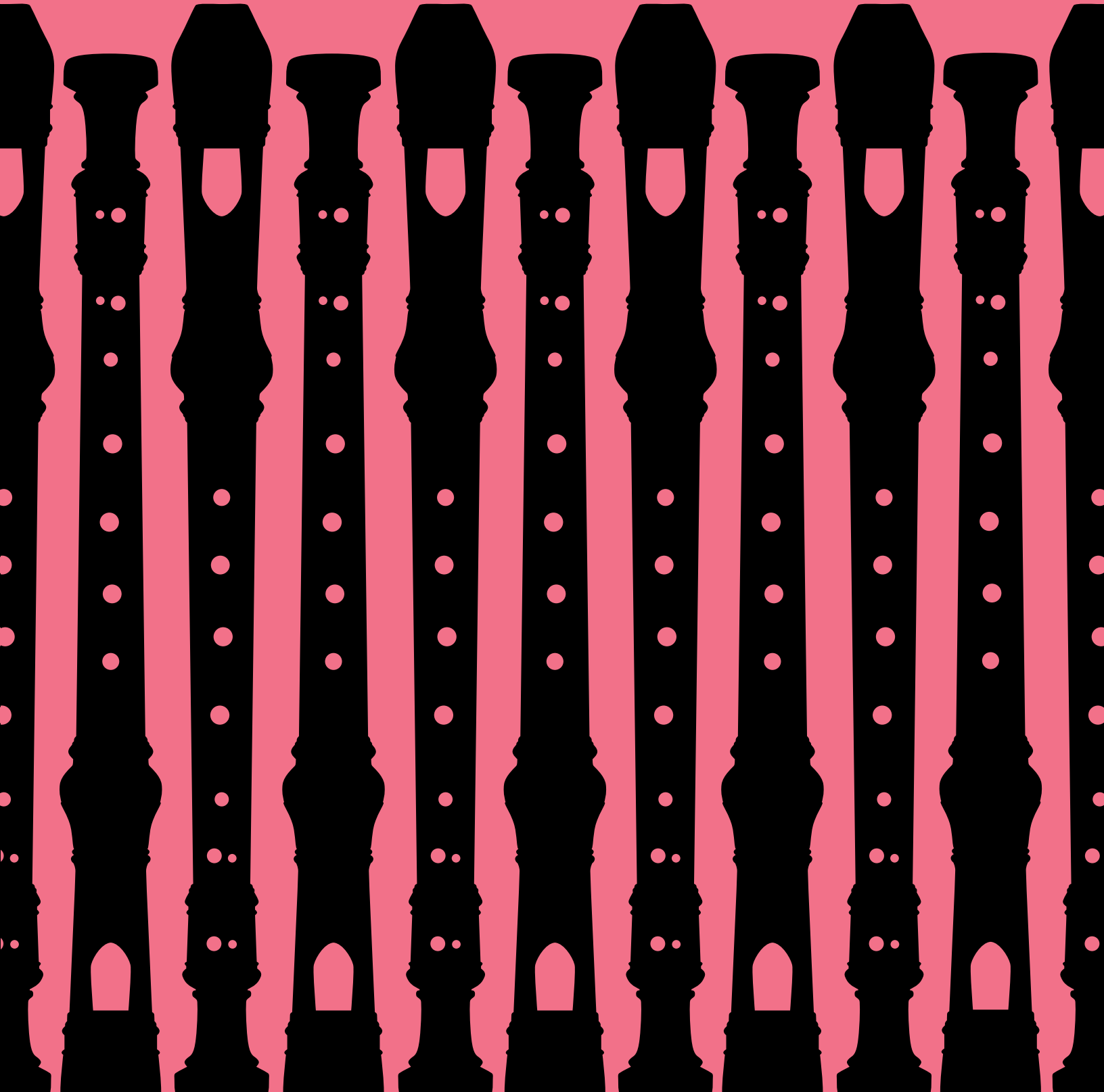


Recorder



**The Royal
Conservatory®**
The finest instrument is the mind.

SYLLABUS / 2008 EDITION



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Message from the President

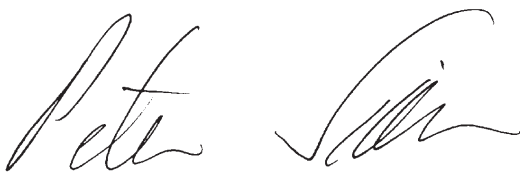
The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

Our new home, the TELUS Centre for Performance and Learning, will make the most of the Conservatory's extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect The Royal Conservatory of Music's broadened impact as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory of Music in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory of Music will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

A handwritten signature in black ink, appearing to read "Peter C. Simon". The signature is fluid and cursive, with a large initial "P" and "S".

Dr. Peter C. Simon
President

Preface

The 2008 edition of the *Recorder Syllabus* represents the work of dedicated teachers, performers, and examiners, whose assistance is gratefully acknowledged. This *Syllabus* replaces all previous recorder syllabi, and forms the official curriculum of The Royal Conservatory of Music for recorder examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for recorder consists of eight levels: seven graded levels (Grades 1, 2, 4, 6, 8, 9, 10) and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM *Theory Syllabus* are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 6 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals.

Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this *Syllabus*.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
273 Bloor Street West
Toronto, Ontario
Canada M5S 1W2

www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

- ✓ fees and dates for practical and theory examinations
- ✓ examination centers
- ✓ secondary school credit for music examinations
- ✓ RCM-authored publications
- ✓ the members of the RCM Examinations College of Examiners, with biographies
- ✓ the *Music Matters* newsletter for teachers

A number of services are also available online, allowing examination candidates to:

- ✓ register for examinations
- ✓ verify the time, date, and location of examinations
- ✓ look up current examination session results
- ✓ review scans of examiner's comments and marked theory papers for current examinations

In addition, teachers can monitor key information about their studios, including:

- ✓ daily updates on students' examination registrations
- ✓ exact dates and times of students' examinations
- ✓ convenient one-page summaries of students' results
- ✓ scanned copies of students' practical and theory examination results
- ✓ unofficial transcripts of students' complete examination histories

Register for an Examination

EXAMINATION SESSIONS AND REGISTRATION DEADLINES

Exact dates and deadlines can be found online. Register early to avoid disappointment: late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

ONLINE REGISTRATION

All registrations should be submitted using the online registration process. To register online, click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:

- the candidate’s RCME Number and birth date
- the teacher’s phone number or Teacher Number
- the examination center
- payment information (Visa or MasterCard accepted)

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

Make sure the correct RCME Number is entered during registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it may not be withdrawn.

Need an RCME Number? New candidates will receive an RCME Number when they register. Enter the full name as it should appear on certificates, along with the birth date, address, telephone numbers, and email address.

EXAMINATION FEES

Examination fees must be paid at the time of registration using Visa or MasterCard. Fees for the current academic year are listed online under “Examination Information.”

EXAMINATION CENTERS

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

To find the nearest Examination Center, look online under “Examination Information.”

Examinations in the USA

The National Music Certificate Program, a division of The Royal Conservatory of Music, provides graded examinations in the USA. For more information, please visit the website, www.nationalmusiccertificate.org.

EXAMINATION SCHEDULING

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.”

Teachers may verify their students’ examination schedules by logging into “Teacher Services.”

All candidates must verify their examination schedules online two weeks before the first day of the examination session by visiting “Examination Scheduling.” Examination schedules will *not* be mailed.

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Regulations

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

- Page-turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- The availability of warm-up rooms cannot be guaranteed.
- The availability of music stands cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies/etudes selections to be performed on the

Examination Program Form and bring it to the examination.

- Candidates should bring all music to be performed to the examination, whether or not selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 17.)
- Recording devices are strictly prohibited in the examination room.
- The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

CREDITS AND REFUNDS FOR MISSED EXAMINATIONS

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a 50 percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations *in writing* and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

All requests must be submitted within two weeks following the examination by mail or by fax.

Candidates who, for any reason, are unable to attend an examination should contact the RCM Examinations Center Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year may apply instead for a 50 percent refund of the examination fee.

Requests for examination refunds or credits must be made to RCM Examinations in writing and accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the examination.

CANDIDATES WITH SPECIAL NEEDS

Candidates with special needs should submit a Special Needs Request Form, available online under “Online Forms”—by mail or fax to RCM Examinations—as soon as possible before the application deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

EXAMINATION RESULTS

Candidates and teachers can access examination results online within six weeks of the examination:

- 1) Go to www.rcmexaminations.org.
- 2) Click on “Examination Results.”
- 3) Click on the Examination Session you wish to view.
- 4) Enter the candidate’s RCME Number and birth date.
- 5) Click on the mark to download and view the examiner’s comments.
- 6) Click on the candidate’s name to view an unofficial transcript.

Please note that results will not be mailed or given by telephone.

Teachers may access their students’ examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to RCM Examinations and payment of the requisite fee. (Download the official transcript request form from the “Online Forms” section of the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general terms how the final mark was

calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. *Appeals on practical examinations will not be considered.*

Classification of Marks

Grades 1 to 10

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Grade 10 ARCT prerequisite	75 overall <i>or</i> 70 percent in each section

ARCT in Performance and Teacher’s ARCT

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (ARCT in Performance)	70
Pass (Teacher’s ARCT)	75 overall <i>or</i> 70 percent in each section

EXAMINATION RESULTS *continued*

Table of Marks

	Grade 1	Grades 2 and 4	Grade 6	Grades 8 and 9	Grade 10	ARCT in Performance	Teacher's ARCT
Repertoire	50	50	50	40	40 (28)	70	24 (17)
List A	25	25	25	20	20	25	
List B	25	25	25	20	20	25	
List C	–	–	–	–	–	20	
Obligato Excerpts	–	–	–	10	10 (7)	30	8 (5.5)
Technical Requirements	30	30	30	30	30 (21)	–	8 (5.5)
Studies/Etudes	18	18	18	20	20	–	8
Technical Tests	12	12	12	10	10	–	–
Ear Tests	10	10	10	10	10 (7)	–	10 (7)
Meter	–	–	–	–	–	–	2
Clapback	5	3	2	–	–	–	–
Intervals	–	3	3	3	2	–	2
Chords	–	–	2	2	2	–	3
Cadences	–	–	–	2	3	–	–
Playback	5	4	3	3	3	–	3
Sight Reading	10	10	10	10	10 (7)	–	10 (7)
Playing	7	7	7	7	7	–	4 + 4
Clapping	3	3	3	3	3	–	2
Viva Voce	–	–	–	–	–	–	40 (28)
A: Pedagogical Principles							30
B: Applied Pedagogy							10
Totals	100	100	100	100	100	100	100

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

THEORY EXAMINATIONS

Essential Tools for Musical Development

- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 6, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current RCM Examinations *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

In 2006, the titles of theory examinations were updated to be more descriptive and to better reflect the content of the examinations.

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination, a summary of the content, and the title given to the same examination in previous syllabi.

Subject	New Theory Examination Title and Description	Previous Title
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation	Preparatory Theory
	Basic Rudiments (1 hour) – Elements of music for the beginner	Preliminary Rudiments
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments	Grade 1 Rudiments
	Advanced Rudiments (2 hours) – Continuation of rudiments and preparation for harmony	Grade 2 Rudiments
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols and non-chord tones; elementary four-part and melodic writing	Introductory Harmony
	Basic Harmony (3 hours) <i>or</i> Basic Keyboard Harmony (held during practical sessions) – Four-part writing, melodic composition, and harmonic and structural analysis in major and minor keys	Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony
	Intermediate Harmony (3 hours) <i>or</i> Intermediate Keyboard Harmony (held during practical sessions) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms	Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style	Grade 4 Counterpoint
	Advanced Harmony (3 hours) <i>or</i> Advanced Keyboard Harmony (held during practical sessions) – Advanced harmonic and contrapuntal techniques	Grade 5 Harmony <i>or</i> Grade 5 Keyboard Harmony
	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms	Grade 5 Analysis
History	History 1: An Overview (3 hours) – Introduction to styles, composers, and music from 1600 to the present	Grade 3 History
	History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods	Grade 4 History
	History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present	Grade 5 History

THEORY EXAMINATIONS continued

Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting.
- Each examination requires preparation with a qualified teacher.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 6, 8, 9, 10, the ARCT in Performance, and the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Grades 1, 2, or 4.

Grade	6	8	9	10	ARCT in Performance, Teacher's ARCT
Required Examinations (C = Co-requisite P = Prerequisite)					
Basic Rudiments					
Intermediate Rudiments	C				
Advanced Rudiments		C	C	C	P
Basic Harmony <i>or</i> Basic Keyboard Harmony			C		
Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony				C	P
Advanced Harmony <i>or</i> Advanced Keyboard Harmony					C
Counterpoint					C
Analysis					C
History 1: An Overview			C	C	P
History 2: Middle Ages to Classical				C	P
History 3: 19th Century to Present					C
Grade 6 Piano					P (ARCT in Perf. only)
Grade 8 Piano					P (Teacher's ARCT only)
Grade 10 Recorder					P
Optional Examinations					
Preparatory Rudiments					
Introductory Harmony					
Alternative Examinations					
Basic Keyboard Harmony (can be substituted for Basic Harmony)			C		
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)				C	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)					C
Junior Musicianship (can be substituted for Grade 8 Ear Tests and Sight Reading)		C			
Intermediate Musicianship (can be substituted for Grade 9 Ear Tests and Sight Reading)			C		
Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests and Sight Reading)				C	C

ARCT EXAMINATIONS

Candidates applying for the ARCT in Performance or Teacher's ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 *or* a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent for each theory examination.

For more information regarding the ARCT in Performance examination, please see "ARCT in Performance" on p. 59.

Teacher's ARCT Examinations

Candidates applying for the Teacher's ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher's ARCT Diploma will be awarded only to candidates who are at least eighteen years old.

The Teacher's ARCT examination consists of three parts:

Part 1—Practical Examination (Repertoire, Obligato Excerpts, Technical Requirements, Ear Tests, and Sight Reading)

Part 2—*Viva Voce* Examination

Part 3—Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas

Candidates may not attempt the Teacher's ARCT and the ARCT in Performance examinations in the same examination session.

