Globe Theatre Suite	Stainer
Watts	When Paddy Met Bella	Razzamajazz Repertoire (Descant Recorder)	Mayhew
Wilson	Hey Joe – Let's Meet	Creative Variations for Recorder vol. 1	Camden

Treble Recorder

Anon.	Woodycock, no. 23	The Renaissance Recorder	Boosey
Bononcini	Divertimento I 4th movt: Vivace	Divertimenti da Camera	Schott ED 1022
Dieupart	Gigue	Suite no. 1	Moeck EM 1084
Fortin	Blues	Jolly Joker	Doblinger
Hook	Sonatina no. 1 in F, 1st movt: Allegretto		Schott ED 10138
Loeillet	Sonata no. 3 in G, 4th movt: Gavotta	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Loeillet	Sonata no. 1 in A minor, 4th movt: Giga	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Pitfield	Jig	Three Pieces for Treble Recorder & Piano	Forsyth

Group B

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 4 2007-2011* published by Trinity Guildhall:

de Visée	Allemande – La Royale
Dowland	Flow my Tears
Telemann	Soave ma non Adagio

The following alternative pieces are also available:

Babell	Concerto in D minor op. 3 no. 3, 3rd movt: Adagio		Universal UE 17122
Bonsor	Reverie	Jazzy Recorder II	Universal UE 19364
Bullard	Best Bonnet Waltz	Hat Box	Forsyth
Peters	Summer Clouds		Mostyn
Turner	Aria	Six Bagatelles	Forsyth

Treble Recorder

Corelli	Sonata IV, 1st movt: Preludio	Six Sonatas vol. 2	Schott ED 12304
Hand	Cantilena	Sonata Piccola, op. 63	Peacock P148
Jacques	Prelude	Serenata	Quaver's Rest
Mancini	Sonata in B minor op. 1 no. 10, 1st movt: Largo		Amadeus BP866
Marcello	Sonata in G minor op. 2 no. 11, 1st movt: Adagio		Amadeus BP2059
Milford	Andantino, no. 1	Three Airs	OUP
Steele	Song	Recital Pieces vol. 2	Forsyth
Vivaldi	Sonata in G minor op 13a no. 6 RV 58, 3rd movt: Largo		Schott OFB 114
Wetherell	Sonatina, 2nd movt: Cançon		Forsyth

Group C (unaccompanied)**Descant Recorder**

The following pieces are contained in the book *Descant Recorder Grade 4 2007-2011* published by Trinity Guildhall:

Boismortier	Gavotte
Krähmer	Csakan Schule no. 31
Trad.	The Maid of the Spinning Wheel

The following alternative pieces are also available:

Ashworth			
& Hope	Blue Peter Theme	Easy Winners	Brass Wind
Da Costa	Yes, but No	Concert Repertoire for Recorder	Faber
Harris	Study no. 34	50 Graded Studies for Recorder	Faber
Hinke	Study no. 24	50 Graded Studies for Recorder	Faber
Trad.			
ed. Saunders	Echuohara (Air for Tenor)	8 Traditional Japanese Pieces	Novello (custom print)
Watts	Coffee Bean Carnival!	First Repertoire for Descant Recorder	Faber

Treble Recorder

Cooper	Chattering Monkeys, no. 7 [unaccompanied]	Animal Antics	Peacock
Demoivre	Jigg, no. 77	Fun & Games with the Alto Recorder, Tutor book 2	Schott
Johnson	March Time, no. 1	Music for Hallowe'en	Peacock
Linde	No. 15	Modern Exercises for Treble Recorder	Schott
Trad.	Dingle Regatta	Traditional Irish Music for Treble Recorder	Peacock

* Piano accompaniment available separately.

Technical Work (14 marks) (see page 6)

Descant Recorder

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

F major (to 12th)

E \flat major (one octave)

B, C* and F# minor (one octave): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on C: tongued only (two octaves)

Pentatonic (major) scale starting on F (one octave)

* Starting on low C

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

F major (to 12th)

E \flat major (one octave)

B, C* and F# minor (one octave)

Dominant 7th in the key of F (two octaves)

* Starting on low C

or ii) Exercise and Study

Exercise (from memory):

for breath control and intonation of octaves:



Study:

Candidate to prepare **one** of the following:

- | | | |
|---------|---|-------------------|
| a) Nykl | Study no. 12, Moderato (from <i>35 Studies for Soprano Recorder</i>) | Bärenreiter Praha |
| b) Dinn | No. 5 (from <i>Dexterity Studies for the Descant Recorder</i>) | Lengnick |
| c) Dinn | No. 9 (from <i>Dexterity Studies for the Descant Recorder</i>) | Lengnick |

Treble Recorder

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F major (two octaves)

B \flat major (to 12th)

A \flat major (one octave)

B, E and F* minor (one octave): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on F: tongued only (two octaves)

Pentatonic (major) scale starting on B \flat (one octave)

* Starting on low F

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F major (two octaves)

B \flat major (to 12th)

A \flat major (one octave)

B, E and F* minor (one octave)

Dominant 7th in the key of B \flat (two octaves)

* Starting on low F

or ii) Exercise and Study

Exercise (from memory):

for breath control and intonation of octaves:



Study:

Candidate to prepare **one** of the following:

a) Nykl Study no. 21, Allegro (from *35 Studies for Soprano Recorder*)

Bärenreiter Praha

b) Staeps No. 25 and no. 10 (from *The Daily Lesson*)

Universal

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 5 2007-2011* published by Trinity Guildhall:

J S Bach	Suite no. 2 in B minor, BWV 1067: Rondeau
Handel	Allegro
Kelly	Rigadoon

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bigaglia	Sonata in A minor, 4th movt: Allegro		Schott
Cowles	Battery Hens	Power Up!	Fentone F870
Golland	Ragtime	New World Dances	Forsyth
Lane	Intrada	Suite Ancienne	Forsyth
Miles	Bathwater Blues	Creative Variations for Recorder vol. 1	Camden
Moses	No. 3	Three Piece Suite	Tinderbox
Telemann	Partita no. 2, Aria 6: Tempo di Minuet	Die Kleine Kammermusik	Bärenreiter

Treble Recorder

Ball	Spinning Croon	From the Hebrides	Peacock
Fortin	Fire on Ice	Jolly Joker	Doblinger 04490
Graves	Festivo or Prelude	Divertimento	Schott
Hand	Burlesca	Sonata Piccola for Treble and Piano, op. 63	Peacock P148
Handel	Sonata in B \flat , HWV 377, 1st movt: Allegro	Complete Sonatas	Bärenreiter BA 4259
Handel	Sonata in C, HWV 365, 4th movt: A tempo di gavotta	Complete Sonatas	Bärenreiter BA 4259
Loeillet	Sonata no. 2 in D minor, 2nd movt: Allegro	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Sieber	Sonata II, 2nd movt: Corrente	Six Sonatas	Amadeus BP0935
Valentine	Sonata in B \flat , 4th movt: Giga	Sonatas by Old English Masters vol. 2	Bärenreiter HM209

Group B

Descant Recorder

The following pieces are contained in the book *Recorder Grade 5 2007-2011* published by Trinity Guildhall:

C P E Bach	Un poco Andante
Joplin	Searchlight Rag
Sieber	Preludio-Largo

The following alternative pieces are also available:

Autenrieth	Der Herbst [must be played on Tenor]	Haiku	Moeck
J S Bach	Mary's Cradle Song	Celebrated Classics	Schott ED 10350
Ellerby	Ashley Mill	River Dances	Peacock
Telemann	Sonata in A minor TWV 41, 3rd movt: Andante	Sonatas and Pieces	Bärenreiter HM7
Turner	Aubade	Four Diversions	Forsyth

Treble Recorder

Albinoni	Sonata in A minor, 1st movt: Adagio		Amadeus
Anon.	Nos. 1, 2, 3, 4, 6, 7, 14 & 15	Greensleeves to a Ground	Schott
J S Bach	Sonata in F, BWV 1031, 2nd movt: Siciliano		Nova NM263
Cowlin	Lament	Recital Pieces vol. 3	Forsyth
Golland	Blues	New World Dances	Forsyth
Leigh	Sonatina, 2nd movt: Larghetto, molto tranquillo		Schott OFB 1041
Montéclair	Deuxième Concert in D minor, Rondeau – <i>un peu légèrement</i>		Amadeus BP0742
Schumann	Romance	Concert Repertoire for Recorder	Faber

Group C (unaccompanied)

Descant Recorder

The following pieces are contained in the book *Descant Recorder Grade 5 2007-2011* published by Trinity Guildhall:

Heaton Smith	Aria
Telemann	Allegro
Trad.	The Rights of Man

The following alternative pieces are also available:

Harris	Study no. 50	50 Graded Studies for Recorder	Faber
Köhler	Study no. 26	50 Graded Studies for Recorder	Faber
Van Eyck	Ballete Gravesand (Theme & 1st variation)	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ

Treble Recorder

Anon.			
ed. Giesbert	No. 11 or no. 15	15 Solos by 18th Century Composers	Schott ED 12216
Davis	Study no. 2	15 Studies for Treble Recorder	Schott ED 11480
Gal	Cantabile, no. 3 of Four Bagatelles	Pieces for Solo Recorder vol. 1	Forsyth
Linde	No. 12	Modern Exercises for Treble Recorder	Schott
Telemann	Fantasia no. 11 in B \flat , 3rd movt: Allegro	12 Fantasias	Bärenreiter BA 6440
Trad.	The Gravel Walks	Traditional Irish Music for Treble Recorder	Peacock

Technical Work (14 marks) (see page 6)

Descant Recorder

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

E major (to 12th)

A \flat major (one octave)

C and F minor (to 12th): candidate's choice of *either* harmonic or melodic minor

C \sharp minor (one octave): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on C (two octaves)

Pentatonic (major) scale starting on C (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

E major (to 12th)

A \flat major (one octave)

C and F minor (to 12th)

C \sharp minor (one octave)

Dominant 7th in the key of A (to 12th)

Dominant 7th in the key of D \flat (one octave)

Diminished 7th starting on C (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for finger fluency in chromatic work:



Study:

Candidate to prepare **one** of the following:

- | | | |
|-----------|--|-------------------|
| a) Nykl | Study no. 27: Andante (from <i>35 Studies for Soprano Recorder</i>) | Bärenreiter Praha |
| b) Kállay | Study B in C major or D major or E minor or G minor
(from <i>Key Exercises for Descant Recorder</i>) | EMB |

Recorder – Grade 6

Subject code: REC

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9). Both Descant *and* Treble recorders must be played (see page 6).

