

THE NATIONAL COLLEGE OF MUSIC, LONDON
EXAMINATIONS IN TREBLE RECORDER PLAYING

GRADE EXAMINATIONS

Grade 1

Scales 10 marks

The following scales to be tongued and slurred:

D major to the fifth. C and G majors, one octave. A harmonic minor, one octave.

Study 20 marks

One from the following:

No 6 or No 11 from 40 Simple Studies (Harmonia)

No 2 from 25 Studies for Treble Recorder (Harmonia)

Solos 40 marks

One from each of the following lists:

List A:

Anon

La caccia d'amore from 10 Dances of the 16th – 18th Centuries (Universal)

Campion

Minuet from Let's Make the Grade, Book 3 (Sunshine)

Diabelli

Bagatelle from Let's Make the Grade, Book 2 (Sunshine)

Hand

No 10, Queen Anne's Gavotte from Come and Play (OUP)

Handel

No 2 or No 8 from Pieces for Treble Recorder and Continuo (Schott)

Montclair

Le cordon bleu, No 2 from Montclair Menuets et Contre-Dances (Peacock)

Purcell

No 1 or No 18 from Old England (Schott)

Susato

Rondo V in F, No 9 from The Renaissance Recorder (Treble) (Boosey & Hawkes)

List B:

Bergmann

Pony Trot from Concert Repertoire for Recorder (Faber)

Bonsor

Summer Afternoon from Five Concert Pieces (Schott)

Dring

Cake Walk from 6 Pieces for Recorder and Piano (Lengnick)

Hand	Gliding, No 12 from Come and Play, Book 3	(Peacock)
Haughton	The Race from Recorder Fun Club (Grades 0-1)	(Mayhew)
Holborn	The Fruit of Love from First Repertoire Pieces (Treble)	(Boosey)
Naudot	Babirole from Concert Repertoire for Recorder	(Faber)
Traditional	Helston Furry Dance from Treble Recorder from the Beginning	(Music Sales)

Sight Reading 10 marks
Music of Grade A difficulty.

Aural Tests 10 marks

1. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time consisting of dotted minims, minims, dotted crotchets, crotchets and quavers only, after it has been played twice by the Examiner on the piano,.
2. To name any of the first five degrees of the major scale of C when played by the Examiner on the piano. The key note will be played before each note to be identified.
3. To say whether a simple harmonic phrase is in a major or minor key after it has been played twice by the Examiner on the piano.

Viva Voce Theory 10 marks
Questions as for earlier Grades, names and values of all notes; rests; and simple time.

Grade 2

Scales 10 marks

The following scales to be tongued and slurred:
Majors C, G, D, A, F, B flat and E flat – one octave
D harmonic minor – one octave

Study 20 marks

One from the following:
No 23 or No 26 from 40 Simple Studies (Harmonia)
No 1 or No 3 from 25 Studies for Treble Recorder (Harmonia)

Solos 40 marks

One from each of the following lists:

List A:

Anon	1 st and 4 th Movements from Suite No 3, from Five Easy Suites of the Baroque Time	(Schott)
Aubert	La Musette et la Berger	(Schott)
Colwell	Prelude (Page 2) from Preludes and Voluntaries	(Schott)
Corelli	Gavotte from 11 Pieces for Treble Recorder and Basso Continuo	(Schott)
Dolmetsch	Tower Hill, No 2 from A Set of English Pieces	(Schott)
Hook	1 st Movement from Sonatina No 2 in C	(Schott)
Hotteterre	Branle de Village, No 7 from Purcell to Handel	(Schott)
Schubert	Entracte from 2 nd Book of Treble Recorder Solos	(Faber)

List B:

Carr	Tipsy Fiddle Dance, No 12 from Duncan and Paul's Shopping List	(Spartan)
Dring	Cake Walk from 6 Pieces for Treble Recorder	(Faber)
Ivanovici	Waves of the Danube from Treble Recorder Medley	(Cramer)
Menken	A Whole New World from Easy Winners	(Brass/Wind)
Reid	Daphne Donkey, No 4 from Duncan and Paul's Shopping List	(Spartan)
Russell-Smith	Pure Silk from Jazzy Recorder 1	(Universal)
Traditional	The Minstrel Boy, No 9 from Tunes For Fun	(Universal)
Wedgewood	Let's Get Real from Easy Jazzin' About	(Faber)

Sight Reading 10 marks
Music of Grade B difficulty.