- Candidates who have passed the Teacher's ARCT examination may obtain an ARCT in Performance Diploma by taking the entire ARCT in Performance examination.
- Candidates for the Teacher's ARCT who have passed the ARCT in Performance examination may choose to be exempted from the Repertoire and Obligato Excerpts sections of Part 1: Practical Examination. The remaining sections of Part 1 must be taken during the same session as Part 2: *Viva Voce* Examination and within five years of the date of the ARCT in Performance examination.

SUPPLEMENTAL EXAMINATIONS

Improve an Examination Mark

Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within *two* years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat *any two sections* of a practical examination, *except Repertoire*.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Teacher's ARCT candidates may repeat *one section in Part 1 and one section in Part 2* of a practical examination, *except Repertoire*.

- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT level, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT level, candidates must achieve at least 70 percent in either *Viva Voce A* or *Viva Voce B*.

Candidates in Grade 10 and Teacher's ARCT must complete the respective theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

MUSICIANSHIP EXAMINATIONS

A musicianship examination may replace the Ear Tests and Sight Reading sections of a Grade 8, 9, 10, or Teacher's ARCT examination. Please consult the current *Theory Syllabus* for examination requirements. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Level	Practical Examination Level
Junior Musicianship	Grade 8
Intermediate Musicianship	Grade 9
Senior Musicianship	Grade 10 and Teacher's ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests and Sight Reading sections of the upcoming practical examination

PRACTICAL EXAMINATION CERTIFICATES

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 6, certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within *five* years of the original practical examination.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Performance examination (p. 59) and any of Parts 1, 2, or 3 of the Teacher's ARCT examination (p. 63).

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation "ARCT" before Convocation.

Certificates	Examinations Required
Grade 1	Grade 1
Grade 2	Grade 2
Grade 4	Grade 4
Grade 6	Grade 6; Intermediate Rudiments
Grade 8	Grade 8; Advanced Rudiments
Grade 9	Grade 9; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview
Grade 10	Grade 10; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diplomas	Examinations Required
ARCT in Performance	ARCT in Performance; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis
Teacher's ARCT	Teacher's ARCT; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis

SCHOOL CREDITS

RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found

online under “Academic Information, High School Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

MEDALS

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Silver Medals

Silver medals are awarded by province or region to the candidates in Grades 1 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

Gold Medals

A gold medal is awarded to the graduating Woodwinds ARCT in Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination
- a minimum of 60 percent in the co-requisite piano examination

A gold medal is awarded to the graduating Woodwinds Teacher’s ARCT candidate who receives the highest mark for Parts 1 and 2 combined of the Teacher’s ARCT Examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in Part 1: Practical Examination and Part 2: *Viva Voce* Examination combined
- a minimum of 70 percent in Part 3: Written Examination
- a minimum of 70 percent in each theory co-requisite examination
- a minimum of 60 percent in the co-requisite piano examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony
Intermediate Harmony *or* Intermediate Keyboard
Harmony
Advanced Harmony *or* Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

Use Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and ARCT levels. Candidates should consult their RESP providers for more information.

EXAMINATION REPERTOIRE

The *Recorder Syllabus* lists the repertoire eligible for recorder examinations. Information given for each item includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- the instrument(s) on which the selection is to be played (where applicable) and the form of accompaniment required (where applicable). See “Instruments and Accompaniment” below.
- collections or anthologies in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated for most selections by an assigned abbreviation. Please see p. 18 for a list of publishers with their abbreviations.

Da Capo Signs and Repeats

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should generally be ignored unless otherwise indicated. However, candidates may choose to play repeats if they are adding ornamentation.

Memory

- Memorization of repertoire is encouraged.
- Repertoire, studies/etudes, and obligato excerpts need not be memorized, and no extra marks will be awarded for memory.
- Technical tests (scales and arpeggios) must be played from memory.

Instruments and Accompaniment

- Candidates must use the instruments specified for the examination for their grade:

Grade 1

either soprano or tenor recorder

Grade 2

soprano, alto, or tenor recorders in any combination (candidates with small hands may substitute sopranino for alto in this grade only)

Grade 4

soprano, alto, tenor, and/or bass recorders in any combination

Grade 6

soprano, alto, tenor, and/or bass recorders in any combination

Grade 8

three instruments—soprano or tenor; alto; bass or sopranino

Grade 9

three instruments—soprano or tenor; alto; bass or sopranino

Grade 10

three instruments—soprano or tenor; alto; bass or sopranino

- Repertoire, studies/etudes, and obligato excerpts must be played on the instruments specified. If no instrument is specified, candidates may select an appropriate recorder.
- *Candidates may not count the same repertoire selection or study/etude played on two different instruments as two choices.*
- Please note that the British term for soprano recorder is descant recorder; the term for alto recorder is treble recorder.
- Please refer to p. 18 for a list of the abbreviations used to indicate the different types of recorders.
- Please note that repertoire requiring accompaniment must be performed with accompaniment. If no accompaniment is supplied, the candidate will not be examined.

Accompanists

- Candidates must provide their own accompanists. Recorded accompaniments are not permitted. Candidates who do not provide an accompanist will not be examined.
- Accompanists are permitted in the examination room only for the duration of their accompaniment duties.
- A piano will be available for examination accompaniments. Candidates who wish to use their own harpsichord or an electronic equivalent must inform the Center Representative listed on their Examination Schedule at least two weeks prior to the start of the examination session. The instrument must be in place before the start of the day's examinations and removed either during the lunch break or after all examinations have finished. All instrument moves will take place at the discretion of the Center Representative.
- Repertoire selections designated [+BC] (basso continuo) may be accompanied by a solo continuo instrument playing the bass line (for example, cello, bass viola da gamba, bassoon, lute, guitar) in place of a keyboard instrument. Accompanists must supply their own instruments. No other repertoire selections may be accompanied in this manner.
- Please note that no interruptions or delays in the examination schedule for the day will be permitted to accommodate accompaniment instruments. Examination Center Representatives are not permitted to change schedules to accommodate the use of an accompanying instrument other than piano.
- Please note that studies/etudes and obbligato excerpts are to be played without accompaniment.

Historical Articulations

A full and comprehensive study of the performance and application of historical articulations is beyond the scope of this examination syllabus, although any serious recorder player will eventually undertake it. Jean-Pierre Pinson's *Recorder Technique: Tonguing, Articulation of Notes* (Richelieu, QC: Musantiqua, 1975) provides a brief introduction to the subject and includes exercises that will increase the

player's facility when a more comprehensive study is undertaken. Pinson's book is used as one of the sources of the studies/etudes listed in this *Syllabus*, and articulations in these studies/etudes are also included in scale requirements for Grades 8 to 10. Please note that studies/etudes selected from Pinson's *Recorder Technique* are to be articulated as indicated by Pinson.

Syllabus Repertoire Lists

Starting with Grade 2, examination repertoire for each grade is divided into lists according to genre or style. Candidates are encouraged to choose a program that includes a variety of musical styles and keys.

- In Grades 2 to 10, there are two lists:
 - List A contains selections in a variety of styles and instrumentation.
 - List B consists predominantly of works from the core recorder repertoire.
- The repertoire for the ARCT examination is divided into three lists:
 - List A contains concerti and unaccompanied works.
 - List B contains sonatas and suites.
 - List C contains works written after 1900.

Editions

For many repertoire items, the *Recorder Syllabus* listing includes a suggested edition (indicated by a publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer's intentions.

- When choosing editions, please make sure that the music is not a transposed or simplified version of the selection listed in the *Syllabus*.
- Advanced students are encouraged to play Renaissance and Baroque repertoire from facsimile editions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability

RCM Examinations has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining recorder music in your community, consult the “Recorder Resources” section on p. 70 or contact:

Canadian Music Centre
www.musiccentre.ca
20 St. Joseph Street
Toronto, ON Canada M4Y 1J9
telephone: 416-961-6601
fax: 416-961-7198

Please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain some works that are no longer in print but that teachers or students may have in their personal collections. Candidates may use an out-of-print work for examination purposes provided they can obtain the published work (please see “Copyright and Photocopying” below).

Anthologies and Collections

If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by several composers, the title of the collection or anthology is usually included in the *Recorder Syllabus* listing. Individual selections may also be found in other sources. The list of “Method Books and Anthologies” on p. 71 includes full bibliographic details for these publications.

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the *Copyright Act of Canada*. Additional information about federal copyright law is available through the Copyright Board Canada at www.cb-cda.gc.ca.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to an examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.

SUBSTITUTIONS

The *Recorder Syllabus* has been designed to ensure a variety of styles, periods, and instrumentation. Candidates are expected to adhere to the *Syllabus* as written. Substitutions from a higher grade or from other repertoire will *only* be considered in the event that a large percentage of the listed works is

permanently out of print. Prior approval must be obtained before candidates make substitute selections for their examination. Candidates must submit an Examination Substitute Piece Request form (available online) by the Examination Registration deadline.

ABBREVIATIONS

Names of Publishers

The following abbreviations identify publishers listed throughout the *Recorder Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 15.

ALF	Alfred Publishing Co., Inc.
AMA	Amadeus
AMS	Amsco
ARN	E. J. Arnold
BAR	Bärenreiter
B&H	Boosey & Hawkes
B&V	Broekmans & Van Poppel
BER	Berandol Music
CAR	Carus
CMC	available from the Canadian Music Centre
CON	Consort
COR	Corona
DOB	Doblinger
DOL	Dolce
DVH	Dovehouse
EMB	Editio Musica Budapest
EMT	Editions Musicales Transatlantiques
ESC	Max Eschig
EUL	Eulenburg
FAB	Faber
FLE	Fleur
GAL	Galaxy
HAN	Hänssler

HAR	Hargail
HSN	Edition Wilhelm Hansen
HEU	Heugel et Cie
LED	Alphonse Leduc
LEG	Lengnick
LPM	London Pro Musica
MAG	Magnamusic
MOE	Moeck
MOS	Moseler
MRA	Musica Rara
MUS	Musantiqua
NOE	Noetzel
OAK	Oak Publications
OSS	Ossian
OUP	Oxford University Press
PAT	Paterson
PEG	Pegasus
PEL	Pelikan
PET	Edition Peters
RIC	G. Ricordi
RMS	Recorder Music Series
SCH	G. Schirmer
SCT	Schott
SIK	Sikorski
STM	Studio Music
UNI	Universal Edition
WIS	Wise
ZEN	Zen-On
ZUR	Zurfluh
XYZ	XYZ Publishers

Other Abbreviations and Symbols

arr.	arranged by/arrangement
bk	book
ed.	edited by/edition
m., mm.	measure(s)
no., nos.	number(s)
op.	opus
p., pp.	page(s)
rev.	revised
trans.	translated by
vol.	volume

The following abbreviations are used to indicate the type of recorder:

[N]	sopranino recorder
[s]	soprano (descant) recorder

[A]	alto (treble) recorder
[T]	tenor recorder
[B]	bass recorder, reading from the bass clef

A plus sign (+) following an instrument abbreviation signifies that the selection requires accompaniment. The following abbreviations are used for the type of accompaniment:

[K]	keyboard
[BC]	basso continuo
[R]	accompanist's recorder (type as appropriate)

- represents one selection for examination purposes
- parts or sections of works to be performed at examinations

THEMATIC CATALOGS

Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). “HWV” is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). K stands for *Köchel Verzeichnis* first published in 1862. Ludwig

Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by “Z” numbers (for example, Minuet in G major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalog of Purcell’s works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

Georg Philipp Telemann

Works by Telemann are identified by “TWV” numbers (for example, Fantasia in D Minor, TWV 33:2). “TWV” is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalog—*Thematischer-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Runke.

Antonio Vivaldi

Works by Antonio Vivaldi are identified by “RV” numbers and/or by “F” numbers. “RV” is an abbreviation for *Ryom Verzeichnis*. This thematic catalog of Vivaldi’s works—*Verzeichnis der Werke Antonio Vivaldis (RV): kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678-1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh.121). “Anh.” is an abbreviation for Anhang, a German word, meaning appendix or supplement.

WoO

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Grade-by-Grade Requirements

TECHNICAL REQUIREMENTS

Studies/Etudes

Studies/etudes need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies/etudes, please consult the listings for each grade.

Technical Tests

For complete information regarding technical tests, please refer to the charts for each grade.

- All technical tests must be played from memory.
- Metronome markings given in the charts for each grade indicate minimum speed.
- Breathing should be compatible with the articulation pattern.

Scale Configurations—Full Range

When playing technical tests through the full range of the recorder, play an ascending scale or arpeggio up to the highest possible note (not necessarily the tonic), descend to the lowest possible note (again, not necessarily the tonic), then ascend back up to the tonic to finish.

- On F instruments, high G should be taken as the highest note. It is not necessary to play the high F sharp; scales containing this note can be turned just before F sharp.
- On C instruments, high D should be taken as the highest note. It is not necessary to play the high C sharp; scales containing this note can be turned just before C sharp.
- Melodic minor scales may be altered at the top and bottom to make good melodic sense.

The following examples demonstrate some of the technical tests referred to in the *Recorder Syllabus*. Please see the descriptions for each grade for detailed information regarding requirements.

Full-range C major scale for alto recorder



Full-range G major scale for alto recorder



Full-range A melodic minor scale for alto recorder



TECHNICAL REQUIREMENTS continued

Required Articulations

Candidates must be prepared to play scales and arpeggios in *all* the following articulations required for their grade.

	Required Articulation	Grade 1	Grade 2	Grade 4	Grades 6–10
Scales					
1. all slurred		X	X	X	X
2. all tongued		X	X	X	X
3. two slurred, two tongued			X	X	X
4. two tongued, two slurred				X	X
5. two slurred, two slurred				X	X
6. three slurred, one tongued					X
7. one tongued, three slurred					X
Arpeggios					
1. all slurred		X	X	X	X
2. all tongued		X	X	X	X
3. three slurred, three slurred				X	X
4. two slurred, one tongued					X
5. one tongued, two slurred					X

Historical Articulations

Candidates for recorder examinations in Grades 8 to 10 are required to play one-octave scales using historical articulation patterns. For specific requirements, see the Technical Tests listed for these grades.