Group A Piece Publisher

Descant Recorder

De Fesch	Sonata in G, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Boosey [custom print]
Handel	Sonata in B \flat , 2nd movt: Grave <i>and</i> 3rd movt: Allegro	Schott ED 11713
Sammartini	Concerto in F, 2nd movt: [with cadenza] [cut orchestral intro]	Schott OFB 1021
Telemann	Sonata in A minor, TWV 41, 1st movt: Siciliana <i>and</i> 2nd movt: Spirituoso (from Sonatas and Pieces)	Bärenreiter
Uccellini	Sonata Duodecima (from Two Sonatas)	Schott OFB 186

Treble Recorder

Corelli	Sonata IV, 3rd movt: Sarraband <i>and</i> 4th movt: Giga (from Six Sonatas op. 5 vol. 2)	Schott ED 12304
Finger	A Division on a Ground by Mr Finger (from Divisions upon a Ground)	Moeck
Handel	Sonata in G minor, HWV 360, 1st movt: Larghetto <i>and</i> 2nd movt: Andante (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Loeillet	Sonata no. 9, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from Twelve Sonatas op. 1 nos 7-9)	Amadeus BP577
Mancini	Sonata IV in A minor, 3rd movt: Largo <i>and</i> 4th movt: Allegro Spiccato	Peacock P 137
Montéclair	Suite in D minor, 1st movt: Prelude <i>and</i> 2nd movt: Allemande	Amadeus BP0742
Phalese	The Leaves Be Green (no. 13 from The Renaissance Recorder)	Boosey
Sammartini	Sonata in B \flat , 1st movt: Allegro ma non tanto	Peacock PAR 203
J C Schultze	Concerto in G, 3rd movt: Vivace	Schott OFB 93
Telemann	Sonata in F, 1st movt: Vivace (from 4 Sonatas)	Bärenreiter HM6
Vivaldi	Concerto in A minor, RV 108, 2nd movt: Largo <i>and</i> 3rd movt: Allegro	Peacock

Group B

Descant Recorder

Bullard	Coffee & Croissants (from Recipes for Descant Recorder and Piano)	Forsyth
Lane	Revelry (from Suite Ancienne)	Forsyth
Marshall	Eve (from The Garden of Eden)	Forsyth
Miles	Candlelight (from Creative Variations for Recorder vol. 2)	Camden
Wilson	Just a Ballad for Joe (from Creative Variations for Recorder vol. 2)	Camden

Treble Recorder

Gardner	Waltz for Jock (from Recital Pieces vol. 3)	Forsyth
Graves	Soliloquy <i>and</i> Finale (from Divertimento)	Schott ED 10828
Hand	Sonata Concisa, 2nd movt: Andante cantabile	Mayhew
Jacob	Pavane (from Suite)	Peacock
Marshall	Siesta (from The Garden of Eden)	Peacock
Milford	Allegro Moderato (from Three Airs)	OUP

Group C (unaccompanied)**Descant Recorder**

Davis	Study no. 10 (from 15 Studies for Descant Recorder)	Schott
Duschenes	Study no. 7 (from 12 Etudes for Descant Recorder)	Berandol
Gardner	Hornpipe from <i>Heptad</i> (from Pieces for Solo Recorder vol. 2)	Forsyth
Gariboldi	Study no. 45 (from 50 Graded Studies for Recorder)	Faber
Haverkate	Rumba, no. 1 (from 12 Advanced Studies in Recorder Technique book 1)	Broekmans
Haverkate	Presto, no. 9 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans
Marcussen	Revejelle from <i>A Norwegian Herbarium</i> [must be played on tenor] (from Pieces for Solo Recorder vol. 3)	Forsyth
Van Eyck	Fantasia & Echo (from Der Fluyten Lust-hof vol. 1)	Amadeus or XYZ

Treble Recorder

Addison	Spring Dances 2 or 3 (from Pieces for Solo Recorder vol. 3)	Forsyth
Anon.		
ed. Giesbert	Capricio, no. 2 or Invention, no. 3 (from 15 Solos by 18th-Century Composers)	Schott ED 12216
Bruggen	Study no. 1 (from Five Studies for Fingercontrol for Treble Recorder)	Broekmans
Davis	Study no. 1 (from 15 Studies for Treble Recorder)	Schott
Linde	No. 6 or no. 16 (from Modern Exercises for Treble Recorder)	Schott
Ridout	Sonatina, 2nd movt or 3rd movt (from Pieces for Solo Recorder vol. 2)	Forsyth
Telemann	Fantasia no. 3 in D minor, 2nd movt: Allegro (from 12 Fantasias)	Bärenreiter BA 6440
Trad.	Belfast Hornpipe (from Traditional Irish Music for Treble Recorder)	Peacock PAR

Technical Work (14 marks) (see page 6)

Must be taken on **Treble** Recorder.

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued, slurred or staccato-tongued as requested by the examiner:

- C and A \flat major (to 12th)
- E and F \sharp major (one octave)
- A and C harmonic *and* melodic minor (to 12th)
- G \sharp /A \flat and C \sharp harmonic *and* melodic minor (one octave)
- Chromatic scale starting on F (two octaves)
- Pentatonic (major) scale starting on G (one octave)
- Whole-tone scale starting on C (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued, slurred or staccato-tongued as requested by the examiner:

- C and A \flat major (to 12th)
- E and F \sharp major (one octave)
- A and C minor (to 12th)
- G \sharp /A \flat and C \sharp minor (one octave)
- Dominant 7th in the key of C (two octaves)
- Diminished 7th starting on G (two octaves)

or ii) Study

Candidate to prepare **one** of the following:

- a) Ball Scale Study, no. 1 (*from Studies for Treble Recorder*) Peacock
- b) Mönkemeyer Other Ornaments, no. 108
(*from Handleitung für das Spiel der Alt-Blockflöte book 2*) Moeck 2001

Supporting Tests (2 x 10 marks)

Sight Reading/Improvisation will be on Descant or Treble recorder as requested by the examiner.

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Recorder – Grade 7

Subject code: REC

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9). Both Descant *and* Treble recorders must be played (see page 6).

Group A Piece Publisher

Descant Recorder

Dieupart	Suite in G: Overture	Moeck EM1002
Di Selma	Canzon prima (from Tanze)	Pan Verlag Musikhaus
Fontana	Sonata Prima (from Venetian Music around 1600)	Schott OFB 122
Handel	Sonata in G op. 1 no. 5 HWV 363b, 3rd movt: Adagio <i>and</i> 2nd movt: Allegro [to be played in this order]	Peacock

Treble Recorder

Barsanti	Sonata in B \flat , 1st movt: Adagio <i>and</i> 2nd movt: Non tanto allegro (from Italian Baroque Music for Treble Recorder)	Bärenreiter HM 250
Blavet	Sonata in D minor op. III no. 2, 1st movt: Andante e spiccato <i>and</i> 2nd movt: Allegro	Doblinger DM 1221
Handel	Sonata in A minor HWV 362, 3rd movt: Adagio <i>and</i> 4th movt: Allegro (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Marcello	Sonata in F op. 2 no. 12: Ciaconna Allegro	Amadeus BP2059
Schickhardt	Sonata in A minor op. 17 no. 3, 1st movt: Adagio <i>and</i> 2nd movt: Allemanda	Moeck EM 1082
Sieber	Sonata I, 1st movt: Prelude <i>and</i> 2nd movt: Corrente (from Six Sonatas)	Amadeus BP 0935
Telemann	Sonatina in A minor, 1st movt: Andante <i>and</i> 4th movt: Presto (from 2 Sonatinen für Blockflöte)	Schott OFB 181
Telemann	Concerto di Camera, 1st movt: Allegro	Peacock
Vivaldi	Sonata in G minor op. 13a no. 6, RV 58, 1st movt <i>and</i> 2nd movt (from Italian Baroque Music for Treble Recorder)	Bärenreiter HM 250

Group B

Descant Recorder

Bullard	Mexican Hat Dance (from Hat Box)	Forsyth
Edmunds	Sonatina for Descant and Piano	Schott ED 10042
Miles	Sideways On (from Creative Variations for Recorder vol. 2)	Camden
Poser	Serenade (from Sonatine no. 1 for Descant Recorder & Piano)	Sikorski
Rose	The Kid from Venezuela	Universal
Turner	Hornpipe (from Four Diversions for Descant and Piano)	Forsyth
Wetherell	Sonatina: Tarantella	Forsyth
Wilson	After Charlie ... Joe (from Creative Variations for Recorder, vol. 2)	Camden

Treble Recorder

Arnold	Sonatina op. 41, 3rd movt: Rondo	Novello
Cooke	Capriccio (from Recital Pieces vol. 1)	Forsyth
Davis	Sonatina for Treble and Harpsichord	Peacock
Hand	Sonatina no. 1 op. 41, 1st movt	Peacock P 178

Marshall	The Serpent <i>and</i> A Little Temptation (from The Garden of Eden) [Must be played on both treble <i>and</i> soprano]	Peacock
Murrill	Sonata for Treble Recorder, 1st movt: Largo <i>and</i> 2nd movt: Presto	Peacock PD 06
Staeps	Sonata in Eb, 1st movt: Ruhig bewegt	Universal UE 12603

Group C (unaccompanied)**Descant Recorder**

Davis	Study no. 1 (from 15 Studies for Descant Recorder)	Schott ED 12432
Evans	A Rose in Phrygian Nines	Orpheus OMP 089
Haverkate	Turkish Dance, no. 10 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans
Haverkate	Jive, no. 4 (from 12 Advanced Studies in Recorder Technique book 1)	Broekmans
Kuhlau	Study no. 47 (from 50 Graded Studies for Recorder)	Faber
Lechner	Any four sections from <i>Traum und Tag</i>	Moeck
Marcussen	Bekkeblom from <i>A Norwegian Herbarium</i> [must be played on Tenor] (from Pieces for Solo Recorder vol. 3)	Forsyth
Marcussen	Soterot from <i>A Norwegian Herbarium</i> (from Pieces for Solo Recorder vol. 3)	Forsyth
Van Eyck	Engels nachtegalitje [complete] or Pavaen Lachrymae (from Der Fluyten Lust-hof vol. 1)	Amadeus or XYZ

Treble Recorder

Anon.		
ed. Giesbert	No. 5 or no. 7 (Largo & Double) or no. 8 (from 15 Solos by 18th Century Composers)	Schott ED 12216
J S Bach	Bourrée Anglaise (from Partita BWV 1013)	Bärenreiter BA 6432
Boismortier	Première Suite: Prelude <i>and</i> Rondeau-Les Charites (from Six Suites, op. 35)	Schott OFB 147
Bruggen	Study no. 4 (from Five Studies for Fingercontrol for Treble Recorder)	Broekmans
Davis	Study no. 5 (from 15 Studies for Treble Recorder)	Schott ED 11480
Greaves	Melancholy Piper (from Pieces for Solo Recorder, vol. 4)	Forsyth
Linde	No. 4 (from Modern Exercises for Treble Recorder)	Schott
Rose	Optometrist (from I'd Rather Be In Philadelphia)	Universal UE 30214
Staeps	Virtuoso Suite for Solo Treble, 1st movt or 2nd movt	Schott OFB 35
Telemann	Fantasia no. 10 in A minor, 1st movt: A tempo giusto (from 12 Fantasias)	Bärenreiter BA 6440
Thorn	Chocolate Bulbul, 1st movt	Orpheus OMP 032

Technical Work (14 marks) (see page 6)

Must be taken on **Treble** Recorder.

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- A \flat major (two octaves)
- F \sharp major (to 12th)
- B major (one octave)
- F harmonic *and* melodic minor (two octaves)
- A \flat and F \sharp harmonic *and* melodic minor (to 12th)
- E \flat harmonic *and* melodic minor (one octave)
- Chromatic scale starting on F (two octaves)
- Pentatonic (major) scale starting on A \flat (to 12th)
- Whole-tone scale starting on F (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- A \flat major (two octaves)
- F \sharp major (to 12th)
- B major (one octave)
- F minor (two octaves)
- A \flat and F \sharp minor (to 12th)
- E \flat minor (one octave)
- Dominant 7th in the key of D \flat (to 12th)
- Diminished 7th starting on G \sharp (two octaves)

or ii) Study

Candidate to prepare **one** of the following:

- | | | |
|---------------|--|------------|
| a) Ball | Arpeggio Study, no. 2 (<i>from Studies for Treble Recorder</i>) | Peacock |
| b) Mönkemeyer | Flat Keys, no. 24
(<i>from Handleitung für das Spiel der Alt-Blockflöte book 2</i>) | Moeck 2001 |

Supporting Tests (2 x 10 marks)

Sight Reading/Improvisation will be on Descant *or* Treble recorder as requested by the examiner.

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Recorder – Grade 8

Subject code: REC

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9). Both Descant *and* Treble recorders must be played (see page 6).