Viva Voce Theory 10 marks
Questions as for earlier Grades, and major key signatures.

Aural Tests 10 marks

1. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time consisting of dotted minims, minims, dotted crotchets, crotchets and quavers only, after it has been played twice by the Examiner on the piano.
2. To identify any note of the major scale of C after the key note has been played by the Examiner.

3. To say whether a simple harmonic phrase is in a major or minor key after it has been played twice by the Examiner on the piano.

Grade 3

Scales and Arpeggios

10 marks

The following scales and arpeggios to be tongued and slurred. Arpeggios are to be in the major keys chosen. Minor scales to be in harmonic form. All in one octave.

Either of the following groups:

Group 1:

Majors G, A, B, B flat and A flat

Minors B, D, C and B flat

Group 2:

Majors D, E, F, E flat and D flat

Minors E, F sharp, G and F

Study

20 marks

One of the following:

No 2 or No 10 from 40 Simple Studies

(Harmonia)

No 3 or No 4 from 11 Studies for Treble Recorder

(Harmonia)

Solos

40 marks

One from each of the following lists.

List A:

Anon

Suite No V, Nos 23 and 24 from Five Easy Suites of the Baroque Time

(Schott)

J S Bach

Menuet from Suite in B minor

(Moeck)

Diabelli

2nd Movement from Sonatina in C

(Schott)

Graves

2nd Movement from Divertimento

(Schott)

Handel

1st Movement from Sonata in F, Op 1 No 11

(Schott)

Mozart

To Chloe from Concert Repertoire for Recorder

(Faber)

Torelli

Prelude from Preludes and Voluntaries

(Schott)

Vivaldi

Winter from Amazing Solos

(Boosey)

List B:

Bergmann

Hornpipe from Concert Repertoire for Recorder

(Faber)

Bonsor	Rush Hour! From Five Concert Pieces	(Schott)
Carr	Harlequin on the Beach from Duncan and Paul's Shopping List	(Sparton)
Da Costa	Scribbles from Treble Recorder Medley	(Cramer)
Haughton	Celtic Dance from Recorder Fun Club	(Mayhew)
Ory	Muskrat Ramble from Amazing Solos	(Boosey)
Ridout	Running Round a Field from A Day in the Country	(Associated Board)
Rubenstein	Melody in F from The Recorder Player's Collection, Book 8	(Mayhew)

Sight Reading 10 marks
Music of Grade 1 difficulty.

Viva Voce Theory 10 marks
Questions as for earlier Grades; compound time; minor key signatures; and the formation of both forms of the minor scale.

Aural Tests 10 marks

1. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time played twice by the Examiner on the piano, and to say whether it is in duple or triple time.
2. To name three diatonic notes played as a melody and chosen from the major scale of C, F or G. The key note will be stated and played by the Examiner.
3. To say whether a harmonic phrase is in a major or minor key and discuss the closing cadence.

Grade 4

Scales and Arpeggios 10 marks
The following scales and arpeggios to be tongued and slurred, in one octave or to the 12th where feasible. Minor scales to be in harmonic or melodic form. Arpeggios in the keys of the group chosen.

Either of the following groups:

Group 1: Majors C, G, D, A, E flat, A flat and D flat
Minors A, D, G, C, F sharp, C sharp and G sharp

Group 2: Majors C, F, B flat, E flat, A, E and B
Minors A, E, G, F sharp, C, F and B flat

Study 20 marks
 One of the following:
 No 5 or No 10 from 11 Studies for Treble Recorder (Harmonia)
 No 1 or No 3 from 12 Difficult Studies (Harmonia)

Solos 40 marks
 One from each of the following lists.