Double

$\text{♩} = 80$ (Grade 8) $\text{♩} = 104$ (Grade 9) $\text{♩} = 120$ (Grade 10)

etc.

d r d r d d r d r d d r d r d
 d g d g d d g d g d d g d g d
 di d'll di d'll di di d'll di d'll di di d'll di d'll di

Triple

$\text{♩} = 80$ (Grade 9)

etc.

d r d d r d d d r d d r d d d r d d r d d

Grade 1

Candidates should play the Grade 1 examination on a C recorder (soprano [s], tenor [t], or both).

Grade 1 Requirements	Marks
Repertoire <i>two selections from the Syllabus Repertoire list</i>	50 25 + 25
Technical Requirements Studies/Etudes: <i>three studies/etudes from the Syllabus list</i> Technical Tests – scales – arpeggios	30 18 12
Ear Tests Clapback Playback	10 5 5
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 for important information regarding this section of the examination.

Candidates must be prepared to play *two* contrasting selections from the following list. Each bulleted item (•) represents one selection for examination purposes. Selections requiring accompaniment [+k] must be performed with accompaniment.

Anonymous

- [s+k] **A German Tune** (p. 32, no. 14 in *School Recorder*, 1 ARN)
- [s+k] **Cuckoo** (p. 34, no. 9 in *School Recorder*, 1 ARN)
- [s/t+k] **Greensleeves** (p. 8, no. 11 in *School Recorder*, 1 ARN)
- [s+k] **The Light of Love** (no. 14 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)
- [s/t+k] **Rockin’ the Blues** (no. 3 in *Yamaha Recorder Student*, 1 ALF)
→ upper part
- **The Streets of Laredo** (p. 19 in *Yamaha Recorder Student*, 1 ALF)
→ upper part
- [s+s / t+t] **Suse, liebe Suse** (p. 8 in *Spielbuch für zwei sopranblockflöten*, 2 SCT)
→ upper part
- [s+s / t+t] **Wie das Fähnchen auf dem Turme** (p. 10 in *Spielbuch für zwei sopranblockflöten*, 2 SCT)
→ upper part; 1, 2, and 3 only

REPERTOIRE continued

Archer, Violet

- [S/T+K] **A Simple Tune** CMC

Bergmann, Walter

Ten Canonic Studies SCT

- [S+R] **Canonic Study no. 1**
→ upper part
- [S+R] **Canonic Study no. 4**
→ upper part

Boismortier, Joseph Bodin de

- [S+S / T+T] **Suite 1 in C major**, op. 17, no. 3
→ either part: Premier Rigaudon (in *Sechs leichte Duette* SCT OFB 5)

Caroubel, Pierre Francisque

- [S/T+K] **Bransle de Poitou** (no. 8 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)

Gervaise, Claude

- [S+R] **Bransle** (no. 63 in *Rosenberg: Recorder Playing* B&H)
→ either part

Handel, George Frideric

- **Gavotte** (p. 23, no. 6 in *School Recorder*, 2 ARN)
→ upper part

Lennon, John, and Paul McCartney

- [S/T] **All My Loving** (in *Lennon and McCartney for Recorder* AMS)
- [S/T] **Yellow Submarine** (in *Lennon and McCartney for Recorder* AMS)

Praetorius, Michael

- [S/T+K] **Spagnoletta** (no. 7 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)
- [S+R] **The Village Dance** (no. 106 in *Rosenberg: Recorder Playing* B&H)
→ either part
- [S/T+K] **La volta** (no. 11 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)

Susato, Tylman

- [S+K] **Allemande** (no. 1 in *Rosenberg: Renaissance Recorder*, treble/alto B&H)

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *three* contrasting studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes. A maximum of two studies/etudes may be selected from any one publication.

Duschenes, Mario

Method for the Recorder, 1 (soprano or alto) BER

- [S/T] **no. 23**

Linde, Hans-Martin

Die kleine Übung SCT; RMS 1051

- **no. 2d** (p. 5)
- **no. 22b** (p. 25)

Orr, Hugh

Basic Recorder Technique, 2 (soprano or alto) BER

- [S/T] **one of nos. 152, 155, 205**

Rooda, G.

Dexterity Exercises and Dances for Recorders in C HAR

- **one of nos. 1a, 70a, 79a**

Rosenberg, Steve

Recorder Playing B&H

- **no. 83 and no. 84** (p. 22)

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 20 for required articulations and other important information regarding this section of the examination.

- Technical tests are to be played from memory, ascending and descending in the required articulations.
- Repetition of the top note of scales and arpeggios is optional.

Scales	Keys	Played	Tempo	Note Values
Major	C, G, F	1 octave	♩ = 60	♪♪
Harmonic Minor	D			
Arpeggios				
Major	C, G, F	1 octave	♩ = 60	♪♪
Minor	D			

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$

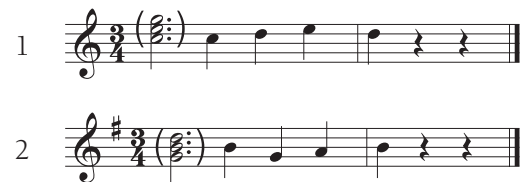


Playback

Candidates will be asked to play back a four-note melody, either on the recorder or on the piano. The melody will be based on the first three notes of the major scale and may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– beginning note: tonic, supertonic, mediant

– keys: C, G, or F major



SIGHT READING

Playing

Candidates will be asked to play a simple eight-measure melody consisting of half notes, quarter notes, and eighth notes.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{4}{4}$ time. The two-measure rhythm will consist of half notes, quarter notes, and eighth notes. Steady pace and rhythmic accentuation are expected.



Grade 2

Candidates may play the Grade 2 examination on soprano [s], alto [A], or tenor [T] recorders in any combination. Candidates with small hands may substitute soprano recorder for alto in this grade only. No extra marks will be given for using more than one instrument. Pieces must be played on the instrument specified. If no instrument is specified, candidates may make an appropriate choice.

Grade 2 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B	50 25 25
Technical Requirements Studies/Etudes: <i>three</i> studies/etudes from the <i>Syllabus</i> list Technical Tests – scales – arpeggios	30 18 12
Ear Tests Clapback Intervals Playback	10 3 3 4
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniments” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A contains selections in a variety of styles and instrumentation.
- List B consists predominantly of works from the core recorder repertoire.

Each bulleted item (•) represents one selection for examination purposes. Selections requiring accompaniment [+K] or [+BC] must be performed with accompaniment. At least one selection must be accompanied.

Repertoire selections must be played on the instrument specified with one exception: soprano may be substituted for alto recorder.

LIST A

Anonymous

- [S/A/T] **MacGregor's Hornpipe** (p. 120 in *Recorder Guide* OAK)
- [S/A/T] **Bonaparte Crossing the Rhine** (in *Recorder Guide* OAK)
→ p. 103 upper part [S/T] or p. 104 [A]
- [S/T] **Santa Lucia** (arr. Ralph William Zeitlin, in *Baroque and Folk Tunes for Recorder* WIS)

Bergmann, Walter

Ten Canonic Studies SCT

- [S+A] **Canonic Study no. 5**
→ upper [S] or lower [A] part with accompaniment of the other part

Carolan, Turlough

Music by Carolan OSS

- [S/A/T+K/BC] **John Nugent**
- [S/T+K/BC] **Planxty Connor**

Healey, Derek

Five Cameos B&H; CMC

- [S/T+K] **The Horsemen**
- [S/T+K] **Marche Militaire**
- [S/T+K] **Sailor's Hornpipe**
- [S/T+K] **The Shepherd Boy**
- [S/T+K] **The Swing**

Hopkins, Antony

- [S+K] **Suite for Descant Recorder and Piano** SCT
→ Scherzo or Canon

Kulesha, Gary

Three Lyric Pieces CMC

- [A+K] **Andantino**
- [A+K] **Larghetto**
- [A+K] **Moderato**

Norton, Christopher

Microjazz for Recorder B&H

- [S+K] **Riverboat** (no. 1)
- [S+K] **A Restful Place** (no. 3)
- [S+K] **Imps** (no. 14)

Playford, John

- [A+K] **The Merry Milkmaids** (no. 14 in *Rosenberg: Renaissance Recorder*, treble/alto B&H)

Praetorius, Michael

- [S+K] **La bourée** (no. 17 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)

Simrock, Heinrich

- [S+S/T+T] **Kösperger ou Walzer alsacienne suivie à l'allemande** (in *Duos for Two Soprano Recorders* MOE)
→ upper part

Susato, Tylman

- [S/A/T+K] **Shepherd's Dance** (no. 4 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)
- [A+K] **two of the following** (pp. 4–6 in *Rosenberg: Renaissance Recorder*, treble/alto B&H)

Le cueur est bon

Pass et medio

Pavane "Mille regretz"

Ronde "Mon amy"

Ronde III

Ronde IV

Ronde V

LIST B

Anonymous

- [A+K/BC] **Sonata 1** (arr. Martin F. Gumbel, in *Drei Sonaten für Altbloßflöte und Generalbass* HAN)
→ *Siciliana or Menuett*

Bach, Johann Sebastian

- [S/A/T] **March** (no. 1 in *Duschenes: Method for Recorder*, 2 BER)
- [S/A/T] **Now Let Us to the Bagpipe's Sound** (no. 4 in *Duschenes: Method for Recorder*, 2 BER)

Banister, John

- [A+A] **Boree** (p. 36, no. 5 in *School Recorder*, 2 ARN)
→ either part

Corbett, William

- [A+K/BC] **Sarabande** (no. 5 in *From Old England* SCT)

Handel, George Frideric

- [S+K] **March from Scipio** (p. 5, no. 11 in *School Recorder*, 2 ARN)
- [A+K/BC] **Siciliana**, from *Sonata in F major*, op. 1, no. 11, HWV 369 (p. 37, no. 4 in *School Recorder*, 2 ARN) [candidates may use this edition or any other edition]

Hook, James

- [S+K/BC] **Sonata no. 6**, op. 54 (arr. Stephen F. Goodyear SCT)
→ 2nd movement (*Allegro moderato*)

Loeillet, Jean Baptiste

- [A+K/BC] **Vivace** (no. 14 in *Great Masters of the Baroque* HAR)

Pergolesi, Giovanni Battista

- [S/A/T] **Siciliana** (arr. Ralph William Zeitlin, p. 33 in *Baroque and Folk Tunes for Recorder* WIS)

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *three* contrasting studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Studies/etudes must be played on the designated instruments. All studies/etudes are to be played unaccompanied.

Bergmann, Walter

First Book of Treble Recorder Solos FAB

- [A] **no. 17 or no. 22**

Orr, Hugh

Basic Recorder Technique, 2 BER

- [S/A/T] **no. 182 or no. 194**

Pinson, Jean-Pierre

Recorder Technique MUS

- [S/T] **no. 24** (p. 21) *or* **no. 29** (p. 24) [articulations as directed]
- [A] **no. 40** (p. 28) [articulations as directed]

Rooda, G.

Dexterity Exercises and Dances for Recorders HAR

- **one of nos. 3a, 33c, 35, 83, 85**

Zeitlin, Ralph William

Basic Recorder Lessons, 2 AMS

- [S/T] **Little Fugue** (p. 4)
- [S/T] **Processional March** (theme and three variations) (p. 12)



TECHNICAL REQUIREMENTS continued

Technical Tests



Please see “Technical Tests” on p. 20 for required articulations and other important information regarding this section of the examination.

- Technical tests are to be played from memory, ascending and descending, with the required articulations.
- Candidates must play all the technical tests on one recorder (soprano, tenor, alto, sopranino).
- Repetition of the top note of scales and arpeggios is optional.

Soprano and Tenor

Scales	Keys	Played	Tempo	Note Values
Major	G, D, F, B \flat	1 octave	♩ = 60	
	C	2 octaves		
Harmonic Minor	E, D	1 octave		
Chromatic	<i>starting on any note</i> (candidate's choice)	1 octave		
Arpeggios				
Major	G, D, F, B \flat	1 octave	♩ = 60	
	C	2 octaves		
Minor	E, D	1 octave		

Alto (and Sopranino)

Scales	Keys	Played	Tempo	Note Values
Major	C, G, D, B \flat	1 octave	♩ = 60	
	F	2 octaves		
Harmonic Minor	A, G	1 octave		
Chromatic	<i>starting on any note</i> (candidate's choice)	1 octave		
Arpeggios				
Major	C, G, D, B \flat	1 octave	♩ = 60	
	F	2 octaves		
Minor	A, G	1 octave		

Grade 4

Candidates may play the Grade 4 examination on soprano [s], alto [A], tenor [T], or bass [B] recorders in any combination. No extra marks will be given for using more than one instrument. Pieces must be played on the instrument specified. If no instrument is specified, candidates may make an appropriate choice.

Grade 4 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Studies/Etudes: <i>five</i> studies/etudes from the <i>Syllabus</i> list	18
Technical Tests	12
– scales	
– chromatic scale	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniments” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A contains selections in a variety of styles and instrumentation.
- List B consists predominantly of works from the core recorder repertoire.

Each bulleted item (•) represents one selection for examination purposes. Selections requiring accompaniment [+K] or [+BC] must be performed with accompaniment. At least one selection must be accompanied.

Editorial ornaments may be omitted and other stylistic ornamentation added.