Group A Piece Publisher

Descant Recorder

Babell	Sonata I, 1st movt: Adagio <i>and</i> 2nd movt: Vivace (from 12 Sonatas nos. 1-3)	Amadeus BP 334
Di Selma	Canzon Terza <i>or</i> Canzon Quarta (from Tanze)	Pan Verlag Musikhaus
Sammartini	Concerto for Descant in F, 1st movt: Allegro	Schott
Uccellini	Sonata overo Toccata sesta (from 2 Sonatas)	Schott OFB 186

Treble Recorder

Barsanti	Sonata in C op. 1 no. 2, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Bärenreiter HM 183
Boismortier	Sonata in G minor op. 44 no. 4, 3rd movt: Aria <i>and</i> 4th movt: Allegro	Bärenreiter BA 8086
Corelli	Sonata in C op. 5 no. 3, 1st movt: Adagio <i>and</i> 2nd movt: Allegro [The ornamented recorder line <i>must</i> be played]	Musica Rara
Corelli	Sonata in F op. 5 no. 4, 4th movt: Adagio <i>and</i> 2nd movt: Allegro [must be played in this order] (from 12 Sonatas op. 5, vol. 2. Sonatas 3 and 4) [The ornamented recorder line <i>must</i> be played]	Heinrichshofen
Handel	Sonata in D minor, HWV 367a, 1st movt: Largo <i>and</i> 3rd movt: Furioso (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Sammartini	Sonata in G, 3rd movt: Minuet con Variazioni	Peacock PAR 202
Telemann	Methodical Sonata op. 13 no. 3 in G minor, 1st movt: Grave [ornamented line] <i>and</i> 4th movt: Vivace	Bärenreiter BA 6437
Telemann	Sonata in C, TWV 41:C 2, 3rd movt: Grave <i>and</i> 4th movt: Vivace (from 4 Sonatas)	Bärenreiter HM 6
Vivaldi	Concerto in A minor, RV 108, 1st movt: Allegro	Peacock

Group B

Descant Recorder

Bullard	By Rail ... (from 3 Diversions for Descant & Piano)	Forsyth
Bullard	Top Hat Quadrille (from Hat Box)	Forsyth
Dubery	Sonatina, 1st movt: Allegro	Peacock PJT 009
Golland	Bossa Nova (from New World Dances)	Forsyth
Hedges	Three Concert Miniatures, no. 1: Allegro	Peacock
Wilson	Funky Joe (from Creative Variations for Recorder vol. 2)	Camden

Treble Recorder

Bate	Sonatina, 1st movt: Allegro	Schott ED 10040
Bowen	Sonatina for Recorder op. 121, 2nd movt: Andante tranquillo	Emerson
Hand	Sonatina no. 1 op. 41, 2nd movt: Slowly and expressively <i>and</i> 3rd movt: With wit and vigour	Peacock P178
Jacob	Prelude & English Dance (from Suite)	Peacock
Reizenstein	Partita 2nd movt: Sarabande <i>and</i> 3rd movt: Bourrée	Schott 10041
Sollima	Sonata, 2nd movt: Andante cantabile	Schott OFB 127

Group C (unaccompanied)**Descant Recorder**

Davis	Study no. 9 (from 15 Studies for Descant Recorder)	Schott
Evans	Snave's Violetta Tango	Orpheus OMP 089
Haverkate	Adagio Recitativo, no. 11 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans
Heberle	Sonate brillante for Descant Recorder, 1st movt: Adagio	Carus 11.212
Van Eyck	Amarilli mia bella [complete] (from Der Fluyten Lust-hof vol. 1)	Amadeus or XYZ
Van Eyck	Wat Zalmen op den Avond doen [2nd version, finishing with demi-semiquaver variation and omitting modos in 3 time] (from Der Fluyten Lust-hof vol. 2)	Amadeus or XYZ
Walker	A Rune for St Mary's	Peacock

Treble Recorder

Anon.	Allemande, no. 10 (from 15 Solos by 18th Century Composers)	Schott ED 12216
J S Bach	Sonata in F BWV 1033, 2nd movt: Allegro [from solo edition]	Moeck EM2542
J S Bach	Partita BWV 1013, Sarabande	Bärenreiter BA6432
Ball	Caprice on a Baroque Theme, no. 11 or Impromptu Humoresque, no. 12 (from 12 Studies for Treble Recorder)	Peacock
Bruggen	Study no. 2 (from Five Studies for Fingercontrol for Treble Recorder)	Broekmans
Davis	Sonata, 3rd movt	Hinrichshofen N 2291
Flinn	Round Dance (from Lullaby and Dances)	Peacock
Linde	No. 13 or no. 21 (from Modern Exercises for Treble Recorder)	Schott
Marcussen	Rosenrot from <i>A Norwegian Herbarium</i> [must be played on soprano] (from Pieces for Solo Recorder. vol. 3)	Forsyth
Rose	Lunch (from I'd Rather Be In Philadelphia)	Universal UE 30214
Telemann	Fantasia no. 3 in D minor, 1st movt: Largo – vivace (from 12 Fantasias)	Bärenreiter BA 6440
Thorn	Chocolate Bulbul, 2nd movt	Orpheus OMP 032

Technical Work (14 marks) (see page 6)

Must be taken on **Treble** Recorder.

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued, slurred, staccato-tongued or using mixed articulation as requested by the examiner:

- F and A \flat major (two octaves)
- A, C, G, F \sharp and B \flat major (to 12th)
- B, D, E, D \flat /C \sharp , and E \flat major (one octave)
- F and A \flat harmonic *and* melodic minor (two octaves)
- A, C, G, F \sharp , B \flat harmonic *and* melodic minor (to 12th)
- B, D, E, C \sharp and E \flat harmonic *and* melodic minor (one octave)
- Chromatic scale starting on F (two octaves)
- Whole-tone scale starting on G (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued, slurred, staccato-tongued or using mixed articulation as requested by the examiner:

- F and A \flat major (two octaves)
- A, C, G, F \sharp , and B \flat major (to 12th)
- B, D, E, D \flat /C \sharp and E \flat major (one octave)
- F and A \flat minor (two octaves)
- A, C, G, F \sharp , and B \flat minor (to 12th)
- B, D, E, C \sharp and E \flat minor (one octave)
- Dominant 7th in the keys of B and E \flat (to 12th)
- Diminished 7th starting on F, G and F \sharp * (two octaves)
- * up to E \flat or F \sharp at candidate's choice

or ii) Study

Candidate to prepare **one** of the following:

- a) Ball Study in Alternative Fingerings, no. 8 (*from Studies for Treble Recorder*) Peacock
- b) Ball Study in Staccato and Double Tonguing, no. 10
(*from Studies for Treble Recorder*) Peacock
- c) Mönkemeyer Intervals, no. 88
(*from Handleitung für das Spiel der Alt-Blockflöte book 2*) Moeck 2001

Supporting Tests (2 x 10 marks)

Sight Reading/Improvisation will be on Descant or Treble recorder as requested by the examiner.

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

[Turn over for oboe listings]

Oboe – Grade 1

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher	
Anon.	Galliard	Let's Make the Grade book 2	Sunshine SUN157	
Diabelli	Bagatelle	Let's Make the Grade book 2	Sunshine SUN157	
Gluck	Chorus from <i>Paris and Helen</i> , p. 23	Learn As You Play Oboe	Boosey	
Gray	Jackboots	Oboe Music to Enjoy	Boosey	
Hinchcliffe	Holiday Trot	The Really Easy Oboe Book	Faber	
Hook	Minuetto from <i>Sonata no. 3 op. 99</i> , p. 22	Learn As You Play Oboe	Boosey	
Lyons	Natasha's Hedgehog or Rock Steady or Storybook Waltz	Compositions for Oboe vol. 1	Useful U126	
Purcell	Rigadoun or Song Tune	First Book of Oboe Solos	Faber	
Wedgwood	Hot Chili	Really Easy Jazzin' About for Oboe	Faber	
Group B				
J S Bach	Von Himmel hoch, da komm' ich her	First Book of Oboe Solos	Faber	
Gray	Evening Song or Pendulum	Oboe Music to Enjoy	Boosey	
Hinchcliffe	Spring Song or Elizabethan Lament	The Really Easy Oboe Book	Faber	
Lyons	Spring Carol or Cradle Song	Compositions for Oboe vol. 1	Useful U126	
Morley	Go From my Window, Go	First Book of Oboe Solos	Faber	
Rae	Sundown	In The Groove	Reedimensions RD 034	
Richardson	A Melancholy Tale or March	First Book of Oboe Solos	Faber	
Wedgwood	Crystal Spring	Really Easy Jazzin' About for Oboe	Faber	
Group C (unaccompanied)				
Anon.	Castle on the Hill, no. 70	Abracadabra Oboe	A & C Black	
Goodwin	& Bright	A Country Walk, no. 1	Oboe Studies book 1	Sunshine SUN114
Loane	& Duckett	Sleigh Ride	Team Woodwind	Faber
Lyons	Study no. 2	24 Melodic Studies for Oboe	Useful U56	
Purcell	Rigaudon	Learn As You Play Oboe	Boosey	
Salter	Gossip, p. 4	35 Melodic Studies for Oboe	Emerson E413	
Sparke	Ticker Tape Parade, no. 5	Skilful Studies for Oboe	Anglo Music AMP 095	
Trad.	Give Me Joy in My Heart	Winners Galore	Brass Wind 0315	
Trad.	Ffigysbren, p. 15	Learn As You Play Oboe	Boosey	
Trad.	Portsmouth	Winners Galore	Brass Wind 0315	

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

F and G major (one octave)

E minor (one octave): candidate's choice of *either* harmonic *or* melodic *or* natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

F and G major (one octave)

E minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for C-D and D# slurring:

♩ = 72

mf

Study:

Candidate to prepare **one** of the following:

- | | | |
|-----------|--|------------------|
| a) East | Ex. 2, Over the break (p. 1) (from <i>Technical Exercises for the Oboe</i>) | Schott ED 11233 |
| b) Beekun | Study no. 5 in C (from <i>Più Mosso</i>) | Harmonia HU 3106 |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Oboe – Grade 2

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Butterworth	Razzle Dazzle	Easy Going	Brass Wind 1309
Byrd	John, Come Kiss Me Now	First Book of Oboe Solos	Faber
Couperin	La Bourbonnaise	Oboe Music to Enjoy	Boosey
Gray	Stick Dance	Oboe Music to Enjoy	Boosey
Hanmer	Happiness	Two Contrasts	Emerson E15
Hinchcliffe	Dance of the Scarecrows or Jovial Jig	The Really Easy Oboe Book	Faber
Kelly	I Don't Know Why! or Honky Tonk	Trasimeno Suite	Phylloscopus PP388
Lyons	Calypso Facto	Compositions for Oboe vol. 1	Useful U126
Rae	As If!	In The Groove	Reedimensions RD 034
Vivaldi	Autumn from The Seasons	Let's Make the Grade book 2	Sunshine SUN157
Wedgwood	Cat Walk	Really Easy Jazzin' About for Oboe	Faber
Weill	Mack The Knife	All Jazzed Up for Oboe	Brass Wind

Group B

Barnby	Sweet & Low	Let's Make the Grade book 2	Sunshine SUN157
Brahms	Sandman	Airbics	Simrock
Grant	Song Of The Forest	Going Solo Oboe	Faber
Gray	Green Fields	Oboe Music to Enjoy	Boosey
Gregson	Summer Evening Serenade	Up Front Album for Oboe	Brass Wind 0305
Lennon & McCartney	Yesterday	All Jazzed Up for Oboe	Brass Wind
Lewin	Daydreams	Up Front Album for Oboe	Brass Wind 0305
Lyons	Bonjour	Compositions for Oboe vol. 1	Useful U126
Rousseau	Rêverie	Oboe Music to Enjoy	Boosey
Schubert	Waltz from <i>12 German Dances</i> op. 9a, p. 41	Learn As You Play Oboe	Boosey
Schumann	Of Strange Countries and People	First Book of Oboe Solos	Faber
Wedgwood	Dragonfly or Easy Tiger	Really Easy Jazzin' About for Oboe	Faber

Group C (unaccompanied)