List A:

J S Bach
 Rondeau from Pieces from the B minor Suite (Moeck)
 Dowland
 What if a Day, No 12 from The Renaissance Recorder (Boosey & Hawkes)
 Elgar
 The Blue-Eyed Fairy, No 3 from Elgar Tunes (Peacock)
 Handel
 1st and 2nd Movements from Sonata No 5 in B flat (Faber)
 Hopkins
 No 1 and No 2 from Four Dances (Schott)
 Milford
 No 1 from Three Airs (OUP)
 Poole
 Skally Skarekrow's Whistling Book from 40 Studies (Elkin)
 Vaughan Williams
 Fantasia on Greensleeves (OUP)

List B:

Anon
 Woodycock, No 23 from The Renaissance Recorder (Boosey)
 Carr
 Ayre from The Delightful Companion (Schott)
 Fortin
 Alla Danza, No 4 from Jolly Joker or Blues (Doblinger)
 Jacques
 Sleepy Waltz, No 2 from Sounds Good for Recorder (Associated Board)
 Popp
 A Merry Song from The Recorder Player's Collection, Book 8 (Mayhew)
 Saint-Saens
 The Elephant from Time Pieces for Treble Recorder, Vol 2 (Associated Board)
 Snell
 Song Without Words from 4 Concert Pieces (Lengnick)
 Steele
 Song from Recital Pieces, Vol 2 (Forsyth)

Sight Reading 10 marks
 Music of Grade 2 difficulty.

Viva Voce Theory 10 marks
 Questions as for earlier Grades; and general vocabulary of musical terms.

Aural Tests

10 marks

1. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again, and to say whether it is in duple or triple time.
2. To hum or sing a simple four-bar melody in a major key after it has been played twice by the Examiner on the piano; the melody will be in 2/4 or 3/4 time.
3. To say whether a triad played by the Examiner is major or minor.

Grade 5

Scales and Arpeggios

10 marks

The chosen scales and arpeggios are to be tongued and slurred, and played in one octave or to the 12th where feasible. Arpeggios should be played in the major and minor keys of the group chosen. The minor scales to be in harmonic and melodic forms.

Either:

Majors and relative minors up to and including five sharps

Or:

Majors and relative minors up to and including five flats

Study

20 marks

One of the following:

No 10 from 12 Difficult Studies

(Harmonia)

No 9 from Treble Recorder Studies, Book 2

(Cramer)

No 16 from Modern Exercises for Treble Recorder

(Schott)

Solos

40 marks

One from each of the following lists.

List A:

Cooke

Invention No 2 from 8 Inventions for the Treble Recorder

(Kalmus)

Croft

Sonata from Sonatas by Old English Masters, Vol 2

(Barenreiter)

Dieupart

6th and 7th Movements from Sonata No 2 in A minor

(Schott)

Graves

Divertimento from Prelude and Soliloquy

(Schott)

Hand

2nd Movement from Sonata Piccolo, Op 63

Handel	1 st and 2nd Movements from Fitzwilliam Sonata	(Schott)
Marcello	1 st and 2 nd Movements from Sonata in D minor, Op 2 No 2 from 1 st Repertoire Pieces for Recorder	(Boosey & Hawkes)
Montclair	Rondeau from Deuxieme Concert in D minor	(Amadeus)
Purcell	1 st and 2 nd Movements from Sonata Tarza in C	(EMA)
Schumann	Romance from Concert Repertoire for Recorder	(Elkin)
List B:		
Ball	A Summer Day	(Peacock)
Ball	Spinning Croon from From The Hebrides	(Peacock)
Brown	Breakfast at Betty's from Spa Town Studies	(Warwick)
Cowlin	Lament from Recital Pieces, Vol 3	(Forsyth)
Fortin	Fire on Ice from Jolly Joker	(Doblinger)
Golland	Blues from New World Dances	(Forsyth)
Graves	3 rd Movement, Festivo, from Divertimento	(Schott)
Jacques	2 nd Movement from Midsummer Suite	(Goodmusic)
Marshall	Caprice from Recital Pieces, Vol 2	(Forsyth)
Traditional	The Gravel Walks from Traditional Irish Music for Treble Recorder	(Peacock)

Sight Reading 10 marks
Music of Grade 3 difficulty

Viva Voce Theory 10 marks
Questions as for earlier Grades; and diatonic intervals within the octave.