LIST A

Anonymous

- [S+K] **Watkins's Ale** (in *Amazing Solos: Descant B&H*)

Britten, Benjamin

- [A+K] **Waltz-variations** (no. 34 in *First Book of Treble Recorder Solos FAB*)

Byrd, William

- [S/T+K/BC] **My Lord of Oxenford's Maske** (no. 24 in *Rosenberg: Renaissance Recorder*, soprano/descant B&H)
→ complete work, including lower line repeat

Carolan, Turlough

- [S/T+K] **Luke Dillon** (no. 8 in *Carolan: 28 Airs for Flute DOV*)
→ accompaniment optional
- [S/T+K] **Planxty Brown** (no. 6 in *Carolan: 28 Airs for Flute DOV*)
→ accompaniment optional

Creaghan, J. Andrew

- [S/T] **Variations on: When That I Was and a Little Tiny Boy** CMC

Dowland, John

- [A+K/BC] **What If a Day** (no. 12 in *Rosenberg: Renaissance Recorder*, treble/alto B&H)

Fiala, George

- [S+K] **Cantilena and Rondo**, op. 3 BER; CMC

Genzmer, Harald

Tanzstücke, 1 SCT OFB 34

- [A+A] **Andante** (p. 8)
→ either part

Giesbert, Franz Julius

- [S/T+S/T] **Alle meine Kleider** (p. 18 in *Spielbuch für zwei sopranblockflöten*, 2 SCT)
→ upper part

Haworth, Frank

- [A+K] **Birch Lawn** CMC
- [A+K] **Sandon Suite** CMC
→ two movements
- [S/T+K] **Vesperal Suite** CMC
→ one movement

Haydn, Franz Joseph

- [S/A/T] **Minuet** (no. 384 in *Orr: Basic Recorder Technique*, 2 BER)

Joplin, Scott

- [S/T] **Original Rags** (arr. Ralph William Zeitlin, p. 60 in *Baroque and Folk Tunes for Recorder WIS*)

Norton, Christopher

Microjazz for Recorder B&H

- [S+K] **Banana Sandwich**
- [S+K] **Catwalk**

Phalese, Pierre

- [A+K/BC] **The Leaves Be Green** (no. 13 in *Rosenberg: Renaissance Recorder*, treble/alto B&H)
→ one variation may be omitted

Praetorius, Michael

- [A+A] **Ballo di Mantua** (arr. Larry Bernstein, no. 23 in *Duo Collection*, 1 DOL)
→ either part

Snell, Elsa

Four Concert Pieces LEG

- [A+K] **Ballade**
- [A+K] **Legend**
- [A+K] **Scherzino**
- [A+K] **Song without Words**

LIST B

Bach, Johann Sebastian

- [S/T+K/BC] **Mary's Cradle Song** (arr. T.S. Walker, in *Celebrated Classics for Descant Recorder* SCT)
- [A] **Passepied** (from English Suite no. 5, BWV 810, arr. Mario Duschenes, no. 93 in *Duschenes: Method for the Recorder*, 2 BER)

Baston, John

- [S/T+K/BC] **Concerto no. 5 in D major** (ed. Grete Zahn AMA 462)
→ 2nd movement (*Andante*)

Croft, William

Six Sonatas for Two Alto Recorders HAR (EN212)

- [A+A] **Sonata 3**
→ either part: 2nd, 3rd, and 4th movements (*Presto, Adagio, and Allegro*)

de Fesch, Willem

Dertig duetten voor 2 altblokfluiten XYZ; HAR

- [A+A] **Air xiv**
→ upper part

Finger, Godfrey

- [S/T+K/BC] **Sonata in G major** SCT; RMS

Handel, George Frideric

- [S/T+K/BC] **Largo** (arr. T.S. Walker, in *Celebrated Classics for Descant Recorder* SCT)

Hook, James

- [S/T+k] **Sonata in G major**, op. 54, no. 6 SCT

Loeillet, Jean Baptiste

- [A+K/BC] **Sonata in A minor**, op. 1, no. 1 HEU
→ 1st movement (*Adagio*)

Mancini, Francesco

- [A+K] **Allegro** (arr. Walter Bergmann, no. 15 in *Great Masters of the Baroque* HAR)

Naudot, Jacques-Christophe

Babioles: Six Easy Duets, op. 10 SCT OFB 66

- [A+A] **Suite no. 3 in C major**
→ either part: *Gracieusement and Première Sauteuse*; OR *Musette*; OR *Première and Deuxième Giges*
- [A+A] **Suite no. 2 in G major**
→ either part: *one* movement

Pepusch, Johann Christoph

- [A] **Prelude** (from *Select Preludes and Voluntaries for the Flute*, no. 33 in *Baroque Solo Book* DOL)
Sonatas, 1 (ed. Fritz Koschinsky NOE)
- [S/T+K/BC] **Sonata no. 1 in C major**
→ *two* movements

Purcell, Daniel

- [A+K] **Largo** (arr. Walter Bergmann, no. 18 in *Great Masters of the Baroque* HAR)

Purcell, Henry

- [A+K] **Chaconne** (no. 35 in *First Book of Treble Recorder Solos* FAB)

Rameau, Jean Phillippe

- [S/T+K] **Rigaudon** (arr. Gwilym Beechey, no. 4 in *Rameau: Nine Pieces for Descant Recorder* SCT)

Valentine, Robert

Twelve Sonatas for Recorder and Basso Continuo EMB

- [A+K/BC] **Sonata I**
- [A+K/BC] **Sonata VIII**

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *five* studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes. A maximum of two studies/etudes may be chosen from any one publication.

Studies must be played on the designated instruments: the candidate's group of studies/etudes must include at least *two* studies/etudes on alto recorder. All studies/etudes are to be played unaccompanied.

Barab, Seymour

Six Pieces for Three Recorders B&H

- [T] **Divisions for Tenor** (no. 5)
→ tenor part

Duschenes, Mario

Method for the Recorder, 2 BER

- **Study in Arpeggios** (no. 65)
- **Variations on Twinkle, Twinkle Little Star** (no. 216)
→ Variation VII

Hilling, Lyndon, and Walter Bergmann, eds.

First Book of Bassoon Solos FAB

- [B] **two of**
Polka (traditional Czech) (no. 3)
Barcarolle (Lyndon Hilling) (no. 5)
Gavotte (Jacques Aubert) (no. 7)
Menuet du tambourin (Jacques Hotteterre) (no. 9)
Nobody's Jigg (anonymous) (no. 17)

Linde, Hans-Martin

Die kleine Übung SCT; RMS

- [S] **no. 23d or no. 24b**; **AND one of nos. 4, 11, 16**
Quartet Exercises for Recorders SCT
- [DESIGNATED INSTRUMENT] **Study 1, Uniso 1**
→ one part

Orr, Hugh

Basic Recorder Technique, 2 BER

- [S/T/A] **no. 309 or no. 358**

Pinson, Jean-Pierre

Recorder Technique MUS

- [S/A/T] **one of nos. 24** [S/T], **25** [S/T], **40** [A], **48** [A]
[articulations as directed]

Rooda, G.

95 Dexterity Exercises and Dances HAR

- [S/T/A] **no. 11 or no. 19**



TECHNICAL REQUIREMENTS continued

Technical Tests



Please see “Technical Tests” on p. 20 for required articulations and other important information regarding this section of the examination.

- Technical tests are to be played from memory, ascending and descending.
- Candidates must play all the technical tests on one recorder (soprano, tenor, or alto).
- Repetition of the top note of scales and arpeggios is optional.

Soprano and Tenor

Scales	Keys	Played	Tempo	Note Values
Major	G, D, A, F, B ^b , E ^b	1 octave	♩ = 72	
	C	2 octaves		
Harmonic Minor	A, E, B, F [#] , D, G, C	1 octave		
Chromatic	<i>starting on C</i>	2 octaves		
Arpeggios				
Major	G, D, A, F, B ^b , E ^b	1 octave	♩ = 72	
	C	2 octaves		
Minor	A, E, B, F [#] , D, G, C	1 octave		

Alto

Scales	Keys	Played	Tempo	Note Values
Major	C, G, D, A, B ^b , E ^b	1 octave	♩ = 72	
	F	2 octaves		
Harmonic Minor	A, E, B, F [#] , D, G, C	1 octave		
Chromatic	<i>starting on F</i>	2 octaves		
Arpeggios				
Major	C, G, D, A, B ^b , E ^b	1 octave	♩ = 72	
	F	2 octaves		
Minor	A, E, B, F [#] , D, G, C	1 octave		

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ $\frac{6}{8}$



Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.

– *above a given note*: major and minor 3rds, perfect 4th, 5th, and octave

– *below a given note*: minor 3rd, perfect 5th, and octave

Playback

Candidates will be asked to play back a melody of approximately six notes, either on the recorder or on the piano. The melody will be based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– *beginning notes*: tonic, mediant, or dominant

– *keys*: C, G, D, or F major



SIGHT READING

Playing

Candidates will be asked to play a simple short melody, approximately equal in difficulty to repertoire of a Grade 1 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 6

Candidates may play the Grade 6 examination on soprano [s], alto [A], tenor [T], and/or bass [B] recorders in any combination. No extra marks will be given for using more than one instrument. Pieces must be played on the instrument specified. If no instrument is specified, candidates may make an appropriate choice.

Grade 6 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Studies/Etudes: <i>five</i> studies/etudes from the <i>Syllabus</i> list	18
Technical Tests	12
– scales	
– major scales in 3rds	
– chromatic scales	
– arpeggios	
– dominant 7th arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Intermediate Rudiments	

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniment” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A contains selections in a variety of styles and instrumentation.
- List B consists predominantly of works from the core recorder repertoire.

Each bulleted item (●) represents one selection for examination purposes. Selections requiring accompaniment [+K] or [+BC] must be performed with accompaniment. At least one selection must be accompanied. Editorial ornaments may be omitted and other stylistic ornamentation added.

LIST A

Bach, Johann Christian

- [B+K] **Pastorale** (in *Bass Recorder Album* SCT)

Bonsor, Brian

Jazzy Recorder Two for Young Players UNI

- [S/T+K] **two of**
Get Up and Go!
Nice 'n' Easy
Reverie
Serenata
Waltz for Mo

Carolan, Turlough

- [S/T+K] **Mrs Power, Blind Mary, and John O'Reilly** (nos. 1, 2, and 3 in *Carolan: 28 Airs for Flute* DOV)
→ accompaniment is optional

Genzmer, Harald

- [A+K] **Sonate** 1 SCT OFB 32
→ *three* movements

Gümbel, Martin

- [S/T+S/T] **Drei kleine Studien** (in *Duettbuch für Sopranblockflöten* HAN)
→ either part

Haworth, Frank

- [S+K] **Landscapes** CMC

Hopkins, Antony

- [S/T+K] **Suite for Soprano Recorder and Piano** SCT

Jacobi, Wolfgang

- [A+K] **Sonatine für Altblockflöte und Klavier** MOS

Linde, Hans-Martin

Four Caprices GAL

- [A] **one caprice**

Martinů, Bohuslav

- [A+A] **Divertimento** ESC
→ one part

Ortiz, Diego

- [A+K/BC] **Recercada segunda sobre O felici occhi miei** (no. 24 in *Rosenberg: Renaissance Recorder*, treble/alto B&H)
- [A+K/BC] **Recercada quinta** (no. 25 in *Renaissance Recorder*, treble/alto B&H)
- [A+K/BC] **Recercada segunda** (no. 26 in *Renaissance Recorder*, treble/alto B&H)

Staeps, Hans Ulrich

- [S+K] **Mobile** UNI
- [B+K] **Six Settings of Folk Songs** HAR
→ no. 2 and no. 4
- [A+A] **Zu Zweien durch den Tonkreis** DOB
→ one part: *five* of nos. 1–9

LIST B

Anonymous

- [S/A/T+K] **Greensleeves to a Ground** (arr. Arnold and Carl Dolmetsch SCT)
→ two variations may be omitted

Baston, John

- [S+K] **Concerto no. 6 in D major** (ed. Bernard Thomas SCT OFB 1033)

Boismortier, Joseph Bodin de

Sechs leichte Duette (arr. Hugo Ruf SCT OFB 5)

- [S/A/T+S/A/T] **Suite no. 2 in G major**, op. 17, no. 2
→ one part

Handel, George Frideric

Four Sonatas (ed. Edgar Hunt SCT)

- [A+K/BC] **Sonata in G minor**, op. 1, no. 2, HWV 360
- [A+K/BC] **Sonata in A minor**, op. 1, no. 4, HWV 362
- [A+K/BC] **Sonata in F major**, op. 1, no. 11, HWV 369

Loeillet, Jean Baptiste

- [A+K/BC] **Sonata in G minor**, op. 3, no. 5 SCT OFB 53
- [A+K/BC] **Sonata in D minor**, op. 3, no. 2 SCT OFB 50

Purcell, Daniel

- [A+K/BC] **Sonata in F major** SCT

Telemann, Georg Philipp

- [S/T+K/BC] **Partita in E minor**, TWV 41:e 1 HAR
→ 1st, 2nd, 4th, 5th, and 7th movements (*Andante* and *Arias* 1, 3, 4, and 6)
- [A+K/BC] **Sonata in F major** (Sonata 1 from *Der getreue Music-Meister*), TWV 41:F 2 SCT
- [A+A] **Sonata in F major**, op. 2, no. 1, TWV 40:102 [originally in D major] (ed. and arr. Nikolaus Delius, in *Six Sonatas for Two Treble Recorders* SCT OFB 142)
→ one part: 1st and 2nd movements (*Dolce* and *Allegro*)
- [A or A+A] **Canonic Sonata II in F major**, TWV 40:120 (arr. Greta Richert, in *Sechs Sonaten im Kanon* SCT OFB 98) [as a solo or as a canon]
- [S/T+K/BC] **Suite 1 in F major** (from *Two Suites*, in *Musica Instrumentalis 7* PEL 746)
- [S/T+K/BC] **Suite 2 in C major** (from *Two Suites*, in *Musica Instrumentalis 7* PEL 746)

Vivaldi, Antonio

- [N/A] **Cantabile** (2nd movement from Concerto in D major for flute, op. 10, no. 3 from *Il Gardellino*, RV 428) (no. 6 in *Sopranino Recorder Player* MAG)

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *five* studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes. A maximum of *two* studies/etudes may be chosen from any one publication.

Studies must be played on the designated instruments; the candidate's group of studies/etudes must include at least *one* study/etude on alto recorder and at least *one* study/etude on soprano or tenor recorder. All studies/etudes are to be played unaccompanied.