Anon.	This Old Man, no. 88 and Michael Finnegan, no. 89	Abracadabra Oboe	A & C Black
Clarke	Emperor of Germany's March, p. 27	Learn As You Play Oboe	Boosey
Garnier	Study no. 11	80 Graded Studies for Oboe book 1	Faber
Goodwin & Bright	Answer the Question, no. 7	Oboe Studies book 1	Sunshine SUN114
Hinke	Study no. 18, p. 12 or Study no. 6, p. 8	Elementary Method for Oboe	Peters EP 2418
Lyons	Study no. 6	24 Melodic Studies for Oboe	Useful U56

Oboe – Grade 3

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Anon.	Corranto in G	Three Elizabethan Pieces	Emerson E169
Bullard	Circus Rock or Acrobats	Circus Skills	Spartan SP730
Butterworth	Time Was	Easy Going	Brass Wind 1309
Corelli	Prelude & Gavotta	Nine Short Pieces from Three Centuries	OUP
Farnaby	Tower Hill	Three Elizabethan Pieces	Emerson E169
Gershwin	I Got Rhythm	All Jazzed Up for Oboe	Brass Wind
Gluck	Minuet in F from Orfeo	Aerobics	Simrock
Gray	Steppe Dance	Oboe Music to Enjoy	Boosey
Kelly	South American Dance	Trasimeno Suite	Phylloscopus PP388
Lyons	Dancing in the Rain	Compositions for Oboe vol. 1	Useful U126
Purcell	Rondeau	Second Book of Oboe Solos	Faber
Rae	In the Loop	In The Groove	Reedimensions RD 034
Group B			
Arlen	Over the Rainbow	All Jazzed Up for Oboe	Brass Wind
Beethoven	Melody from the song <i>Ich Liebe Dich</i> , p. 60	Learn As You Play Oboe	Boosey
De Fesch	Largo or Gavotta	Going Solo Oboe	Faber
Gorb	Saturday Stroll	Up Front Album for Oboe	Brass Wind 0305
Gregson	Folk Song Echoes	Up Front Album for Oboe	Brass Wind 0305
Hanmer	Sadness	Two Contrasts	Emerson E15
Lawson	Arietta or Spiritual	Four Short Pieces for Oboe & Piano	Emerson E141
Locke	Sarabande	Nine Short Pieces from Three Centuries	OUP
Lyons	Soft Song	Compositions for Oboe vol. 1	Useful U126
Parker	Sunday Morning	All Jazzed Up for Oboe	Brass Wind
Pleyel	Andante & Rondo	Oboe Music to Enjoy	Boosey
Sullivan	The Sun, whose Rays are all Ablaze		Reedimensions RD 041
Group C (unaccompanied)			
Baermann	Study no. 12	80 Graded Studies for Oboe book 1	Faber
Chedeville	Tambourin, p. 45	Learn As You Play Oboe	Boosey
Hinke	Study no. 1, p. 18	Elementary Method for Oboe	Peters2418
Lyons	Study no. 8 or Study no. 10	24 Melodic Studies for Oboe	Useful U56
Pushechnikov	Study no. 2 or Study no. 7	Oboe Studies Book 4	Sunshine SUN165
Salter	Spring in the Air, p. 5	35 Melodic Studies for Oboe	Emerson E413
Sparke	Shalom!, no. 14	Skilful Studies for Oboe	Anglo Music AMP 095
Sullivan	Never Mind the Why and Wherefore	Melodies for Pleasure	Pan PEM38

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

F major (to 12th)

B \flat major* (one octave)

E minor (to 12th): candidate's choice of *either* harmonic or melodic minor

G minor (one octave): candidate's choice of *either* harmonic or melodic minor

Chromatic starting on G (one octave)

* Starting an octave above the lowest tonic.

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

F major (to 12th)

B \flat major* (one octave)

E minor (to 12th)

G minor (one octave)

* Starting an octave above the lowest tonic.

or ii) Exercise and Study

Exercise (from memory):

for articulation:

♩ = 76

mf

5

Study:

Candidate to prepare **one** of the following:

a) East Ex. 9, F major (p. 2) (from *Technical Exercises for the Oboe*)

Schott ED 11233

b) Beekum Study no. 45 in E minor (from *Più Mosso*)

Harmonia HU 3106

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Oboe – Grade 4

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Bullard	Tightrope Walker	Circus Skills	Spartan SP730
Handel	Bourrée	Aiobics	Simrock
Kershaw	Highland Fling	Have Oboe, Will Travel	Phylloscopus PP475
Lawson	Honeysuckle Rag	Four Short Pieces for Oboe & Piano	Emerson E141
Lewin	Pussyfoot	Up Front Album for Oboe	Brass Wind 0305
Lyons	The Garden Tiger	Compositions for Oboe vol. 1	Useful U126
Norton	Cat Walk	Microjazz for Oboe	Boosey
Rae	Mr Big	In the Groove	Reedimensions RD 034
Rameau	Rigaudon	Nine Short Pieces from Three Centuries	OUP
Swift & Smale	Drum Kitten or Fred Friendly and Oriental Lady	Neighbourhood Cats	Spartan SP196

Group B

Bullard	Dancing Dolls or Sentimental Serenade	Circus Skills	Spartan SP730
Butterworth	Easy Going	Easy Going	Brass Wind E14
Chandler	Valse Sentimentale, no. 2	Three Dance Studies	Nova
Darke	A Song Without Words	Six Miniatures	Schott ED 11127
German	Pastorale	First Repertoire Pieces	Boosey
Handel	Siciliano	Nine Short Pieces from Three Centuries	OUP
Jacob	An 80th Birthday Card for Leon Goossens		Emerson E124
Kelly	Carol	Trasimeno Suite	Phylloscopus PP388
Lyons	June in Paris	Compositions for Oboe vol. 1	Useful U126
Nicholas	Melody	Two Pieces	Chester
Tchaikovsky	Italian Song, no. 16	Oboe Music for Beginners	EMB
Telemann	Siciliana	First Repertoire Pieces	Boosey
Templeton	Siciliana		Emerson E329

Group C (unaccompanied)

Borodin	Theme from <i>Polovtsian Dances</i>	Melodies for Pleasure	Pan PEM38
Harris	Study no. 22 or Study no. 29	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 13, p. 23 or Study no. 12, p. 10	Elementary Method for Oboe	Peters 2418
Lyons	Study no. 13 or Study no. 14	24 Melodic Studies for Oboe	Useful U56
Pushechnikov	Study no. 9	Oboe Studies book 4	Sunshine SUN165
Salter	Ties, p. 7 or Alpine Pastures, p. 10	35 Melodic Studies for Oboe	Emerson E413
Sparke	One-part Invention, no. 36	Skilful Studies for Oboe	Anglo Music AMP 095

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

D and E \flat major (two octaves)

G major (to 12th)

A major (one octave)

C and D minor (two octaves): candidate's choice of *either* harmonic *or* melodic minor

Chromatic starting on C (two octaves)

Pentatonic (major) scale starting on F (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

D and E \flat major (two octaves)

G major (to 12th)

A major (one octave)

C and D minor (two octaves)

Dominant 7th in the key of F (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for tone and intonation:

$\text{♩} = 60$

mf

Study:

Candidate to prepare **one** of the following pairs:

a) East Ex. 12, D major scale (p. 3) *and* Ex. 13, C minor scale (p. 12)

(from *Technical Exercises for the Oboe*)

Schott ED 11233

b) Beekum Study no. 31 in D minor *and* Study no. 74 in E \flat (from *Più Mosso*)

Harmonia HU 3106

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Oboe – Grade 5

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Bizet	Spanish Serenade		Reedimensions RD 042
Boni	Sonata in G, 3rd movt and 4th movt		Chester
Bullard	Sentimental Serenade and Russian Galop	Circus Skills	Spartan SP730
Butterworth	Wagtail or Full Circle	Easy Going	Brass Wind 1309
Clews	Novellette or Paso Doble	Kaleidoscope	Paterson's PAT 63210
Corelli/ Barbirolli	Concerto, 4th movt: Gavotta and 5th movt: Gigue		Boosey
Graves	The Pretty Girls of Ballyroan or Double-Reed Rag	Threesome	Emerson E435
Handel	Rondo	Air & Rondo	Chester
Kershaw	Ragamuffin Rag	Have Oboe, Will Travel	Phylloscopus PP475
Norton	American Train	Microjazz for Oboe	Boosey
Parker	Fashion Parade	Jazzed Up Too	Brass Wind 1305
Rae	Movin' and Groovin'	In The Groove	Reedimensions RD 034
Group B			
Arne	Pastorale		Chester
Darke	Waltz	Six Miniatures	Schott ED 11127
Grieg	No. 1 or no. 4	Four Pieces	Chester
Macpherson	Romance	First Repertoire Pieces for Oboe	Boosey
Marais	L'agréable	Three Old French Dances	Chester CH 01614
Rowley	Pavan from <i>Pavan and Dance</i>	First Repertoire Pieces for Oboe	Boosey
Warren	Quiet Hills		Emerson E418
Wilson	Tango in D		Camden CM065
Group C (unaccompanied)			
J S Bach	Air from Suite no. 3	Melodies for Pleasure	Pan PEM38
Beekun	Springtime Dance or Tiroler Ländler	Ornamental Oboes	Harmonia HU 3795
Harris	Study no. 40	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 20, p. 13 or Study no. 9, p. 29	Elementary Method for Oboe	Peters 2418
Lyons	Study no. 11 or Study no. 18 or Study no. 19	24 Melodic Studies for Oboe	Useful U56
Reade	Lament	Aspects of a Landscape	Nova NM 237
Salter	The Blows of Fate	35 Melodic Studies for Oboe	Emerson E413
Wiedemann	Study no. 42, Csardas	80 Graded Studies for Oboe book 1	Faber

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

B \flat and E major (two octaves)

A \flat and A major (to 12th)

B and C \sharp minor (two octaves): candidate's choice of *either* harmonic *or* melodic minor

F and F \sharp minor (to 12th): candidate's choice of *either* harmonic *or* melodic minor

Chromatic starting on E \flat (two octaves)

Pentatonic (major) scale starting on D (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

B \flat and E major (two octaves)

A \flat and A major (to 12th)

B and C \sharp minor (two octaves)

F and F \sharp minor (to 12th)

Dominant 7th in the key of G (two octaves)

Diminished 7th starting on B (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for embouchure facility with low articulation:

$\text{♩} = 80$

mf

7

Study:

Candidate to prepare **one** of the following pairs:

- | | | |
|-----------|---|------------------|
| a) East | Ex. 25, A \flat major scale (p. 6) and ex. 15, C \sharp minor scale (p. 13) | Schott ED 11233 |
| b) Beekum | Study no. 51 in B \flat and Study no. 99 in F minor (from <i>Più Mosso</i>) | Harmonia HU 3106 |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Oboe – Grade 6

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
J S Bach	Sinfonia from BWV 156 (from The Most Beautiful Oboe Solos from the Church Cantatas)	Bärenreiter BA 8153
Besozzi	Sonata in C, 1st movt <i>and</i> 2nd movt	Chester
Boni	Sonata in G, 1st movt: Preludio – Largo	Chester CH00441
Cherubini	Polonaise (from The Oboist's Collection book 2)	Mayhew 3611019
Geminiani	Sonata in E minor, <i>either</i> 1st <i>and</i> 2nd movts <i>or</i> 3rd <i>and</i> 4th movts	Bärenreiter HM 178
Handel	Concerto no. 1 in Bb, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Boosey
Loeillet		
de Gant	Sonata in E minor op. 5 no. 1, 1st and 2nd movts	Musica Rara MR 1053
Mozart	Andante K. 545 (from Mozart and Haydn for Oboe)	Emerson E85
Mozart	Adagio K. 280 (from Mozart and Haydn for Oboe)	Emerson E85
Sammartini	Sonata in G, 1st movt <i>and</i> 2nd movt	Chester

Group B

Barthe	Couvre Feu	Emerson E32
Bateman	Gentle Breeze	Valentine Music
Debussy	The Little Shepherd	De Haske F 325-401
Dring	Polka <i>or</i> Danza Gaya	Weinberger Emerson
Jacob	Sonatina, 2nd movt	OUP
Keech	Scherzo Rondoso	Cramer 90256
Knight	Devil's Dance	Emerson E356
Nielsen	Romance (from Two Fantasy Pieces op. 2)	Hansen
Parker	Carnival Time <i>or</i> Hunting the Haggis (from Jazzed Up Too)	Brass Wind 1305
Templeton	Scherzo Caprice	Shawnee Press
Warren	Folksong	Emerson E470
Woolfenden	Romance (from Reflections for Oboe)	Brass Wind 2302

Candidates may replace a Group A or a Group B piece with **one** Cor Anglais item.