Aural Tests 10 marks

1. To clap or tap the note values of a melody not exceeding four bars in 2/4 or 3/4 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
2. To hum or sing a four-bar melody in a major key after it has been played twice by the Examiner on the piano; the melody will be in 2/4, 3/4 or 6/8 time.
3. To say whether a triad played by the Examiner is major, minor or augmented.

4. To sing the top, middle or lowest note of a major or minor triad after it has been played by the Examiner, and to sing up all three notes after the chord has been played again.

Grade 6

Scales and Arpeggios 10 marks

The chosen scales and arpeggios are to be tongued and slurred, and in one octave or to the 12th where feasible. Minor scales should be in harmonic and melodic forms. Chromatic scale from any note, one octave.

Majors and relative minors of D, E flat, G, A flat, A, B flat and B.

Study 20 marks

One of the following:

- No 1 or No 6 from 15 Studies for Treble Recorder (Schott)
 No 20 from Treble Recorder Studies, Book 2 (Cramer)
 No 13 from Modern Exercises for Treble Recorder (Schott)

Solos 40 marks

One from each of the following lists.

List A:

- Bach
 Adagio from Sonata in A minor, BWV1020 (Nova)
- Bullard
 Siciliano (Schott)
- Corelli
 3rd and 4th Movements from Sonata IV from Six Sonatas, Op 5 (Schott)
- Genzmer
 1st Movement from Sonata (Schott)
- Jacob
 Lament from Suite (OUP)
- Marcello
 Sonata in E minor (Schott)
- Milford
 2nd and 3rd Movements from 3 Airs (OUP)
- Rawsthorne
 3rd Movement (Air) from Suite for Treble Recorder (Forsyth)
- Telemann
 Either: 1st and 2nd Movement from Sonata in F (Schott)
 Or: 2nd Movement from Fantasia No 3 in D minor from
 12 Fantasies for Treble Recorder (Barenreiter)
- Vivaldi
 Largo from Concerto in F, RV99, from Vivaldi Slow Movements (Dolce)

List B:

- Addison
 Spring Dance, No 3 from Pieces for Solo Recorder (Forsyth)

Ball	A Summer Day	(Peacock)
Bullard	Mexican Hat Dance from Hat Box	(Forsyth)
Gardner	Waltz for Jock from Recital Pieces, Vol 3	(Forsyth)
Golland	Gavotte from Divertissement for Recorder, Op 52	(Forsyth)
Hand	Burlesque from Sonata Piccola	(Elkin)
Joplin	Chrysanthemum from Rags, Vol 2	(Dolce)
Marshall	Siesta from The Garden of Eden	(Peacock)
Traditional	Belfast Hornpipe from Traditional Irish Music for Treble Recorder	(Peacock)
Winters	Lakeland Lyrics from Landscapes for Treble and Piano	(Nova)
<u>Sight Reading</u>		10 marks
	Music of Grade 4 difficulty.	

Viva Voce Theory 10 marks
 Questions as for earlier Grades; chromatic intervals and inversions.

- Aural Tests 10 marks
1. To clap or tap the note values of a melody not exceeding four bars in 2/4, 3/4 or 6/8 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
 2. To hum or sing a four-bar melody in a minor key after it has been played twice by the Examiner on the piano; the melody will be in 2/4, 3/4 or 6/8 time.
 3. To say whether a triad played by the Examiner is major, minor, augmented or diminished.
 4. To sing the three notes of a major or minor chord as directed after the lowest note only has been played by the Examiner and, when told the letter-name of the lowest note, to give letter-names of the other two.

Grade 7

Scales and Arpeggios 10 marks
 All scales and arpeggios to be tongued and slurred; in one octave or to the 12th where feasible. Minor scales to be in harmonic and melodic forms.

Majors and relative minors up to and including six sharps. Chromatic scale from any note. Arpeggios in the above keys.