Anonymous

- [N] **Eight Tunes from “The Dancing Master” (1721)** (no. 8 in *Sopranino Recorder Player* MAG)
→ any *two* tunes

40 Studies for Alto Recorder from the Solfegios of Frederick the Great SIK

- [A] **no. 1 or no. 3**

Bach, Johann Sebastian

Seven Bach Fugues arranged for Four Recorders, 1 (arr. Mario Duschenes BER)

- [B] **Fugue in C major** (no. 1)
→ bass part

Baines, Francis

- [T] **Quartet for Recorders** SCT
→ tenor 1 or tenor 2: 1st movement (*Intrada*)

Carolan, Turlough

Music by Carolan OSS

- [B] **Carolan's Receipt**
→ bass part
- [B] **Charles O'Connor**
→ bass part

Duschenes, Mario

Method for the Recorder, 2 BER

- **no. 102**

Twelve Etudes for Soprano Recorder BER; SCT

- [s/t] **no. 1 or no. 5**

Holborne, Anthony

- [B] **Noel's Galliard** (arr. Steve Rosenberg, no. 41 in *The Recorder Consort*, 1 B&H)
→ lowest part

Linde, Hans-Martin

Modern Exercises for Treble Recorder SCT

- [A] **no. 1 or no. 7**

Pinson, Jean-Pierre

Recorder Technique MUS

- **one of nos. 51 [A], 52 [A], 58 [s/t]** [articulations as directed]

Purcell, Henry

- [B] **Minuet** (no. 2 in *Bass Recorder Player* MAG)

Ravenscroft, Thomas

- [B] **Martin Said to His Man** (arr. Steve Rosenberg, no. 40 in *The Recorder Consort*, 1 B&H)
→ bass part

Rooda, G.

Five Dexterity Exercises and Dances HAR

- [s/A/t] **no. 20 or no. 24**

Rosenberg, Steve (arr.)

The Recorder Book SCT

- [B] **no. 35** (*Belle qui tiens ma vie*, by Thoinot Arbeau) or **no. 36** (*Putta Nera Ballo Furlano*, by Pierre Phalèse) AND **no. 42** (*Sun Song*, by Peter Sculthorpe)
→ bass part

Sculthorpe, Peter

- [T] **no. 31 Dua Chant for Three Recorders** (no. 31, arr. Steve Rosenberg, in *The Recorder Consort*, 1 B&H)
→ tenor part

Susato, Tylman

- [B] **Battle Pavan** (no. 38, arr. Steve Rosenberg, in *The Recorder Consort*, 1 B&H)
→ bass part

SIGHT READING

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position

Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the recorder or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic, mediant, or dominant
- *keys*: C, G, D, or F major



SIGHT READING

Playing

Candidates will be asked to play a melody approximately equal in difficulty to repertoire of a Grade 4 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a short melody in $\frac{2}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 8

For the Grade 8 examination, candidates must demonstrate the ability to play three instruments: soprano [s] or tenor [τ]; alto [A]; bass [B] or sopranino [N]. Pieces must be played on the instrument specified. If no instrument is specified, candidates may make an appropriate choice.

Grade 8 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B	40 20 20
Obbligato Excerpts <i>five</i> excerpts from the <i>Syllabus</i> list	10
Technical Requirements Studies/Etudes: <i>five</i> studies/etudes from the <i>Syllabus</i> list Technical Tests – scales – scales in 3rds – chromatic scales – arpeggios – dominant 7th arpeggios	30 20 10
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Introductory Harmony (recommended)	

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniment” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A contains selections in a variety of styles and instrumentation.
- List B consists predominantly of works from the core recorder repertoire.

Each bulleted item (•) represents one selection for examination purposes.

Selections must be played on the specified instrument. Editorial ornaments may be omitted and other stylistic ornamentation added.

At least one selection must be accompanied. All selections requiring accompaniment [+K] or [+BC] must be performed with accompaniment.

LIST A

Arnold, Malcolm

- [A+K] **Sonatina**, op. 41 PAT
→ *two* movements

Bergmann, Walter

- [B+K] **Variations on “Goe from my window”**
(p. 12 in *Bass Recorder Album* SCT)

Bottenberg, Wolfgang

- [A+K] **Ciacona** CMC

Bresgen, Cesar

- [S+K] **Sonatina** SCT

Demoivre, Daniel

- [B+K] **Suite in E minor** (arr. David Lasocki HAR)

Hand, Colin

- [T+K] **Plaint** SCT

Heilmann, Harald

- [S] **In dich hab ich gehoffet, Herr** (in *Neue Chormusik für Blockflöte* CAR)

Jacob, Gordon

- [A+K] **Sonata** MRA

Poser, Hans

- [A+K] **Bagatelles** MOE
→ *three* bagatelles

Staeps, Hans Ulrich

- [A+K] **Sonata C-moll in modo preclassico** PEG

Waxman, Donald

- [A+A] **Duo Sonatine** GAL
→ *one* part

LIST B

Babell, William

- [S+K] **Concerto in C major** (ed. David Lasocki HAR)

Barsanti, Francesco

- [A+K/BC] **Sonata no. 4 in C minor** (in *Solos for the Alto Recorder Player* SCH)

Bassano, Giovanni

Vier Ricercate HAN

- [A] **Ricercate no. 3**

Couperin, François

Troisième livre de pièces de clavecin (1772): *14e ordre*

- [N+K] **Le rossignol vainqueur** UNI

Gibbons, Orlando

- [A+A] **Fantasia** (arr. Larry Bernstein, in *Duo Collection*, 1 DOL)
→ *one* part

Handel, George Frideric

- [A+K/BC] **Sonata in C major**, HWV 365 (ed. Edgar Hunt SCT)
- [A+K/BC] **Sonata in B flat**, HWV 377 (ed. Terence Best BAR)

Marcello, Benedetto

- [A+K/BC] **Sonata no. 4 in E minor** (in *Three Sonatas* SIK)
- [A+K/BC] **Sonata in A minor**, op. 1, no. 11 EMB

Riccio, Giovanni Battista

- Canzone da sonare* (ed. Rudolf Ewerhart MOE)
- [S/T+K/BC] **Canzona a una**

Senaille, Jean Baptiste

- [S/T+K/BC] **Sonata in D minor** (arr. Gwilym Beechy SCT)

Telemann, Georg Philipp

- [A] **Fantasia no. 1 in C major** [originally in A major for flute] (in *Baroque Solo Book* DOL)
- [A] **Fantasia no. 8 in G minor** [originally in E minor for flute] (in *Baroque Solo Book* DOL)
- [S/T+K/BC] **Partita no. 2 in G major**, TWV 41:G 2 (in *Die kleine Kammermusik*, ed. Waldemar Woehl, Hortus Musicus 47 BAR)
→ *five* movements
- [S/T+K/BC] **Partita no. 4 in G minor**, TWV 41:g 2 (in *Die kleine Kammermusik*, ed. Waldemar Woehl, Hortus Musicus 47 BAR)
→ *five* movements

Vivaldi, Antonio

- [A+K/BC] **Sonata in G minor** (in *Italian Baroque Music for Treble Recorder*, Hortus Musicus 250 BAR)

OBBLIGATO EXCERPTS

Candidates must be prepared to play *five* excerpts from the following list. All excerpts are played without accompaniment.

Bach, Johann Sebastian

- [A] **Brandenburg Concerto no. 4 in G major**, BWV 1049
→ 2nd movement (*Andante*): m. 45 to end (in *Orchestral Studies for Recorder SCT*; no. 221 in *Duschenes: Method for the Recorder*, 2, alto BER)
- **Cantata no. 25: Es ist nichts Gesundes an meinem Leibe**
→ Aria, “Öffne meinen schlechten Liedern”: recorder 1, mm. 5–25 (p. 13 in *Cantates de J.S. Bach* HEU)
- **Cantata no. 39: Brich dem Hungrigen dein Brot**
→ Aria, “Höchster, was ich habe”: complete (no. 14 in *Orchestral Studies for Recorder SCT*)
- **Cantata no. 208: Was mir behagt, ist nur die muntre Jagd**
→ Aria, “Schafe können sicher weiden”: recorder 1, complete (p. 98 in *Cantates de J.S. Bach* HEU)
- **St. Matthew Passion**
→ Fliessende Viertel, “O Schmerz hier zittert das gequälte Herz”: upper part (no. 2 in *Kantaten Joh. Seb. Bachs*, 2 SIK; no. 7 in *Orchestral Studies for Recorder SCT*)

Handel, George Frideric

- [N] **Acis and Galatea**, HWV 49
→ “O Ruddier than the Cherry” (no. 4 in *Orchestral Studies for Recorder SCT*)
- **The Triumph of Time and Truth**, HWV 71
→ Aria “On the Valleys, Dark and Cheerless” (no. 9 in *Handel’s Operas and Oratorios* SIK)

Snelgrove, Michael

- [A] **The Visitant** CMC
→ alto recorder part: 1st movement

Telemann, Georg Philipp

- **Cantata no. 8 for 4th Sunday of Epiphany: Hemmet den Eifer, verbannet**, TWV 1:730
→ Aria, “Ja, ja, ich will den Nächsten lieben” (no. 18 in *Telemann’s Cantatas* SIK)

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *five* contrasting studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes. A maximum of *two* studies/etudes may be chosen from any one publication.

Studies must be played on the designated instruments: the candidate's group of studies/etudes must include at least *two* studies/etudes on alto recorder. All studies/etudes are to be played unaccompanied.

Anonymous

Baroque Studies for Recorder FLE

- [S/A] **no. 1** or **no. 4**

Braun, Jean Daniel

Pièces sans basse (in *Baroque Solo Book* DOL)

- [A] **no. 9** or **no. 12**

Britten, Benjamin

- [DESIGNATED INSTRUMENT] **Alpine Suite**

→ *one* part: 5th movement (Moto perpetuo: Down the Piste)

Brüggen, Frans

Five Studies for Finger Control B&V

- [A] **no. 1**

Handel, George Frideric

- [B] **Gavotte** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 1 SCT)

Linde, Hans-Martin

Modern Exercises for Treble Recorder SCT

- [A] **one of nos. 4, 11, 12, 15**

Quartet Exercises for Recorders SCT

- [B] **no. 4**
→ bass part

Pinson, Jean-Pierre

Recorder Technique MUS

- [S/A/T] **one of nos. 59** [A], **79** [A], **81** [S/T], **136** [S/T]
[articulations as directed]

Staeps, Hans Ulrich

Nine Basic Exercises for Alto Recorder (ed. Gerald Burakoff CON)

- [A] **no. 5** or **no. 8** [all suggested articulations]

Telemann, Georg Phillip

- [B] **Sonata in C major**, TWV 41:B 3 (no. 28 from *Der Getreue Music-Meister*; in *Bass Recorder Player* MAG)



→ *one* movement

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 20 for required articulations and other important information regarding this section of the examination.

Technical tests are to be played on the alto recorder, from memory, ascending and descending, in the required articulations. Repetition of the top note of scales and arpeggios is optional.

Scales	Keys	Played	Tempo	Note Values
Major	all keys	full range	♩ = 60	
Major in 3rds	C, G, B ^b	1 octave		
	F	2 octaves		
Harmonic Minor	all keys	1 octave		
	F	2 octaves		
Melodic Minor	all keys	1 octave		
	F	2 octaves		
Chromatic	<i>starting on F</i>	2 octaves		
Arpeggios				
Major	all keys	1 octave	♩ = 60	
Minor	all keys			
Dominant 7th	of all major keys			

Historical Articulations

Candidates should also be prepared to play all major or minor scales, one octave, in repeated sixteenth notes on each beat with the tonguing *drdr*. Please see “Historical Articulations” on p. 22 for an example and the tempo required for this grade.

EAR TESTS

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
- *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)



Melody Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the recorder or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used for the rhythmic test for Grade 6. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- keys: C, G, D, F, or B^b major



SIGHT READING

Playing

Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 6 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Grade 9

For the Grade 9 examination, candidates must demonstrate the ability to play three instruments: soprano [s] or tenor [t]; alto [A]; bass [B] or sopranino [N]. Pieces must be played on the instrument specified. If no instrument is specified, candidates may make an appropriate choice.

Grade 9 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B	40 20 20
Obbligato Excerpts <i>five</i> excerpts from the <i>Syllabus</i> list	10
Technical Requirements Studies/Etudes: <i>five</i> studies/etudes from the <i>Syllabus</i> list Technical Tests – scales – major scales in 3rds – chromatic scales – arpeggios – dominant 7th arpeggios – diminished 7th arpeggios	30 20 10
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History 1: An Overview	

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniment” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must be prepared to play *two* selections: one from List A and one from List B.

- List A contains selections in a variety of styles and instrumentation.
- List B consists predominantly of works from the core recorder repertoire.

Each bulleted item (•) represents one selection for examination purposes. Selections requiring accompaniment [+K] or [+BC] must be performed with accompaniment. At least one selection must be accompanied. Editorial ornaments may be omitted and other stylistic ornamentation added.