Cor Anglais

Harris	Ophelia and Puck (from Two Shakespeare Pieces)	Queen's Temple QT7
Trad. Swedish (arr. Perkins)	Walking Tune	Emerson E162b

Group C (unaccompanied)

J S Bach	No. 27, p. 15 <i>or</i> no. 57, p. 32 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey [custom print]
Beekun	Scala Polka, p. 14 (from Ornamental Oboes)	Harmonia HU3795
Blatt	Study no. 52 (from 80 Graded Studies for Oboe book 2)	Faber
Hinke	No. 27, p. 16 (from Elementary School)	Peters
Jacob	Limerick (from Seven Bagatelles)	OUP
Lyons	No. 24 (from 24 Melodic Studies)	Useful Music

Pietzch	Study no. 56 (from 80 Graded Studies for Oboe book 2)	Faber
Reade	Bird Movements (from Aspects of a Landscape)	Nova
Woolfenden	Candlelight (from Reflections)	Brass Wind

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- F, D \flat and B major (two octaves)
- A \flat and F \sharp major (to 12th)
- F, B \flat and B harmonic *and* melodic minor (two octaves)
- G and G \sharp harmonic *and* melodic minor (to 12th)
- Chromatic scale starting on B (two octaves)
- Whole-tone scale starting on D (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- F, D \flat and B major (two octaves)
- A \flat and F \sharp major (to 12th)
- F, B \flat and B minor (two octaves)
- G and G \sharp minor (to 12th)
- Dominant 7th in the key of E (two octaves)
- Diminished 7th starting on E \flat (two octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following pairs:

- a) J S Bach: Cantata no. 202 (*Wedding*) *and* Grieg: Norwegian Dances
(from *Woodwind World: Oboe Orchestral Extracts*) Trinity
- b) Handel: La Paix (*Royal Fireworks Music*) *and* Wagner: Overture *The Meistersingers of Nuremberg*
(from *Woodwind World: Oboe Orchestral Extracts*) Trinity

Candidates may replace **one** extract from their chosen pair with the following cor anglais extract:

Cor Anglais

- J S Bach: Cantata no. 177 (no. 59, p. 33) (from *J S Bach Difficult Passages, ed. Rothwell*) Boosey
[custom print]

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Oboe – Grade 7

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Albinoni	Concerto in D minor, op. 9 no. 2, 1st movt	IMC 1025
C P E Bach	Sonata in G minor, 2nd movt	Ricordi SY506
Cimarosa	Concerto, 1st movt <i>and</i> 4th movt	Boosey
Eichner	Concerto for Oboe & Strings, 1st movt: Allegro tempo giusto	OUP
Fiocco	Arioso	Schott ED 10536
Handel	Sonata no. 3 in F, op. 1 no. 5, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from The Three Authentic Sonatas)	Nova NM100
Marcello	Concerto in C minor, 1st <i>and</i> 2nd movts <i>or</i> 2nd <i>and</i> 3rd movts	IMC 1289
Sammartini	Sonata in G, 3rd <i>and</i> 4th movts	Chester
Telemann	Sonata in G minor, 3rd movt: Andante <i>and</i> 4th movt: Allegro	Schott ED 10195
Verroust	Capriccio	Emerson E458
Group B		
Donizetti	Solo in F minor	Breitkopf MR 2277
Dring	Italian Dance	Weinberger
Harty	Chansonette (from Three Miniatures)	Stainer H330
Head	Presto <i>or</i> Elegiac Dance	Boosey
Nielsen	Humoresque (from Two Fantasy Pieces op. 2)	Hansen
Richardson	Roundelay	Emerson E44
Ridout	Romance	Emerson E198
Schumann	No. 1 <i>or</i> no. 3 (from Three Romances op. 94)	Peters EP 2387 <i>or</i> Henle HN 427
Vinter	Friday Street	Studio
Wilson	Silver Sonatina for Oboe & Piano, 1st movt: Improvisation <i>and</i> 3rd movt: Rondo <i>or</i> 2nd movt: Romanza <i>and</i> 3rd movt: Rondo	Saxtet 550
Woolfenden	Reverie <i>or</i> Coney-Catcher (from Reflections for Oboe)	Brass Wind 2302

Candidates may replace **one** Group A *or* Group B piece with **one** Cor Anglais item.

Cor Anglais

Barret	Cantilena	Phylloscopus PP561
Harris	Sonatina, 2nd movt	Queen's Temple QT8

Group C (unaccompanied)

J S Bach	No. 49, p. 28 <i>or</i> no. 70, p. 42 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey [custom print]
Beekun	Miniature, p. 8 <i>or</i> Mini Concert, p. 20 (from Ornamental Oboes)	Harmonia HU 3795
Berkeley	No. 2 (from Three Moods)	OUP
Bourgeois	No. 4 (from Fantasy Pieces for Oboe)	Brass Wind
Britten	Pan <i>or</i> Bacchus (from Six Metamorphoses after Ovid)	Boosey
Ferling	Study no. 62 (from 80 Graded Studies for Oboe book 2)	Faber
Harris	Sonata da Camera, 1st movt: Allegro assai	Queen's Temple QT6

Hinke	Study no. 14, p. 24 and Study no. 18, p. 33 (from Elementary Method for Oboe)	Peters EP 2418
Jacob	Galop (from Seven Bagatelles)	OUP
Reade	Birdsong (from Aspects of a Landscape)	Nova NM 237
Woolfenden	Harlequin & Columbine (from Reflections for Oboe)	Brass Wind 2302

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred or staccato-tongued as requested by the examiner:

- B \flat , E \flat and E major (two octaves)
- A \flat , G, A and F \sharp major (to 12th)
- B \flat , E \flat , and C \sharp harmonic and melodic minor (two octaves)
- A and F \sharp harmonic and melodic minor (to 12th)
- Chromatic scale starting on F (two octaves)
- Pentatonic (major) scale starting on E (two octaves)
- Whole-tone scale starting on C (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred or staccato-tongued as requested by the examiner:

- B \flat , E \flat and E major (two octaves)
- A \flat , G, A and F \sharp major (to 12th)
- B \flat , E \flat and C \sharp minor (two octaves)
- A and F \sharp minor (to 12th)
- Dominant 7th in the keys of A \flat and F \sharp (two octaves)
- Diminished 7th starting on B \flat (two octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following pairs:

- a) Ravel: Forlane and Minuet (*Le Tombeau de Couperin*) and Tchaikovsky: Ballet Suite *Swan Lake*
(from *Woodwind World: Oboe Orchestral Extracts*) Trinity
- b) Brahms: Violin Concerto and Bartók: Concerto for Orchestra (2nd movt)
(from *Woodwind World: Oboe Orchestral Extracts*) Trinity

Candidates may replace **one** extract from their chosen pair with the following cor anglais extract:

Cor Anglais

- J S Bach: Cantata no. 6 (no. 3, p. 3) (from *J S Bach Difficult Passages, ed. Rothwell*) Boosey
[custom print]

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Oboe – Grade 8

Subject code: OB

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
J S Bach	Sonata in G minor, 1st movt	Bärenreiter NMA 77
Bellini	Concerto in Eb, 2nd movt	Ricordi NR13167900
Döring	Boleros – Rondo Espagnol	Emerson E373
Handel	Sonata in G minor, HWV 364a, 1st and 2nd movts	Peters EP 3035
Handel	Concerto no. 3 in G minor, 1st and 2nd movts	Boosey
Haydn	Concerto in C, 1st movt	Breitkopf EB 5349
Krommer	Concerto in F, op. 52, 3rd movt: Rondo	Bärenreiter Praha
Lebrun	Concerto in D minor, 1st movt	Schott
Mozart	Concerto in C, K. 314 (285d), 1st movt	Henle HN 695
Stamitz	Concerto in B \flat , 1st movt	Breitkopf EB 6525
Telemann	Sonata in A minor, 1st and 2nd movts (from Sonatas and Pieces)	Bärenreiter HM 7
Vivaldi	Sonata in C minor, RV 53, 3rd movt and 4th movt: Allegro	Schott ANT 133
Weber	Concertino in C	Nova NM137

Group B

Arnold	Sonatina, 1st movt: Leggiero and 2nd movt: Andante con moto	Lengnick AL1136
Berkeley	Sonatina, 1st movt or 2nd and 3rd movts	Chester
Dring	Showpiece (from Three Piece Suite)	Emerson E434
Elgar	Soliloquy	Acuta NOV 120812
Godard	Légende Pastorale (from A Nineteenth Century Collection vol. 1)	Nova NM391
Grovez	Sarabande & Allegro	Leduc AL21162
Harty	Orientale (from Three Miniatures)	Stainer H330
Head	Siciliana	Emerson E14
Jacob	Sonatina, either 1st and 2nd movts or 3rd and 4th movts	OUP
Poulenc	Sonata, 1st movt	Chester CH01617
Rubbra	Sonata in C op. 100, 1st movt: con moto	Lengnick AL1140
Saint-Saëns	Sonata, op. 166, 2nd or 3rd movts	any reliable edition

Candidates may replace **one** Group A or Group B piece with **one** Cor Anglais item.

Cor Anglais

Marcello	any two contrasting movements from <i>Sonata</i> (from Solos for the English Horn Player)	Schirmer
Reicha	Recitative & Rondo	McGinnis & Marx

Group C (unaccompanied)

J S Bach	No. 62, p. 36 or no. 66, p. 39 or no. 28, p. 16 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey [custom print]
Bourgeois	No. 2 (from Fantasy Pieces for Oboe)	Brass Wind
Britten	Niobe and Narcissus (from Six Metamorphoses after Ovid)	Boosey
Carson	Circle of Memories	Phylloscopus PP560
Chandler	Any two movements from <i>Summer's Lease</i>	Phylloscopus PP65
Ferling	Study no. 25 or Study no. 38 (from 48 Studies op. 31)	Billaudot 3082

Harris	Study no. 74 (from 80 Graded Studies for Oboe book 2)	Faber
Luft	Study no. 77 (from 80 Graded Studies for Oboe book 2)	Faber
Reade	Celebration (from Aspects of a Landscape)	Nova NM 237

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

- A \flat , G and A major (to 12th)
- All other major scales (two octaves)
- A, G and G \sharp harmonic *and* melodic minor (to 12th)
- All other harmonic *and* melodic minor scales (two octaves)
- Chromatic scale starting on B \flat (two and a half octaves)
- Chromatic scale starting on A, G and G \sharp (to 12th)
- Chromatic scale starting on all other notes (two octaves)
- Whole-tone scale starting on B (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

- A \flat , G and A major (to 12th)
- All other major arpeggios (two octaves)
- A, G and G \sharp minor (to 12th)
- All other minor arpeggios (two octaves)
- Dominant 7th in the keys of B \flat , E \flat , A and B (two octaves)
- Diminished 7th starting on E, F and F \sharp (two octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following pairs:

- a) Delius: Intermezzo (*Fennimore and Gerda*) and Dvořák: Symphony no. 9: (*From the New World*)
and Mussorgsky: Tuileries (*Pictures at an Exhibition*)
(from *Woodwind World: Oboe Orchestral Extracts*) Trinity
- b) Ravel: Prélude (*Le Tombeau de Couperin*) and Rimsky-Korsakov: Scheherazade (2nd movt)
(from *Woodwind World: Oboe Orchestral Extracts*) Trinity

Candidates may replace **one** extract from their chosen pair with the following cor anglais extract:

Cor Anglais

- J S Bach: Cantata no. 1 (no. 1, p. 1) *or* Cantata no. 186 (no. 60, p. 34)
(from *J S Bach Difficult Passages, ed. Rothwell*) Boosey
[custom print]

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Bassoon – Grade 1

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Barratt	Rise and Shine!	Bravo! Bassoon	Boosey
Burness	Allegro, no. 2	Four Easy Pieces	Paterson's PAT60019
Cowles	Catch the Crook, no. 5 or Croonin' 'Oon, no. 6	Twenty-Five Fun Moments for Bassoon	Studio
Trad.	Cockle Shells, no. 19	First Book of Bassoon Solos	Faber
Gervaise	Allemande	Bravo! Bassoon	Boosey
Hughes	Minuet	Six Low Solos	Emerson E10
Loane & Duckett	Sleigh Ride, p. 18	Team Woodwind	Faber 17534
Ramsay, arr.	The Vicar of Bray or My Love's an Arbutus	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Trad.	L'homme armé	Bassoon Favourites book 1*	Montem Music
Group B			
Aubert	Gavotte, no. 7	First Book of Bassoon Solos	Faber
Bergmann	Romance, no. 8	First Book of Bassoon Solos	Faber
Diabelli	Serenade from Twelve Short Pieces, p. 22	Learn As You Play Bassoon	Boosey
Gluck	Chorus from Paris and Helen, p. 22	Learn As You Play Bassoon	Boosey
Gorb	Bell Ringer	Up Front Album for Bassoon	Brass Wind
Hanmer	Walking Tune	Bassoon Bagatelles	Emerson
Lyons	Natasha's Hedgehog	Compositions for Bassoon vol. 1	Useful U140
Muset	Winter Song	Bassoon Favourites book 1*	Montem Music
Sheen	Rondo, no. 3	The Really Easy Bassoon Book	Faber
Tchaikovsky	Russian Folksong, no. 6	The Really Easy Bassoon Book	Faber
Group C (unaccompanied)			
Paciorkiewicz	Study no. 3, Andante	Bassoon Primer Method	PWM 9813
Rae	Blue Bop, no. 4 or Power House, no. 2	16 Characteristic Studies	Reedimensions RD 036
Sebba	Dawn Chorus, no. 54	Abracadabra Bassoon	A & C Black
Trad.	Egyptian Dance, no. 47	Abracadabra Bassoon	A & C Black
Wastall	Unit 12 ex. 1, p. 30 or Unit 12 ex. 3, p. 30	Learn As You Play Bassoon	Boosey
Weissenborn	No. 7 or no. 8 or no. 9, p. 3	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

* Piano accompaniment available for mini bassoon.

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C* and F major (one octave)

A minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

* Starting an octave above the lowest tonic.

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C* and F major (one octave)

A minor (one octave)

* Starting an octave above the lowest tonic.

or ii) Exercise and Study

Exercise (from memory):

Half-hole exercise:

$\text{♩} = 72$

Bassoon – Grade 2

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Barratt	Anna's Cake-Walk	Bravo! Bassoon	Boosey
Bogar	Quick Dance, p. 60	Learn As You Play Bassoon	Boosey
Gregson	Russian Dance	Up Front Album for Bassoon	Brass Wind 0308
Henry VIII	Pastime with Good Company	Bassoon Favourites book 1*	Montem Music
Hughes	Bolero	Six Low Solos	Emerson E10
Ramsay, arr.	All Through the Night or Kelvin Grove	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Saint-Saëns	The Elephant, no. 11	The Really Easy Bassoon Book	Faber
Schumann	The Merry Peasant, no. 20 [with repeats]	First Book of Bassoon Solos	Faber
Susato	Ronde	Bassoon Favourites book 1*	Montem Music
Trad.	Caribbean Dance, p. 45	Team Woodwind	Faber 17534
Watts	Humdinger Hoedown	Fresh Air Bassoon	Mayhew
Group B			
Boyle	Prelude, no. 1	Little Suite	Boosey
Cowles	Afternoon Song, no. 9 or Macaroon, no. 18	Twenty-Five Fun Moments for Bassoon	Studio
Gregson	Nostalgic Waltz	Up Front Album for Bassoon	Brass Wind 0308
Grieg	Bauernlied from <i>Two Norwegian Melodies</i> , no. 13	The Really Easy Bassoon Book	Faber
Hanmer	Lullaby	Bassoon Bagatelles	Emerson E16
Rameau	Sarabande	Bravo! Bassoon	Boosey
Rosseter	Song, no. 21	First Book of Bassoon Solos	Faber
Sullivan	Policeman's Song	Bassoon Favourites book 1*	Montem Music
Wedgwood	Simply the Rest! or Cheeky Cherry	Really Easy Jazzin' About for Bassoon	Faber
Wilson	Modal		Camden CM064
Group C (unaccompanied)			
Diabelli	Etude, p. 33	Learn As You Play Bassoon	Boosey
Langey	No. 18, p. 19	The Bassoon	Boosey
Matz	Ex. 1, Moderato, p. 112	Das Fagott vol. 1	DVfM DV30021
Paciorkiewicz	Study no. 4, Moderato	Bassoon Primer Method	PWM 9813
Rae	Slow Coach, no. 6 or Inter-Galactic March, no. 5	16 Characteristic Studies	Reedimensions RD 036
Sebba	Courtly Dance, no. 96	Abracadabra Bassoon	A & C Black
Trad.	Portsmouth, no. 88	Abracadabra Bassoon	A & C Black
Weissenborn	No. 2, p. 4 or no. 6, p. 5	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

* piano accompaniment available for mini bassoon.

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F major (two octaves)

G major (one octave)

D minor (to 12th): candidate's choice of *either* harmonic or melodic or natural minor

E minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F major (two octaves)

G major (one octave)

D minor (to 12th)

E minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

Left thumb exercise:

Study:

Candidate to prepare **one** of the following:

a) Popp Study no. 26 in E minor (from *90 Easy Bassoon Studies*)

Emerson E393

b) Nicholson Study no. 29 in G (from *90 Easy Bassoon Studies*)

Emerson E393

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Bassoon – Grade 3

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Barratt	Three Variations on Cat in the Snow	Bravo! Bassoon	Boosey
Corrette	Bruit de Chasse	Bassoon Solos vol. 1	Chester CH55092
Cowles	Thumb A Lift, no. 21 or 'Oonerism, no. 22	Twenty-Five Fun Moments for Bassoon	Studio
Dodgson	Hobby Horse	Up Front Album for Bassoon	Brass Wind 0308
Elliott	Signature Tune or The Donkey Trot	Ivor the Engine Suite	Paterson's PAT60603
Farnaby	Fayne Would I Wedd	Going Solo Bassoon	Faber
Galliard	Sonata no. 4, 2nd movt: Allegro e staccato		Hinrichsen 753d
Hughes	Valse Humoresque	Six Low Solos	Emerson E10
Norton	Stamping Ground	Microjazz for Bassoon	Boosey
Verdi	La donna è mobile	Bassoon Favourites book 1*	Montem Music
Watts	Shiny Shoe Shimmy	Fresh Air Bassoon	Mayhew 3611886
arr. Ramsay	The Flight of the Earls	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Group B			
Amos	Lucian's March	The CMA Notebook for Bassoon	CMA pubs. 240
Goddard	Daydreams	Party Pieces	Spartan SP138
Handel	Air from <i>The Water Music</i>	Bassoon Favourites book 1*	Montem Music
Handel	March from Three Pieces	Classical and Romantic Pieces book 1	OUP
Milde	No. 2 of Three Easy Pieces	Bassoon Solos vol. 1	Chester CH55092
Mozart	Birdcatcher's Song	Bassoon Favourites book. 1*	Montem Music
Norton	A Dramatic Episode	Microjazz for Bassoon	Boosey
Ramsay, arr.	Ye Banks and Braes	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Rimsky-			
Korsakov	Theme from <i>Sheherazade</i>	Going Solo Bassoon	Faber
Wedgwood	Easy Tiger or Hot Chilli	Really Easy Jazzin' About for Bassoon	Faber
Weissenborn	Arioso, p. 61	Learn As You Play Bassoon	Boosey
Group C (unaccompanied)			
Eisenhardt	Ex. 2, Polonaise, p. 121	Das Fagott vol. 1	DVfM DV30021
Gariboldi	Study no. 1, Andantino, p. 42 or Study no. 4, Allegretto grazioso, p. 54	Learn As You Play Bassoon	Boosey
Langey	No. 29, p. 24 or no. 43, p. 31	The Bassoon	Boosey
Paciorkiewicz	Study no. 13, Andante cantabile	Bassoon Primer Method	PWM 9813
Rae	Circular Waltz, no. 10 or A Bunch of Fives, no. 9	16 Characteristic Studies	Reedimensions RD 036
Trad.	Mexican Hat Dance, no. 107	Abacadabra Bassoon	A & C Black

* piano accompaniment available for mini bassoon.

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

C and G major (two octaves)

B \flat * major (to 12th)

A minor (to 12th): candidate's choice of *either* harmonic *or* melodic minor

G minor (one octave): candidate's choice of *either* harmonic *or* melodic minor

Chromatic scale starting on G (one octave)

* Starting an octave above the lowest tonic

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

C and G major (two octaves)

B \flat * major (to 12th)

A minor (to 12th)

G minor (one octave)

* Starting an octave above the lowest tonic

or ii) Exercise and Study

Exercise (from memory):

for octaves:

$\text{♩} = 120$

Study:

Candidate to prepare one of the following:

a) Weissenborn Study no. 3 in C (p. 7) *and* Study no. 2 in G minor (p. 11)

(from Bassoon Studies, op. 8 vol. 1)

Peters EP 2277a

b) Weissenborn Study no. 3 in G major (p. 9) (from Bassoon Studies, op. 8 vol. 1)

Peters EP 2277a

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Bassoon – Grade 4

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Boismortier	Gigue, no. 4 <i>and</i> Paysane no. 5	Eight Little Pieces from op. 40	Peters EP 8380
Cowles	Additional Waltz	Catchy Tunes for 'Oons book 1	Studio
Dukas	Extract from <i>The Sorcerer's Apprentice</i>	Classical and Romantic Pieces book 1	OUP
Farnaby	Tower Hill	Going Solo Bassoon	Faber
Galliard	Sonata no. 6, 4th movt: Menuet alternat		Hinrichsen H 753f Hinrichsen H 753A
Galliard	Sonata no. 1, Hornpipe		
Goddard	Ragamuffin	Party Pieces	Spartan SP138
Jacob	L'Après-midi d'un Dinosaur <i>and</i> Polka	Four Sketches	Emerson E73
Mercy	Minuetto from Sonata no. 5	Bassoon Solos vol. 1	Chester CH55092
Norton	Inter City Stomp	Microjazz for Bassoon	Boosey
Group B			
Bartók	Evening in the Country	Going Solo Bassoon	Faber
Bernstein	There is a Garden <i>or</i> One Hand, One Heart	Leonard Bernstein for Bassoon	Boosey
Cowles	The Zebra Crossing	Who's Zoo?	Spartan SP485
Howells	Minuet	Grace for a Fresh Egg	Novello NOV120563
Joplin	The Nonpareil	Bassoon Favourites book 2	Montem Music
Pace	Pastorale, p. 59	Learn As You Play Bassoon	Boosey
Pfeiffer	Concerto in Bb, 2nd movt		Leuckart
Telemann	Sonatina in A minor, 3rd movt: Andante	2 Sonatinas: C minor & A minor	Schott FAG 26
Trad. Swedish (arr. Perkins)	Walking Tune		Emerson E162a
Group C (unaccompanied)			
Concone	Study no. 1, Moderato sostenuto	The Singing Bassoon	Emerson E281
Jancourt	Ex. 1, Allegro poco agitato, p. 154	Das Fagott vol. 1	DVfM DV30021
Kling	Ex. 2, Adagio, p. 141	Das Fagott vol. 1	DVfM DV30021
Langey	No. 50 and no. 51, p. 34	The Bassoon	Boosey
Ozi	Andantino, no. 17	42 Caprices	Hofmeister
Paciorkiewicz	Study no. 14, Allegro <i>or</i> Study no. 25, Adagio cantabile	Bassoon Primer Method	PWM 9813

Rae	Pizza, Pizza!, no. 16 or The Gaffer, no. 15	16 Characteristic Studies	Reedimensions RD 036
Wagner	Ride of the Valkyries (Extract), no. 130	Abracadabra Bassoon	A & C Black

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F, G and D major (two octaves)

D, E and B minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on F (two octaves)

Pentatonic (major) scale starting on F (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F, G and D major (two octaves)

D, E and B minor (two octaves)

Dominant 7th in the key of C (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for finger co-ordination:

$\text{♩} = 84$

Study:

Candidate to prepare one of the following pairs:

a) Weissenborn Study no. 2 in D minor (p. 8) and Moderato in F (p. 14)
(from Bassoon Studies, op. 8 vol. 1)

Peters EP 2277a

b) Weissenborn Study no. 4 in E minor (p. 9) and Study no. 1 in F (p. 8)
(from Bassoon Studies, op. 8 vol. 1)

Peters EP 2277a

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Bassoon – Grade 5

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Baines	Introduction <i>and</i> Hornpipe [complete]		Schott ED 10531
Cowles	Hip Hip Hippo-ray!	Who's Zoo?	Spartan SP485
Dunhill	Lyric Suite, op. 96, 2nd movt: Scherzino <i>or</i> 4th movt: Intermezzo alla Gavotta		Boosey Stainer 2577
Foster	Rondo, op. 10 no. 2	Two Simple Pieces	
Galliard	Sonata no. 4, 6th movt: Tempo di Menuet		Hinrichsen 753d
Gossec	Tambourin	Tambourin and Gavotte	Emerson E298
Hess	Rondo, no. 2	Seven Recital Pieces vol. 1	Hinrichsen 667a
Marcello	Sonata in A minor, 3rd movt: Allegro		IMC 2286
Parker	Tom Jones <i>or</i> The House of Elliott	The Music of Jim Parker for Bassoon	Brass Wind 1321
Ridout	Sonata, 3rd movt		Emerson E109
Vojáček	Scherzo–Kolomyjka	Bassoon Solos vol. 1	Chester CH55092
Walker	A la Russe		Weinberger
Weissenborn	Arioso and Humoresque	Two Pieces, op. 9	IMC 1432
Wolf-Ferrari	Suite-Concertino op. 16, Strimpellata		Ricordi NR12271200
Group B			
Boismortier	Sonata in C minor, op. 50, no. 5, 2nd movt: Gavotte	Two Sonatas op. 50 nos. 4 & 5	Musica Rara MR 2169
Corrette	Sonata no. 1, Aria	Les Delices de la Solitude vol. 1	Schott
Corrette	Sonata no. 4, Aria	Les Delices de la Solitude vol. 2	Schott
Glatz	Suite for Bassoon & Piano, Declamation		Phylloscopus PP131
Head	The Haunted House	Three Fantastic Pieces	Emerson E79
Hindemith	Sonata (1938), 1st movt: Leicht bewegt		Schott ED 3686
Mozart	Portrait Aria	Bassoon Favourites book 2	Montem Music
Mozart	Aria: 'Dalla Sua Pace'	Second Book of Bassoon Solos	Faber
Mussorgsky	The Old Castle	Bassoon Favourites book 2	Montem Music
Parker	Evening Thoughts	Three Trifles	Stainer H309
Telemann	Sonata in F minor, TWV 41:f1, 1st movt: Andante cantabile		IMC 1151
Weissenborn	Romanze, op. 227		Rubank

Group C (unaccompanied)

Braun	Minuetto, p. 3 or Lamenterole, p. 15	Solos 1740	Schott
Concone	Study no. 6, Andantino amabile	The Singing Bassoon	Emerson E281
Cowles	Nuisance from <i>Six Miniature Studies</i>	Tenor Toons for 'Oons	Studio
Langey	No. 109, Rapid Articulation, p. 66	The Bassoon	Boosey
Neukirchner	Allegro, no. 1 or Tempo ad lib, no. 2	23 Bassoon Exercises	EMB Z.2218
Neukirchner	Ex. 2, Polonaise, p. 84	Das Fagott vol. 2	Dvfm DV30022
Ozi	No.23, Andantino	42 Caprices	Hofmeister
Paciorkiewicz	Study no. 31, Marciale scherzando	Bassoon Primer Method	PWM 9813

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued *or* slurred as requested by the examiner:

C, B \flat , E \flat and D major (two octaves)

A, G, C and B minor (two octaves): candidate's choice of *either* harmonic *or* melodic minor

Chromatic scale starting on A (two octaves)

Pentatonic (major) scale starting on C (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued *or* slurred as requested by the examiner:

C, B \flat , E \flat and D major (two octaves)

A, G, C and B minor (two octaves)

Dominant 7th in the key of B \flat (two octaves)

Diminished 7th starting on D (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for slurring in the bottom register

$\text{♩} = 56$

Study:

Candidate to prepare one of the following pairs:

- a) Weissenborn Poco adagio in A minor (p. 13) *and* Allegro moderato in Eb (p. 16)
(from Bassoon Studies, op. 8 vol. 1) Peters EP 2277a
- b) Weissenborn Study no. 8, Andante in C minor (p. 17) *and* Poco Adagio in C (p. 13)
(from Bassoon Studies, op. 8 vol. 1) Peters EP 2277a

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Bassoon – Grade 6

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Amon	Sonata in F op. 88, 2nd movt: Andante, quasi allegro	Amadeus BP2536
Boismortier	Sonata in C minor, op. 50 no. 5, 3rd movt: Largo <i>and</i> 4th movt: Allegro (from 2 Sonatas op. 50 nos. 4 & 5)	Musica Rara MR 2169
Corrette	Sonata no. 2, 1st movt: Allegro <i>or</i> Sonata no. 3, 1st movt: Allegro (from <i>Les delices de la solitude</i> vol. 1)	Schott
Danzi	Concerto in F, 2nd movt: Andante	Leuckart
Devienne	Sonata in G minor, op. 24 no. 5, 2nd. movt: Adagio	Breitkopf MR 2049
Frescobaldi	Four Canzonas, no. 1 <i>or</i> no. 3	Any reliable edition
Koželuh	Concerto in C, 3rd movt: Allegro assai	Elkan-Vogel
Neruda	Concerto in C, 1st movt: Allegro spiritoso	Bärenreiter Praha H 7646
Schaffrath	Duetto in G minor, 1st movt: Andante	Schott FAG 19
Stamitz	Concerto in F, 3rd movt: Poco presto	Sikorski 339 K
Telemann	Sonatina in A minor, 2nd movt: Allegro (from 2 Sonatinas: C minor & A minor)	Schott FAG 26
Vogel	Concerto in C, 2nd movt: Romanze	Sikorski 521K
Group B		
Addison	Concertino, 3rd movt: Larghetto	Emerson E305a
Bratton	The Teddy Bears' Picnic	Dr Downing 111 1006
Challinger	Serenade	Montem Music
Damase	Basson Junior	Lemoine 24767
De Haan	Scherzo	Schott ED 10530
Dunhill	Lyric Suite, op. 96, 1st movt <i>or</i> 3rd movt	Boosey
Fauré	Pièce	Leduc AL 19974
Godfrey	Introduction, moderato <i>and</i> any two variations (from Lucy Long)	Boosey
Hardy	Nocturne	Camden CMI65
Hurlstone	Sonata in F, 3rd movt: Allegretto	Emerson E75
Milde	Tarantella, op. 20	Breitkopf MR 1092
Naoumoff	Three Elégies, no. 1	Schott FAG 21
Waterhouse	Diplo-Diversions, op. 44, Imperial Echoes	Hofmeister FH 2578
Weissenborn	Capriccio op. 14	IMC
Group C (unaccompanied)		
J S Bach	Partita BWV 1013, 4th movt: Bourrée Anglaise	Universal UE 18135
Braun	Corrente, p. 18 (from Solos 1740)	Schott
Bruns	Ex. 1, Moderato con eleganza, p. 86 (from <i>Das Fagott</i> vol. 2)	DVfM DV30022
Concone	Study no. 38, Allegro giusto (from <i>The Singing Bassoon</i>)	Emerson E281
Hába	Suite op. 69, 2nd. movt: Andante con moto	ICAH
Jacob	Aria antiqua (from Partita for Solo Bassoon)	OUP
Jancourt	Study no. 4, Allegro moderato (from 26 Melodic Studies)	Universal UE 18126
Kopprasch	Study no. 15, Adagio <i>or</i> Study no. 19, Adagio (from 60 Studies vol. 1)	IMC 2138

Milde	Study no. 29, Allegretto (from Concert Studies vol. 2)	IMC 497
Oromszegi	May Festival (from 15 Characteristic Pieces)	Emerson E159
Ozi	Polonaise, no. 14 (from 42 Caprices)	Hofmeister
Paciorkiewicz	Study no. 30, Allegro molto or Study no. 46, Allegro (from Bassoon Primer Method)	PWM 9813
Weissenborn	Study no. 26, Allegro assai (from Bassoon Studies op. 8 vol. 2)	Peters EP 2277b

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- B♭ major (three octaves)
- A, B, A♭, and D♭ major (two octaves)
- B♭ harmonic and melodic minor (three octaves)
- G, F, F♯ and G♯ harmonic and melodic minor (two octaves)
- Chromatic scale starting on B♭ (three octaves)
- Whole-tone scale starting on E♭ (two octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- B♭ major (three octaves)
- A, B, A♭, and D♭ major (two octaves)
- B♭ minor (three octaves)
- G, F, F♯ and G♯ minor (two octaves)
- Dominant 7th in the key of E♭ (two octaves)
- Diminished 7th starting on C (two octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following sets, a) or b):

- a) Mozart: Piano Concerto no. 20 (p. 5/6)
 and Verdi: Andantino, Allegro agitato and Grave (*Aida*), p. 50
 (from Ed. *Stadio Passi Difficili "e a soli"*) Ricordi ER00122100
- b) Beethoven: Overture: *Coriolan* and Beethoven: Symphony no. 3 (*Eroica*)
 and Bizet: *Carmen*, Zwischenspiel
 (from *Test Pieces for Orchestral Auditions –
 Bassoon/Contra Bassoon*) Peters EP 8662

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Bassoon – Grade 7

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
J C Bach	Concerto in E \flat , 1st movt: Allegro spirituoso [without cadenza]	Sikorski
Corrette	Sonata no. 6, 1st movt: Allegro moderato (from Les delices de la solitude vol. 2)	Schott
Danzi	Concerto in F, 1st movt: Allegro	Leuckart
Devienne	Sonata in F op. 24 no. 3, 1st movt: Allegro	Breitkopf MR 2047
Haydn	Concertino, Perger 52/5 [without cadenza]	Doblinger DM878A
Koželuh	Concerto in C, 1st movt: Allegro [without cadenza]	Elkan-Vogel 164-00124
Neruda	Concerto in C, 2nd movt: Adagio sostenuto [with cadenzas]	Bärenreiter Praha H7646
Stamitz	Concerto in F, 2nd movt: Adagio molto [with cadenza]	Sikorski 339 K
Telemann	Sonatina in C minor, 1st movt: Largo <i>and</i> 2nd movt: Allegro (from 2 Sonatinas: C minor & A minor)	Schott FAG 26
Vanhal	Concerto in C, 1st movt: Allegro moderato	Simrock
Vivaldi	Concerto in A minor, VIII no. 7, 1st movt: Allegro molto	EMB Z.6076
Vogel	Concerto in C, 3rd movt: Rondo	Sikorski 521K