LIST A

Andriessen, Louis

- [A+K] **Melodie** SCT

Bate, Stanley

- [A+K] **Sonatina** SCT

Beeson, Jack

- [A+A] **Sonata canonica** GAL
→ one part

Bottenberg, Wolfgang

- [A+K] **Dialogue** CMC

Chemin-Petit, Hans

- [A] **Sonata in F major** SIK

Erdmann, Viet

- [S] **Warum sollt ich mich denn gramen** (in *Neue Chormusik für Blockflöte* CAR)

Genge, Anthony

- [T] **Eleven Steps** CMC

Jacob, Gordon

- [A+K] **Sonatina** STM

Linde, Hans-Martin

- [A+K] **Sonata in D minor** SCT
- [S+K] **Sonatine française** HAN

Maute, Matthias

- Sechs Fantasien im Alten Stil* CAR
- [S/T] **Fantasie I**

Staeps, Hans Ulrich

- Reihe kleiner Duette* SCT
- [A+A] either part: *four duets*
- Six Instructive Pieces* (in *Music for Bass Recorder* HAR)
- [B+K] **nos. 4, 5, and 6**

Tippet, Michael

- [S+A] **Four Inventions** SCT
→ one part

LIST B

Caix d'Hervelois, Louis de

- [S/T+K] **Suite in G major** (arr. Carl Dolmetsch) SCT)

Couperin, François

- [N+K] **Five Miniatures** UNI
→ *three* miniatures

Frescobaldi, Girolamo

- [S/T+K/BC] **Canzona detta la Bernadina**
(in *Venetian Music around 1600* SCT)

Handel, George Frideric

- [A+K/BC] **Sonata in D minor**, HWV 367a BAR

Loeillet, Jean Baptiste

- [A+K/BC] **Sonata in F major** (ed. Frans Brüggen HAR)

Schickhardt, Johann Christian

24 Sonatas in All Keys, 1 (ed. Walter Bergmann and Frans Brüggen ZEN)

- [A+K/BC] **Sonata no. 2 in C minor**

Schultz, Johann Christoph

- [A+K/BC] **Concerto in G major for Treble Recorder, Strings and Harpsichord** SCT; RMS

Telemann, Georg Philipp

- [A] **Fantasia no. 3 in D minor**, TWV 40 [originally in B minor for flute] (in *Baroque Solo Book* DOL)
- [A+K/BC] **Sonata in C major**, TWV 41:C 2 (from *Der getreue Musik-Meister*) PET
- [A+K/BC] **Sonata in C major**, TWV 41:C 5 SCT OFB 103
- [A+K/BC] **Sonata in D minor**, TWV 41:d 4 SCT OFB 104
- [A+A] **Sonata in D minor for Two Treble Recorders**, op. 2, no. 6, TWV 40:106 (arr. Nikolaus Delius SCT OFB 144)
→ one part

Woodcock, Robert

- [S+K] **Concerto no. 3** (ed. Carl Dolmetsch HAR; full score DOB)

OBBLIGATO EXCERPTS

Candidates should be prepared to play *five* excerpts from the following list. Excerpts are to be played without accompaniment. Rests of more than one measure need not be counted. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

Bach, Carl Phillip Emanuel

- [B] **Trio sonata in F major for Bass Recorder, Viola and Continuo**, Wq163 (ed. Hans Brandts Buys SCT)
→ 1st movement (bass recorder part) (*Un poco andante*): mm. 1–46

Bach, Johann Sebastian

- [A] **Brandenburg Concerto no. 4 in G major**, BWV 1049
→ 3rd movement (*Presto*): mm. 131–175 (in *Orchestral Studies for Recorder* SCT; no. 222 in *Duschenes: Method for the Recorder*, 2, alto BER)
- **Cantata no. 65: Sie werden aus Saba alle kommen**
→ 1st movement: recorder 1, mm. 29–53 (p. 32 in *Cantates de Bach* HEU)
- **Cantata no. 161: Komm, du süsse Todesstunde**
→ Aria, “Komm, du süsse Todesstunde”: recorder 1, mm. 1–9 (p. 74 in *Cantates de Bach* HEU)
- **Cantata no. 119: Preise, Jerusalem, den Herrn (Kantate zur Ratswahl)**
→ Aria, “Die Obrigkeit ist Gottes Gabe” (p. 56 in *Cantates de Bach* HEU)
- **Cantata no. 152: Tritt auf die Glaubensbahn**
→ Aria, “Stein, der über alle Schätze” (no. 13 in *Orchestral Studies for Recorder* SCT)

Handel, George Frideric

- **Aci, Galatea e Polifemo**, HWV 72
→ Aria, “S’agite in mezzo all’ onde” (no. 16 in *Handel’s Operas and Oratorios* SIK)
- [N] **Acis and Galatea**, HWV 49
→ Aria, “Hush, Ye Pretty Warbling Quire”: soprano part (no. 3 in *Orchestral Studies for Recorder* SCT)

Telemann, Georg Philipp

- **Cantata no. 8 for 4th Sunday of Epiphany: Hemmet den Eifer, verbannet**, TWV 1:730
→ Aria, “Hemmet den Eifer, verbannet die Rache”: mm. 1–31 (no. 12 in *Telemann’s Cantatas* SIK)
- **Cantata no. 68 for 4th Sunday of Advent: Lauter Wonne, lauter Freude**, TWV 1:1040
→ Aria, “Lauter Wonne, lauter Freude” (no. 21 in *Telemann’s Cantatas* SIK)

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *five* studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes. Except where specified, a maximum of two studies/etudes may be chosen from any one publication.

Studies/etudes must be played on the designated instruments: the candidate's group of studies/etudes must include at least *two* studies/etudes on alto recorder. All studies/etudes are to be played unaccompanied.

Anonymous

Baroque Studies for Recorder FLE

- [S/A] **one of nos. 13, 16, 17**

Bach, Johann Sebastian

- [B] **Adagio** (no. 15 in *Bass Recorder Player* MAG)

Brüggen, Frans

Five Studies for Finger Control B&V

- [A] **no. 3 or no. 4**

Feltkamp, Johannes Hendricus

12 Studies for Soprano Recorder XYZ

- [s] **no. 1 or no. 4**

Gorton, William

- [N] **Divisions** (no. 3 in *Sopranino Recorder Player* MAG)

Linde, Hans-Martin

Modern Exercises for Treble Recorder SCT

- [A] **one of nos. 3, 10, 16, 17, 18**

Pinson, Jean-Pierre

Recorder Technique MUS

- [s/T] **no. 131** [articulations as directed]
- [A] **no. 142 and no. 143** [articulations as directed]
- [A] **no. 168** [articulations as directed]

Telemann, Georg Philipp



- [B] **Sonata no. 2 in C major**, TWV 41:B 3 (in *Sonatas 1–4 from Der getreue Musik-Meister* no. 28 SCT; RMSI 1382)

→ cello part: *two consecutive movements*

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Technical tests are to be played on the alto recorder, from memory, ascending and descending, for the complete range (low F to high F) in various articulations (see p. 22). Repetition of the top note of scales and arpeggios is optional.

Scales	Keys	Played	Tempo	Note Values
Major	all keys	full range	♩ = 80	
Major in 3rds	all keys	1 octave		
	F	2 octaves		
Harmonic Minor	all keys	full range		
Melodic Minor	all keys	full range		
Chromatic	starting on F	2 octaves		
Arpeggios				
Major	all keys	1 octave	♩ = 80	
Minor	all keys			
Dominant 7th	of all major keys			
Diminished 7th	of all minor keys			

Historical Articulations

Candidates should be prepared to play any major or minor scale, one octave, in repeated sixteenth notes on each beat with the tonguing *drdr*, and in sextuplets with the tonguing *drd drd*. Please see “Historical Articulations” on p. 22 for examples and the tempos required for this grade.

EAR TESTS

Intervals

Candidates may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*,
OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
– *above a given note*: any interval within the octave
– *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or by symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)

iv i

Playback

Candidates will be asked to play back the *upper* part of a two-part phrase in any major key, either on the recorder or on the piano. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.

SIGHT READING

Playing

Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 6 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.

Grade 10

Please see “Co-requisites and Prerequisites” on p. 11, “ARCT Examinations” on p. 12, “Classification of Marks” on p. 8, and “Supplemental Examinations” on p. 12 for important details regarding Grade 10 standing for an ARCT examination application.

For the Grade 10 examination, candidates should play three instruments: soprano [s] or tenor [t]; alto [A]; bass [B] or sopranino [N].

Grade 10 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B	40 (28) 20 20
Obbligato Excerpts <i>five</i> excerpts from the <i>Syllabus</i> list	10 (7)
Technical Requirements Studies/Etudes: <i>five</i> studies/etudes from the <i>Syllabus</i> list Technical Tests – scales – scales in 3rds – chromatic scales – whole-tone scale – arpeggios – dominant 7th arpeggios – diminished 7th arpeggios	30 (21) 20 10
Ear Tests Intervals Chords Cadences Playback	10 (7) 2 2 3 3
Sight Reading Playing Clapping	10 (7) 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	

Grade 10 candidates who wish to pursue an ARCT in Performance or a Teacher’s ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses next to the total mark allotted for each section indicate the minimum number of marks required to receive 70 percent.

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniment” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must be prepared to play *two contrasting* selections: one from List A and one from List B.

- List A contains selections in a variety of styles and instrumentation.
- List B consists predominantly of works from the core recorder repertoire.

Each bulleted item (•) represents one selection for examination purposes. Selections requiring accompaniment [+K] or [+BC] must be performed with accompaniment. At least one selection must be accompanied. Editorial ornaments may be omitted and other stylistic ornamentation added.

LIST A

Berkeley, Lennox

- [A+K] **Sonatine** SCT

Brandt, Hans Hentik

- [A] **Improvisations on the Hymn “Christ Arose from the Dead”** HSN

Cooke, Arnold

- [A+K] **Concerto for Treble Recorder** SCT
- [A+K] **Suite** SCT

Krahmer, Ernst

- [S+K/GUITAR] **Introduction and Variations on an Original Theme** DOL

Linde, Hans-Martin

- [A] **Fantasien und Scherzi** SCT
- [A] **Music for a Bird** SCT

Poos, Heinrich

- [A+K] **Greensleeves** SCT

LIST B

Corelli, Arcangelo

- [A+K/BC] **La follia**, op. 5, no. 12 (arr. Hans-Martin Linde SCT)
- [A+K/BC] **Sonata in C major**, op. 5, no. 3 (with ornamentation of “an eminent master”) (ed. David Lasocki MRA)

Couperin, François

Troisième livre de pièces de clavecin (1772): 14e ordre

- [N+K] **Le rossignol-en-amour** (ed. Carl Dolmetsch UNI)

Eyck, Jacob van

Fluyten Lust-Hof, 2 AMA

- [S/T] **Pavane Lacryme** (no. 56)
- [S/T] **Wat zalmen op den Avond doen** (no. 49)

Fontana, Giovanni Battista

- [S/T+K/BC] **Sonata prima** (in *Venetian Music around 1600* SCT)

Sammartini, Guiseppe

- [S+K] **Concerto in F major** (ed. Johannes Brinckmann and Wilhelm Mohr SCT)

Telemann, Georg Philipp

- [A+K] **Concerto in C major**, TWV 51:C 1 (ed. Ilse Hechler MOE)
- [A+K] **Concerto in F major**, TWV 51:F 1 (ed. Manfred Ruetz, Hortus Musicus 130 BAR)
- [A] **Fantasia no. 2 in C minor** [originally in A minor for flute] (in *Baroque Solo Book* DOL)
- [A] **Fantasia no. 11 in B flat** [originally in G for flute] (in *Baroque Solo Book* DOL)
- [A+K/BC] **Sonata in F minor**, TWV 41:f 1 (from *Der getreue Musik-Meister*) (ed. Walter Bergmann SCT)
- [A+K/BC] **Sonata in F minor**, TWV 41:f 2 (ed. Hans Maria Kneihls SCT)
- [A+K] **Suite in A minor**, TWV 55:a 2 [originally for transverse flute and strings] (ed. Edgar Hunt SCT)

OBBLIGATO EXCERPTS

Candidates should be prepared to play *five* excerpts from the following list. Excerpts are to be played without accompaniment. Rests of more than one measure need not be counted. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

Bach, Johann Sebastian

- [A] **Brandenburg Concerto no. 2 in F major**, BWV 1047
→ 1st movement (*Allegro*): mm. 30–56 (in *Orchestral Studies for Recorder* SCT; no. 217 in *Duschenes: Method for Recorder*, 2, alto BER)
- **Cantata no. 13: Meine Seufzer, meine Tränen**
→ Aria, “Meine Seufzer, meine Tränen”: recorder 1, mm. 1–34 (p. 2 in *Cantates de Bach* HEU)
- **Cantata no. 175: Er rufet seinen Schafen mit Namen**
→ Aria, “Komm, leite mich”: recorder 1, mm. 1–30 (p. 81 in *Cantates de Bach* HEU)

Britten, Benjamin

- **Noye’s Fludde**
→ “Dance of the Dove”: rehearsal nos. 100–103 (in *Orchestral Studies for Recorder* SCT)

Handel, George Frideric

- **Rodrigo**, HWV 5
→ Aria, “Vane in campo” (no. 10 in *Handel’s Operas and Oratorios* SIK)

Quantz, Johann Joachim

- **Sonata a tre in C major for Recorder, Flute, and Continuo** (ed. Manfred Zimmermann AMA)
→ 2nd movement (*Alla breve*): m. 81 to end

Telemann, Georg Philipp

- **Concerto for Recorder and Bassoon**, TWV 52:F 1 COR
→ [A] 2nd movement (*Vivace*): mm. 18–38 and 64–79
→ [A] 4th movement (*Allegro*): mm. 62–78

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *five* studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes. Except where specified, a maximum of two studies/etudes may be chosen from any one publication.

Studies must be played on the designated instruments: the candidate’s group of studies/etudes must include at least *two* studies/etudes on alto recorder. All studies/etudes are to be played unaccompanied.

Anonymous

Baroque Studies for Recorder FLE

- [s/A] **no. 27 or no. 34**

Brüggen, Frans

Five Studies for Finger Control B&V

- [A] **no. 2 or no. 5**

Collette, Joannes

Eight Melodic Studies for Alto Recorder XYZ

- [A] **no. 4 or no. 8**

Handel, George Frideric

- **any sonata** (complete)
→ continuo part on bass recorder

Linde, Hans-Martin

Modern Exercises for Treble Recorder SCT

- [A] **one of nos. 13, 19, 20**

Pinson, Jean-Pierre

Recorder Technique MUS

- [s/r] **no. 120** [articulations as directed]

Telemann, Georg Philipp




- [B] **Sonata in C major**, TWV 41: B 3 (no. 18 in *Bass Recorder Player* MAG)
- **any sonata** (complete)
→ continuo part on bass recorder

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Technical tests are to be played on the alto recorder, from memory, ascending and descending, for the complete range (low F to high F) in various articulations (see p. 22).

Scales	Keys	Played	Tempo	Note Values
Major	all keys	full range	♩ = 92	
Major in 3rds	all keys	full range		
Harmonic Minor	all keys	full range		
Harmonic Minor in 3rds	all keys	full range		
Melodic Minor	all keys	full range		
Chromatic	<i>starting on any note</i>	full range		
Whole-Tone	<i>starting on F</i>	2 octaves		
Arpeggios				
Major	all keys	1 octave	♩ = 92	
Minor	all keys			
Dominant 7th	of all major keys			
Diminished 7th	of all minor keys			

Historical Articulations

Candidates should be prepared to play any major or minor scale, one octave in running sixteenth notes, with the following tonguings: *drdr*, *dgdg*, *did'll did'll*. Please see “Historical Articulations” on p. 22 for examples and the tempo required for this grade.

EAR TESTS

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.

– *above a given note*: any interval within the octave

– *below a given note*: any interval within the octave

Chords

Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord once in solid form, close position

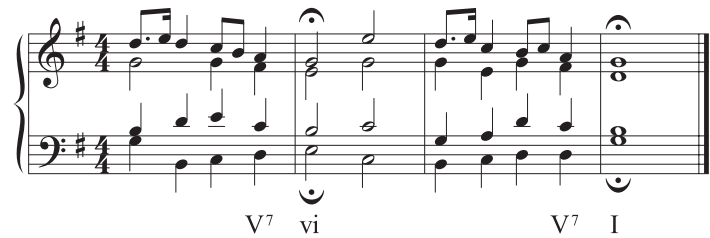
– major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.

– dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord *once* and then play the phrase *twice*. The phrase may be in a major or minor key and contain up to three cadences.

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)
- deceptive (V-VI)



Playback

Candidates will be asked to play back the *lower* part of a two-part phrase in any major key, either on the recorder or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.



SIGHT READING

Playing

Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation is expected.



ARCT in Performance

For the ARCT in Performance examination, candidates should play three instruments, one of which must be alto recorder.

ARCT in Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C	70 25 25 20
Obligato Excerpts <i>five</i> excerpts from the <i>Syllabus</i> list	30
Total possible marks (pass = 70)	100
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present	
Piano Co-requisites Grade 6 Piano	

THE ARCT EXAMINATION

Please see “Classification of Marks” on p. 8, “Co-requisites and Prerequisites” on p. 11, “ARCT Examinations” on p. 12, and “Supplemental Examinations” on p. 12 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the ARCT in Performance examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates should perform with confidence, communicating the essence of the music and demonstrating instrument command, and detailed understanding of the stylistic and structural elements of each repertoire selection. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT Diploma.

CRITERIA FOR PASS AND FAILURE

A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be awarded for one or more of the following reasons:

- lack of stylistic awareness
- repeated interruptions in continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of performance

MARKING CRITERIA

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniment” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates for the ARCT in Performance examination must be prepared to play *three* instruments, one of which must be an alto recorder.

Candidates should prepare an examination program consisting of *three* selections: one from List A, one from List B, and one from List C.

- List A contains concerti and unaccompanied works.
- List B contains sonatas and suites.
- List C contains works written after 1900.

Each bulleted item (●) represents one selection for examination purposes. A maximum of 60 minutes is allowed for the performance. The examiner may stop the performance if it exceeds the allotted time.

LIST A

Bassano, Giovanni

- [A] **Vier Ricercate** HAN
→ no. 1 and no. 2

Eyck, Jacob van

Fluyten Lust-Hof, 2 AMA

- [s/τ] **Amarilli mia bella** (no. 63)
- [s/τ] **Derde, doen Daphne** (no. 58)

Handel, George Frideric

- [A] **Julius Caesar: Overture; “Empio diro tu sei”; “Da tempeste”** (anonymous 18th-century arrangement; pp. 16–19, 22, 23 in *Stay Shepherd Stay*, 1 MOE)
→ all three selections

Herberle, Anton

- [s/τ] **Sonate brillante** (ed. Peter Thalheimer HAN)
→ 1st and 2nd movements

Maute, Matthias

Six soli per flauto senza basso AMA

- [A] **Sonata III**

Quantz, Johann Joachim

- [A] **Solos from the Giedde Collection** (in *Baroque Solo Book* DOL)
→ two of nos. 1–5, 8–13, 16–19

Virgiliano, Aurelio

Il Dolcimelo (ed. Frans Brügggen ZEN)

- [A] **Two ricercate**
→ one ricercate

Vivaldi, Antonio

- [N/A+K] **Concerto in C major for Flautino**, RV 443 (ed. Peter Quakernaat B&V)
- [N/A+K] **Concerto in C major for Flautino**, RV 444 EMT
- [N/A+K] **Concerto in A minor for Flautino**, RV 445 RIC
- [A+K] **Concerto in C minor**, RV 441 EUL

LIST B

Castello, Dario

- [s/τ+K] **Sonata prima** (in *Venetian Music around 1600* SCT)

Corelli, Arcangelo

- [A+K] **Sonata in F major**, op. 5, no. 4 (with ornamentation of “an eminent master”) (ed. David Lasocki HAR)

Dalla Casa, Girolamo

Girolamo Dalla Casa and Giovanni Bassano: Divisions on “Susanne ung jour” for Treble Instrument and Continuo (ed. Bernard Thomas) LPM

- [s/τ+K] **Divisions of “Susanne ung jour”**
→ *Primo modo*

Hotteterre, Jacques

Lart de préluder (ed. Michel Sanvoisin ZUR)

- [A+K] **Two Preludes**

Marias, Marin

- [s/τ+K] **Les folies d’Espagne** (arr. Jean-Claude Veilhan LED)

Schickhardt, Johann Christian

24 Sonatas in All Keys, 1 (ed. Walter Bergmann and Frans Brügggen ZEN)

- [A+K] **Sonata no. 2 in C sharp minor**
- [A+K] **Sonata no. 8 in E flat minor**

LIST C

Andriessen, Louis

- [A] **Sweet** SCT

Berio, Luciano

- [A] **Gesti** UNI

Coles, Graham

- [A+k] **Introspections**, op. 12 BER; CMC

du Bois, Rob

- [A] **Muziek voor Altblokfluit** SCT

Ethridge, Jean

- [T] **Five Expansions for Tenor** CMC

Jacob, Gordon

- [N/A+k] **Suite for Treble Recorder and Strings**
OUP
→ soprano and alto recorder parts

Linde, Hans-Martin

- [S/A/B (1 PERFORMER)] **Amarilli mia Bella** SCT
- [A] **Blockflöte virtuos** SCT
- [B+k] **Musica notturna** HAN
- [A] **Una follia nuova** SCT

Masumoto, Kikuko

- [S+T (1 PERFORMER)] **Pastorale** ZEN

Shinohara, Makoto

- [T] **Fragmente** SCT

Skarecky, Jana

- [T] **The Sign of the Four** CMC

Staeps, Hans Ulrich

- [A] **Virtuoso Suite** SCT

OBBLIGATO EXCERPTS

Candidates should be prepared to play *five* excerpts from the following list. Excerpts are to be played without accompaniment. Rests of more than one measure need not be counted. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

Bach, Carl Philipp Emanuel

- [B] **Trio Sonata in F major for Bass Recorder, Viola and Continuo**, Wq. 163 (ed. Hans Brandts Buys SCT)
→ bass recorder part: 3rd movement (*Allegro*)

Bach, Johann Sebastian

- [A] **Brandenburg Concerto no. 4 in G major**, BWV 1049
→ 1st movement (*Allegro*): mm. 125–187 (in *Orchestral Studies for Recorder* SCT; no. 220 in *Duschenes: Method for the Recorder*, 2, alto BER)
- **Cantata no. 13: Meine Seufzer, meine Tränen**
→ Aria, “Ächzen und erbärmlich Weinen”:
mm. 1–38 (p. 4 in *Cantates de Bach* HEU)
- **Cantata no. 119: Preise, Jerusalem, den Herrn**
→ Chorus, “Preise, Jerusalem”: complete (p. 54 in *Cantates de Bach* HEU; no. 13 in *Recorder in Bach’s Cantatas* SIK)

Handel, George Frideric

- **Alessandro**, HWV 21
→ Aria, “Sempre fido” (no. 11 in *Handel’s Operas and Oratorios* SIK)
- **Ottone**, HWV 15
→ Aria, “Deh, non dir” (no. 21 in *Handel’s Operas and Oratorios* SIK)

Handel, George Frideric (continued)

- **Rinaldo**, HWV 7
→ [N] Aria, “Augelletti, che Cantate” (no. 5 in *Orchestral Studies for Recorder* SCT)

Henze, Hans-Werner

- [A+T] **Compasses** (no. 18 in *Orchestral Studies for Recorder* SCT)

Kulesha, Gary

- [N] **Masks for Recorder and Strings (or Guitar)** CMC
→ 3rd movement (*Allegro agitato*): mm. 12–27 (rehearsal letter B to rehearsal letter E)

Telemann, Georg Philipp

- **Quartet in D minor for Two Flutes, Recorder and Continuo**, TWV 43:d 1 (from *Tafelmusik II*) (ed. Johann Philipp Hinnenthal BAR)
→ 2nd movement (*Vivace*): m. 65 to end

Vivaldi, Antonio

- **Trio in A minor for Treble Recorder, Bassoon, and Continuo**, RV 86 MRA
→ 4th movement (*Allegro molto*): m. 71 to end

Teacher's ARCT

Teacher's ARCT Requirements	Marks
Part 1: Practical Examination	60 (pass = 40)
Repertoire <i>one selection from the ARCT in Performance List A or C</i> <i>one selection from the ARCT in Performance List B</i>	24 (pass = 17)
Obbligato Excerpts <i>four selections from the Syllabus lists for Grade 9 or above</i>	8 (pass = 5.5)
Technical Requirements <i>four studies/etudes from the Syllabus lists for Grades 8–10</i>	8 (pass = 5.5)
Ear Tests Meter Intervals Chords Playback	10 (pass = 7) 2 2 3 3
Sight Reading Playing Clapping	10 (pass = 7) 4 + 4 2
Part 2: Viva Voce Examination	40 (pass = 28)
A: Pedagogical Principles B: Applied Pedagogy	30 (pass = 21) 10 (pass = 7)
Total possible marks	100 (pass = 70)
Part 3: Written Examination	100 (pass = 70)

Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present	
Piano Co-requisites Grade 8 Piano	

The Teacher's ARCT Diploma will be awarded only to candidates who are at least eighteen years old and is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishment are assessed through the Teacher's ARCT Diploma.

Please see "Classification of Marks" on p. 8, "Co-requisites and Prerequisites" on p. 11, "ARCT Examinations" on p. 12, and "Supplemental Examinations" on p. 12 for important details regarding the application for an ARCT examination. Two years of examination preparation following Grade 10 is recommended for the Teacher's ARCT examination.

PART 1: PRACTICAL EXAMINATION

REPERTOIRE

Please see “Examination Repertoire” on p. 15, “Instruments and Accompaniment” on p. 15, and “Accompanists” on p. 16 for important information regarding this section of the examination.

Candidates must demonstrate an ability to play soprano, soprano, alto, tenor, and bass recorders during the course of the examination.

Candidates must be prepared to perform:

- One selection from the ARCT in Performance List A or C.
- One selection from the ARCT in Performance List B.

All pieces requiring accompaniment must be played with the accompaniment.

OBBLIGATO EXCERPTS

Candidates should be prepared to play *four* Obligato Excerpts from Grade 9 or above, of which, *two* must be from the ARCT in Performance list.

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates should be prepared to play *four* studies/etudes as listed for Grades 8–10 of which *two* must be from Grade 10.

EAR TESTS

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage *once*.

– time signatures: $\frac{7}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

Intervals

Candidates may choose to:

(a) sing or hum the following intervals, after the examiner has played the first note *once*,

OR

(b) identify the following intervals after the examiner has played the interval *once* in broken form.

– *above a given note*: any interval within a major 9th

– *below a given note*: any interval within the octave

Chords

Candidates will be asked to identify, by chord symbols or names, the chords used in a four-measure phrase. The phrase will be in a major key, will begin with a tonic chord, and may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

I IV V⁷ vi ii I₆ V⁷ I

Playback

Candidates will be asked to play back *both* voices of a two-part phrase in a major key. Candidates *must* perform the playback on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.

SIGHT READING

Playing

Candidates will be asked to play *two* passages at sight:

- One passage will be approximately equal in difficulty to repertoire of a Grade 8 level.
- One passage will be approximately equal in difficulty to repertoire of a Grade 6 level. Candidates are expected to demonstrate the musical features and characteristics of the music both in performance and orally.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of playing the recorder, including:

- posture—position; action and control of the arms, hands, and fingers
- breathing and tone production
- intonation—problematic tendencies and corrections

- articulation and phrasing (including historical principles of articulation)
- rhythm and meter
- possibilities for dynamic contrast
- ornamentation—graces and divisions
- alternative and extended fingerings
- techniques for playing music composed in the 20th and 21st centuries

B: Applied Pedagogy

Teaching Repertoire

For this section of the examination, candidates should prepare a group of fourteen selections from *Recorder Syllabus, 2008 Edition*:

- two repertoire selections from each of Grades 2 through 8 (one from each list)
- two studies/etudes from each of Grades 2, 4, and 6

The works chosen from each grade should constitute a well-balanced group. A list of the repertoire must be given to the examiner.

Candidates will be asked to perform a selection of these works and discuss teaching problems that may be encountered, including details of style and interpretation. Candidates should be prepared to suggest drills and exercises to help a student meet the difficulties encountered in the examination requirements, and be prepared to discuss the stylistic differences of repertoire for each of the major

historical style periods (Renaissance, Early Baroque, Late Baroque, Classical, Romantic, and 20th and 21st Centuries). Please note that these selections need not be memorized, but the performance should be at an Honors level.

Demonstration Lesson

Please note that candidates must provide a student for this portion of the examination. Those who fail to do so will not be examined. The candidate must teach a fifteen-minute lesson on a piece chosen by the examiner from the Grade 4 Repertoire list. The candidate will be expected to detect errors in the performance (notation, time values, rhythm, phrasing, interpretation, etc.), demonstrate corrections, and suggest practice strategies to address the problems.

PART 3: WRITTEN EXAMINATION

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- history and construction of the recorder
- present-day instrument makers
- general principles of historical musical notation and ornamentation from the Middle Ages to the Late Baroque
- general principles of historical tonguings
- teaching material and general repertoire for the recorder
- accepted theories about how people learn, especially in childhood
- accepted techniques for musical pedagogy
- books and periodicals relating to the recorder
- ensemble repertoire for the recorder, both chamber and orchestral

- notable performers
- teaching in a group situation and coaching ensemble repertoire
- teaching contemporary repertoire with extended performance techniques

Candidates may be asked to add editorial markings to a short passage of recorder music, including breath marks, articulations, dynamics, expression marks, fingering, and simple ornamentation where appropriate. The title and tempo of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by recorder students.