Group B

Agolli	Song (from Song and Dance)	Emerson E213
Cooke	Sonata, 1st movt: Allegro non troppo <i>or</i> 3rd movt: Allegro vivace	Emerson E116
Fučík	Der alte Brumbär	Apollo AV5211
Françaix	Andante, no. 1 (from Two Pieces)	Schott
Hurlstone	Sonata in F, 1st movt: Vivace	Emerson E75
Kelly	Lérics Variations, Theme, Pastoral, March and Scherzo	Novello NOV120565
Maconchy	Concertino, 1st movt: Moderato	Lengnick AL1145
Moore	Presto	Phylloscopus PP335
Owen	Bagatelle	Arcadia AM 289
Paciorkiewicz	Filutek's Adventure (from Two Miniatures)	PWM
Ridout	Concertino, 3rd movt	Emerson E53
Saint-Saëns	Sonata, op. 168, 1st movt: Allegro moderato	Peters EP 9195
Vinter	Reverie	Cramer 90275

Group C (unaccompanied)

Bourgeois	Fantasy Pieces, no. 1: Allegro vivace	Brass Wind 3304
Concone	Study no. 32, Lento cantabile (from The Singing Bassoon)	Emerson E281
Hába	Suite for Bassoon solo op. 69, 4th movt: Allegro risoluto	ICAH
Jacob	Partita for Solo Bassoon, Preludio and Valse	OUP
Jancourt	Study no. 3, Largo <i>or</i> Study no. 8, Allegro moderato (from 26 Melodic Studies)	Universal UE 18126
Kopprasch	Study no. 32, Adagio (from 60 Studies vol. 1)	IMC 2138
Milde	Study no. 49, Presto (from Concert Studies vol. 2)	IMC 497

Neukirchner	Study no. 8, Moderato or Study no. 15, Tempo giusto (from 23 Bassoon Exercises)	EMB Z.2218
Oromszegi	Locomotive (from 15 Characteristic Pieces)	Emerson E159
Ozi	Study no. 41, Allegro (from 42 Caprices)	Hofmeister FH 3028
Satzenhofer	Study no. 4, Allegro moderato (from 24 Studies)	IMC 1079
Weissenborn	Study no. 15 or Study no. 17 (from Bassoon Studies op. 8 vol. 2)	Peters EP 2277b

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- B and B \flat major (three octaves)
- D \flat , D, E, and F \sharp major (two octaves)
- B and B \flat harmonic *and* melodic minor (three octaves)
- G, E \flat , C \sharp and G \sharp harmonic *and* melodic minor (two octaves)
- Chromatic scale starting on B (three octaves)
- Pentatonic (major) scale starting on D (two octaves)
- Whole-tone scale starting on D (two octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- B and B \flat major (three octaves)
- D, D \flat , E, and F \sharp major (two octaves)
- B and B \flat minor (three octaves)
- G, E \flat , C \sharp and G \sharp minor (two octaves)
- Dominant 7th in the key of E (three octaves)
- Dominant 7th in the key of D \flat (two octaves)
- Diminished 7th starting on B (three octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following sets, a) or b):

- a) Beethoven: Symphony no. 6 (*Pastoral*) (4th movt) (p. 21) and J S Bach: Overture (p. 2)
(from Ed. Stadio *Passi Difficili "e a soli"*) Ricordi ER00122100
- b) Mozart: Symphony no. 41 (*Jupiter*) (1st and 2nd movts) and Wagner: *Lohengrin*
(from *Test Pieces for Orchestral Auditions – Bassoon/Contra Bassoon*) Peters EP 8662

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Bassoon – Grade 8

Subject code: BSN

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Crusell	Concertino, Polacca	Fazer
Dard	Sonata in D minor, op. 2 no. 5, 1st movt: Adagio <i>and</i> 2nd movt: Allegro <i>or</i> 3rd movt: Arietta <i>and</i> 4th movt: Allegro	Nova
Devienne	Sonata in F, op. 24 no. 3, 3rd movt: Allegretto	Breitkopf MR 2047
Fasch	Sonata in C, 3rd movt: Andante <i>and</i> 4th movt: Allegro assai	Universal UE 18128
Kreutzer	Variations: Adagio, andante grazioso <i>and</i> any one variation	Universal UE 18127
Mozart	Concerto in B \flat , K. 191, 2nd movt: Andante ma adagio [without cadenza]	Bärenreiter BA 4868a
Pfeiffer	Concerto in B \flat , 3rd movt: Rondeau	Leuckart
Reicha	Sonata in B \flat , 1st movt: Allegro	Schott FAG 5
Rössler	Concerto in B \flat , 3rd movt: Allegretto	Schott ED10420
Vivaldi	Concerto in E minor, RV 484, 1st movt: Allegro poco <i>or</i> 3rd movt: Allegro	IMC 2353
Vivaldi	Concerto in C, FV III no. 17 RV 472, 1st movt: Allegro non molto	EMB
Weber	Concerto in F, op. 75, 2nd movt: Adagio	Breitkopf EB 6708

Group B

Addison	Concertino, 1st movt: Andante	Emerson E305a
Bourdeau	Premier Solo	Leduc AL 21060
Elgar	Romance	Novello NOV120137R
Feld	Sonatine, any two movements	Schott FAG 2
Fogg	Concerto, 3rd movt: Con spirito	Emerson E122
Grovez	Sicilienne et Allegro giocoso: Largamente, sicilienne <i>and</i> allegro giocoso	Leduc AL21163
Jacob	Concerto, 1st movt: Allegro	Stainer 2625
Maconchy	Concertino, 2nd movt: Lento espressivo, intimo	Lengnick AL1145
Milde	Concertino [complete]	Universal UE 18130
Nussio	Variations on an Arietta by Pergolesi, Variations 1 (Arioso), 2 (Scherzetto), 8 (Barbaresca) <i>and</i> any one other variation	Universal UE 12182
Pierné	Solo de Concert op. 35	Leduc AL20914
Saint-Saëns	Sonata, op. 168, 3rd movt: Adagio, allegro moderato	Peters EP 9195
Tansman	Suite, 1st movt: Introduction <i>and</i> Allegro	Eschig ME 7123

Candidates may replace **one** Group A *or* Group B piece with **one** Contra Bassoon item:

Contra Bassoon

Schulhoff	any two movements from <i>Bass Nightingale</i>	Schott FAG 22
Capuzzi	Concerto in D major, 1st movt	Yorke YE0011

Group C (unaccompanied)

Arnold	Fantasy	Faber
J S Bach	Partita BWV 1013, 2nd movt: Corrente	Universal UE 18135
Braun	Bizaria, p. 20 (from Solos (1740))	Schott ED 12237
Jacobi	No. 4, Allegretto <i>or</i> no. 5, Allegro (from 6 Bassoon Exercises)	EMB Z.2217
Milde	Study no. 26, Allegretto (from Concert Studies vol. 2)	IMC 497
Neukirchner	No. 19, Allegro molto (from 23 Bassoon Exercises)	EMB Z.2218
Orefici	Study no. 8 <i>or</i> Study no. 9 (from 20 Melodic Studies)	IMC 2285

Oromszegi	Study no. 17, Elegia (from Twenty Advanced Bassoon Studies)	Emerson E86
Pivoňka	Study no. 10, Vivace (from Virtuoso Studies for Bassoon)	Bärenreiter Praha H 1217
Šesták	No. 1, recitativo, molto rubato or no. 2, Allegro giocoso (from cinque inventioni per virtuosi del fagotto)	Panton
Weissenborn	Study no. 34, Andante con moto or Study no. 35, Andante maestoso (from Bassoon Studies op. 8 vol. 2)	Peters 2277b

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full.

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred, staccato-tongued or using mixed articulation as requested by the examiner:

- C, B and B \flat major (three octaves)
- All other major scales (two octaves)
- C, B and B \flat harmonic *and* melodic minor (three octaves)
- All other harmonic *and* melodic minor scales (two octaves)
- Chromatic scale starting on B, B \flat and C (three octaves)
- Chromatic scale starting on all other notes (two octaves)
- Whole-tone scale starting on A \flat (two octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred, staccato-tongued or using mixed articulation as requested by the examiner:

- C, B and B \flat major (three octaves)
- All other major arpeggios (two octaves)
- C, B and B \flat minor (three octaves)
- All other minor arpeggios (two octaves)
- Dominant 7th in the keys of E, F and E \flat (three octaves)
- Dominant 7th in the key of A \flat (two octaves)
- Diminished 7th starting on B, B \flat and C (three octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following sets, a) or b):

- a) Pergolesi/Stravinsky: *Pulcinella* (Variation 2) (p. 81) and Stravinsky: *Firebird* (p. 77)
and Donizetti: *L'elisir d'amore* (p. 89)
(from Ed. Stadio *Passi Difficili "e a soli"*) Ricordi ER00122100
- b) Rossini: Overture: *Barber of Seville* and Tchaikovsky: Symphony no. 4 (1st movt)
(from *Test Pieces for Orchestral Auditions – Bassoon/Contra Bassoon*) Peters EP 8662

Candidates may replace **one** extract from their chosen set with the following contra bassoon extract:

Contra Bassoon

- Ravel: *Ma mère l'oye*
(from *Test Pieces for Orchestra Auditions – Bassoon/Contra Bassoon*) Peters EP 8662

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Certificate Examinations for Ensembles

Structure

Certificate examinations consist of a performance of a certain number of pieces without technical work or supporting tests, and are particularly popular with ensembles seeking experience and validation of the performing experience.

In order to encourage the co-operative skills essential for the development of a well-rounded musician, assessments are offered for ensembles at three levels: First Recital (FR), Intermediate Recital (IR) and Advanced Recital (AR). Ensemble performances can be an enjoyable and effective way to open or close a session of solo examinations taken by individual students of one or more teachers, or within a school entry. Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

A programme of contrasted items should be chosen to match the capabilities of the players, as follows:

Level	Length of programme	Number of pieces
First Recital Certificate	up to 10 minutes	4-6
Intermediate Recital Certificate	10-15 minutes	3-4
Advanced Recital Certificate	20-25 minutes	3

Repertoire should be chosen in line with the guidelines set out in the 'Levels of Achievement' statements in the *Information & Regulations 2007* booklet, where the relevant assessment criteria are also to be found.

Marking

The items are presented as a concert performance for which a written programme is presented to the examiner at the start, together with (photo)copies of the music being performed. Spoken introductions may also be given to each piece. The examination is marked out of 100, with the marks for performance (88 marks) divided equally amongst the pieces. The quality of the programme choice and planning is assessed (6 marks), as is the stagecraft and presentation (6 marks). Mark boundaries are as follows: Pass 60, Merit 75, Distinction 87.

Programme planning and notes

Examiners will award marks for the artistry and effectiveness of the programme's design and the balance of contrasts in styles and tempi within the programme. Written and (where applicable) spoken material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Stagecraft and presentation

In this section examiners will assess the way that the performer(s) behave whenever 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills that they show. In addition their sense of occasion and their personal presentation will be appraised.

Music Publishers

Abbreviations used in this syllabus are given in brackets after the publisher's full name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Acuta Music (*Acuta*): Hambrook, Ledbury, Hereford & Worcs HR8 2PX, UK
tel. +44 (0)1531 670 634; c/o Music Sales Ltd

Advance Music Ltd (*Advance*): 70 Station Lane, Hornchurch, Essex RM12 6JU, UK
tel. +44 (0)1718 44 2748; www.advancemusic.net

Jamey Aebersold Jazz (*Aebersold*): P.O. Box 1244, New Albany, IN 47151-1244, USA
tel. +1 (800) 456 1388, +1 (812) 945 4281 (outside USA); www.aebersold.com
in UK: c/o Music Exchange

Alfred Publishing (*Alfred*): in UK: c/o Faber Music Ltd

ALRY Publications Etc. Inc. (*ALRY*): P.O. Box 36542, Charlotte, NC 28236, USA
tel. +1 (704) 334 3413; www.alrypublications.com

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Apollo Verlag Paul Lincke GmbH (*Apollo*): Weihergarten 5, D-55116 Mainz, Germany
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