For a reading list and reference material, please see “Resources” on p. 68.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training

- Bennett, Elsie, and Hilda Capp. *Complete Series of Sight Reading and Ear Tests*. 10 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 1968–1970.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited, 1986–1988.
- *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Mississauga, ON: The Frederick Harris Music Co., Limited, 1989–1991.
- *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1968.
- *Rhythmic Tests for Sight Reading*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1969.
- Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at www.soundadvisedirect.com). Mississauga, ON: The Frederick Harris Music Co., Limited, 2005–2006.
- Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets*. 11 compact discs (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 1997.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.
- Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 10 vols. (Levels 1–ARCT) (book with CD or MIDI). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.
- *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

RCM Examinations *Official Examination Papers*. 15 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, published annually.

Basic Rudiments [Preliminary Rudiments]

Intermediate Rudiments [Grade 1 Rudiments]

Advanced Rudiments [Grade 2 Rudiments]

Introductory Harmony

Basic Harmony [Grade 3 Harmony]

Basic Keyboard Harmony [Grade 3 Keyboard Harmony]

History 1: An Overview [Grade 3 History]

Intermediate Harmony [Grade 4 Harmony]

Intermediate Keyboard Harmony [Grade 4 Keyboard Harmony]

History 2: Middle Ages to Classical [Grade 4 History]

Counterpoint [Grade 4 Counterpoint]

Advanced Harmony [Grade 5 Harmony and Counterpoint]

Advanced Keyboard Harmony [Grade 5 Keyboard Harmony]

History 3: 19th Century to Present [Grade 5 History]

Analysis [Grade 5 Analysis]

Individual ARCT Teacher's Written Examination papers are also available upon request.

GENERAL REFERENCE WORKS

Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York, NY: Norton, 2005.

Donington, Robert. *The Interpretation of Early Music*. Rev. ed. London; Boston: Faber, 1989.

Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992 (available online at www.thecanadianencyclopedia.com).

Kamien, Roger. *Music: An Appreciation*. 9th ed. New York, NY: McGraw-Hill, 2008.

Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.

Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. 10th ed. New York, NY: Norton, 2007.

Marcuse, Sibyl. *Musical Instruments: A Comprehensive Dictionary*. New York, NY: Norton, 1975.

Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, MA: Harvard University Press, 1996.

— *The Harvard Dictionary of Music*. 4th ed. Cambridge, MA: Belknap Press of Harvard University Press, 2003.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001 (also available online).

— *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1993.

Slonimsky, Nicolas, editor emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York, NY: Schirmer, 2001.

Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.

RECORDER RESOURCES

Books

- Boele, Kees. *The Complete Articulator: For Treble Recorder and Other Wind Instruments*. London: Schott, 1986.
- Brown, Howard Mayer. *Embellishing Sixteenth Century Music*. London: Oxford University Press, 1976.
- Cyr, Mary. *Performing Baroque Music*. Portland, OR: Amadeus Press, 1992.
- Davis, Alan. *Treble Recorder Technique*. London: Novello, 1983.
- Dinn, Freda, ed. *Early Music for Recorders: An Introduction and Guide to Its Interpretation and History for Amateurs*. London: Schott, 1974.
- Dolmetsch, Arnold. *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*. Rev. ed. Seattle, Washington: University of Washington Press, 1969.
- Donington, Robert. *Baroque Music: Style and Performance*. London: Faber, 1982.
- *The Interpretation of Early Music*. London: Faber, 1989.
- *A Performer's Guide to Baroque Music*. London: Faber, 1973.
- Ganassi, Sylvestro. *Fontegara (Venice, 1535)*. Ed. Hildemarie Peter, tr. Dorothy Swainson. Berlin: Lienau, 1956.
- Griscom, Richard, and David Lasocki. *The Recorder: A Guide to Writing about the Instrument for Players and Researchers*. New York, NY: Routledge, 2003.
- Heyens, Gudrun. *Advanced Recorder Technique: The Art of Playing the Recorder*. 2 vols. (vol. 1: Finger and Tongue Technique; vol. 2: Breathing and Sound) London: Schott, 2005.
- Hotteterre le Romain, Jacques. *Principles of the Flute, Recorder and Oboe (1707)*. Ed. and trans. David Lasocki. London: Barrie and Jenkins, 1968.
- Hunt, Edgar. *The Recorder and Its Music*. Rev. and enlarged. London: Eulenburg, 1977; reprint Hebden Bridge: Peacock Press, 2002.
- Kite-Powell, Jeffrey T., ed. *A Performer's Guide to Renaissance Music*. New York, NY: Schirmer, 1994.
- Kottick, Edward L. *Tone and Intonation on the Recorder*. New York, NY: McGinnis and Marx, 1974.
- Linde, Hans-Martin. *The Recorder Player's Handbook*. Revised trans. Richard Deveson. London: Schott, 1997.
- Mather, Betty Bang. *Dance Rhythms of the French Baroque*. Bloomington, IN: Indiana University Press, 1987.
- *Free Ornamentation in Woodwind Music 1700–1775*. New York, NY: McGinnis and Marx, 1976.
- *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers*. New York, NY: McGinnis and Marx, 1973.
- Mayes, Andrew. *Carl Dolmetsch and the Recorder Repertoire of the Twentieth Century*. Aldershot: Ashgate, 2003.
- McGee, Timothy J. *Medieval and Renaissance Music: A Performer's Guide*. Toronto, ON: University of Toronto Press, 1985.
- Neumann, Frederick. *Ornamentation in Baroque and Post Baroque Music with Special Emphasis on J.S. Bach*. Princeton, NJ: Princeton University Press, 1978.
- O'Kelly, Eve. *The Recorder Today*. Cambridge: Cambridge University Press, 1990.
- Peter, Hildemarie. *The Recorder: Its Traditions and Tasks*. Trans. Stanley Godman. Berlin: Peters, 1958.
- Quantz, Johann Joachim. *On Playing the Flute*. Trans. Edward R. Reilly. 2nd ed. London: Faber, 1985.
- Rowland-Jones, Anthony. *A Practice Book for the Treble Recorder*. Oxford: Oxford University Press, 1962; 2nd ed. with updating commentary. Hebden Bridge: Ruxbury, 2003.
- *Playing Recorder Duets: A Guide to the Repertoire for Two Unaccompanied Recorders*. Bristol: Allegro, 1995.
- *Playing Recorder Sonatas: Interpretation and Technique*. Oxford: Clarendon Press, 1992.
- *Recorder Technique: Intermediate to Advanced*. 3rd ed., Hebden Bridge: Ruxbury, 2003.
- Thomson, John Mansfield, and Anthony Rowland-Jones, eds. *The Cambridge Companion to the Recorder*. Cambridge: Cambridge University Press, 1995.
- Van Hauwe, Walter. *The Modern Recorder Player*. 3 vols. London: Schott, 1992.
- Veilhan, Jean-Claude. *The Baroque Recorder in 17th- and 18th-Century Performance Practice: Technique, Performing Style, Original Fingering Charts*. Paris: Leduc, 1977.
- *The Rules of Musical Interpretation in the Baroque Era*. Trans. John Lambert. Paris: Leduc, 1979.
- Vetter, Michael. *Il flauto dolce ed acerbo*. Celle: Moeck, 1969.
- Waitzman, Daniel. *The Art of Playing the Recorder*. New York, NY: AMS Press, 1978.
- Wollitz, Kenneth. *The Recorder Book*. New York, NY: Knopf, 1982.

Method Books and Anthologies

- Bergmann, Walter, arr. *The Bass Recorder Album, with the Accompaniment of the Pianoforte*. London: Schott, 1960.
- , arr. *Four Great Masters of the Baroque*. (Contains works by J.S. Bach, G.F. Handel, H. Purcell, and G.P. Telemann.) New York, NY: Hargail, 1977.
- , ed. *First Book of Treble Recorder Solos*. London: Faber, 1978.
- , ed. *For the Sopranino Recorder Player*. Sharon, CT: Magnamusic, 1972.
- Bernstein, Larry, arr. *The Duo Collection*, vol. 1. Brighton: Dolce, 1990.
- Braun, Gerhard, ed. *Duettbuch für Sopranoblockflöten*. (Includes works by S. Borris, G. Braun, R. Clemencic, N. Grünhagen, M. Gumbel, H.-M. Linde.) Neuhausen-Stuttgart: Hänssler, 1973.
- Camden, John, and Peter Devereux, eds. *Solos for the Alto Recorder Player*. New York, NY: Schirmer, 1970.
- Carduelis, Susan. *Baroque Studies for Alto Recorder*. Elmsford: Fleur Editions, 1990.
- Duschenes, Mario. *Method for the Recorder*. 2 vols. Toronto, ON: Berandol, 1962.
- Feldstein, Sandy. *Yamaha Recorder Student: A Fun, Musical Way to Learn to Play the Recorder and Read Music*. Van Nuys, CA: Alfred Publishing Co., Inc., 1988.
- Giesbert, Franz Julius. *Spielbuch für zwei sopranblockflöten: 52 Volkslieder und Tänze*. Mainz: Schott, [n.d.].
- Gumbel, Martin F., arr. *Drei Sonaten für Altblockflöte und Generalbass: Anonymus (um 1730)*. *Altemusik für Blockflöte Reihe XI*, no. 4. Stuttgart-Hohenheim: Hansler, 1966.
- Harrison, Howard, ed. *Amazing Solos for Descant/ Soprano Recorder*. Selected and arr. Steve Rosenberg. London: Boosey & Hawkes, 1996.
- *Amazing Solos for Treble/Alto Recorder*. Selected and arr. Steve Rosenberg. London: Boosey & Hawkes, 1996.
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- Kaestner, Heinz, and Helmut Spittler, eds. *From Old England: Old English Airs and Dances*. Mainz: Schott, 1958.
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Zeitlin, Ralph William, arr. *Baroque and Folk Tunes for the Recorder*. Wise Publications, 1976; New York, NY: Music Sales Corp., 1976.

— *Basic Recorder Lessons*. New York, NY: Amsco Publications, 1996. First published 1978–1979 in four vols.

— *Lennon and McCartney for Recorder*. New York, NY: Amsco, 1975.

Facsimiles

Many publishers now produce facsimile editions of old music and musical treatises. Some of the more important publishers are:

Alamire Music Publishers (Peer, Belgium)
Broude Brothers (New York)

Editions Minkoff (Geneva)
Fritz Knuf (Buren, Netherlands)
Garland Publishing (New York)
Saul B. Groen (Amsterdam)
Studio per Edizioni Scelte (Florence)

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Letteron, Claude. *Catalogue général: musique pour flûte à bec / General Catalogue: Music for Recorder*. Paris: Zurfluh, 1989.

Maintenance and Repair

Brown, Adrian. *The Recorder: A Basic Workshop Manual*. Brighton: Dolce, 1989.

Associations, Periodicals, and Websites

American Recorder Society
www.americanrecorder.org
P.O. Box 631, Littleton, CO, USA 80160
publisher of *The American Recorder*

American Recorder Teachers' Association
www.arta-recorder.org

Early Music America
www.earlymusic.org
11421½ Bellflower Road, Cleveland OH, USA 44106
publisher of *Early Music America*

European Recorder Teachers Association
www.erta.org.uk

Montreal Recorder Society
www.fluteabecmtl.ca

Recorder Home Page
www.recorderhomepage.net

The Recorder Magazine
www.recordermail.co.uk
Subscription Department, Schott & Co. Ltd.,
Brunswick Road, Ashford, Kent TN23 1DX

Society of the Recorder Players
www.srp.org.uk
Membership Secretary, 41 Donovan Avenue, Muswell Hill, London N10 2JU

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- Bruce Cockburn
- Naida Cole
- David Foster
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- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- the St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

EXCELLENCE SINCE 1886

- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory has its official opening in a two-storey space above a music store. In addition to weekly lessons, courses include acoustics and piano tuning.
- 1896** Affiliation with the University of Toronto enables preparation for university degree examinations.
- 1898** Local examination centers are established outside of Toronto.
- 1906** The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
- 1907** Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
- 1916** The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
- 1928** Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
- 1935** A ten-level examination system is established.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it plays a major role in the formation of the Canadian Opera Company.
- 1947** In recognition of its status as one of the Commonwealth's greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music.
- 1991** The Conservatory re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
- 2002** The Conservatory launches its *Building National Dreams Campaign* to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
- 2003** RCM Examinations expands into the United States of America.
- 2008** The Conservatory's TELUS Centre for Performance and Learning opens.

Frequently Asked Questions

PRACTICAL EXAMINATIONS

What is a practical examination?

A practical examination is the test of repertoire, studies/etudes, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

Why are out-of-print selections included in the *Syllabus*?

Many teachers have out-of-print music in their personal libraries. A number of out-of-print selections have been retained in the *Syllabus* both as a courtesy to these teachers, and because the pieces are excellent repertoire choices.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited

grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored, unless ornamentation is added.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact your Examination Center Representative listed on your Examination Schedule by phone *as soon as possible*.

THEORY CO-REQUISITES

What is a theory co-requisite?

A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a practical examination certificate?

You may take a practical examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the practical examination to fulfill the theory requirements.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before you Leave Home

- _____ Plan to arrive 15 minutes early.
- _____ Complete your Examination Program Form.
- _____ Bring original copies of all the music being performed in the examination.
- _____ Mark the pieces being performed with a paper clip or a “sticky note.”

Points to Remember

- Bags and coats must be left in the waiting room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does *not* indicate a poor performance.

What to Expect from a Practical Examination

- A friendly yet professional atmosphere
- The undivided attention of an examiner
- An objective assessment of your performance of repertoire, studies/etudes, technique, ear tests, and sight reading
- The examiner’s written evaluation online within six weeks of the examination

After the Examination

Access your practical examination marks and examiner comments through the “Examination Results” link on the RCM Examinations website (www.rcmexaminations.org) approximately 4–6 weeks after the examination.