<u>Study</u>	20 marks
One of the following:	
No 4 or No 5 from 15 Studies for Treble Recorder	(Schott)
No 10 from Modern Exercises for Treble Recorder	(Schott)
 <u>Solos</u>	 40 marks
One from each of the following lists.	
 List A:	
Arnold	
3 rd Movement from Sonatina, Op 41	(Peters)
Chedeville	
1 st and 3 rd Movements from Sonata in G minor, Op10 No 9	(Forsyth)
Gardner	
3 rd and 4 th Movements from Little Suite in C, Op 60	(OUP)
Jacob	
Pavane from Suite	(Peacock)
Marcello	
1 st and 4 th Movements from Sonata in D minor	(Barenreiter)
Sammartini	
1 st Movement from Sonata in B flat	(Peacock)
Telemann	
1 st and 2 nd Movements from Sonata in C	(Schott)
Torelli	
Prelude in A minor, No 19 from More Preludes and Voluntaries	(Nova)
Vivaldi	
3 rd and 4 th Movements from Sonata in D minor	(Schott)
Zipp	
1 st and 2 nd Movements from Sonatina	(Schott)
 List B:	
Dubery	
Mrs Harris in Paris	(Peacock)
Flinn	
Round Dance from Lullaby and Dances	(Peacock)
Fortin	
Sentimental Flowers from Top Fourteen	(Doblinger)
Greaves	
Melancholy Piper from Pieces for Solo Recorder, Vol 4	(Forsyth)
Linde	
Chant d'amour pour N from Three Jazzy Tunes	(Schott)
Marshall	
The Serpent from Garden of Eden	(Peacock)
Newsome	
A Song from Norway from Recital Pieces, Vol 3	(Forsyth)
Sieber	
Prelude and Corrente from 6 Sonatas	(Amadeus)
Spicer	
Reflections from Recital Pieces, Vol 1	(Forsyth)

Thorn	2 nd Movement from Chocolate Bulbui	(Orpheus)
<u>Sight Reading</u>	Music of Grade 5 difficulty.	10 marks
<u>Viva Voce Theory</u>	Questions as for earlier Grades; triads; cadences; general graces and embellishments	10 marks
<u>Aural Tests</u>		10 marks
	1. To clap or tap the note values of a melody not exceeding four bars in 6/8 or 9/8 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.	
	2. To sing or play from memory the upper part of a simple two-part phrase in a major key after it has been played twice by the Examiner on the piano; the key will be stated.	
	3. To say whether a triad played by the Examiner is major or minor; and whether in root position, first inversion or second inversion.	
	4. To say whether a harmonised phrase in a major or minor key played twice by the Examiner modulates at the end or remains in the tonic key.	
 <u>Grade 8</u>		
	There is a written theory requirement as part of this Grade	100 marks
<u>Scales and Arpeggios</u>	All scales and arpeggios to be tongued and slurred, and to the 12 th where feasible.	20 marks
	Majors and minors (harmonic and melodic) up to and including six flats. Chromatic scale from any note. Arpeggios in the above keys. Dominant 7 th arpeggios in the keys of C sharp and E flat.	
<u>Study</u>	Two of the following:	20 marks
	No 9 AND No 10 from 15 Studies for Treble Recorder	(Schott)
	OR	
	No 1 AND No 2 from Five Studies for Finger Control	(Broekmans)
<u>Solos</u>	Two from the following list or one from the list and one own choice solo of equal difficulty:	70 marks
Bach	1 st and 2 nd Movements from Sonata in F, BWV1035	(Schott)

Blavet	1 st and 2 nd Movements from Sonata in D minor, Op 3 No 2	(Doblinger)
Bowen	1 st Movement from Sonatina, Op 121	(Moeck)
Corelli	1 st and 2 nd Movements from Sonata in F, Op 5 No 4	(Kalmus)
Couperin	La Vivacite from Zwei Konzerte	(Moeck)
Davie	Sonatina for Treble and Harpsichord	(Peacock)
Dieupart	Sonata in E minor	(Schott)
Handel	3 rd and 4 th Movements from Sonata in A minor, from Complete Sonatas for Recorder	(Barenreiter)
Loeillet	Sonata No 6 in D minor	(Forsyth)
Milford	1 st and 2 nd Movements from Sonata for Treble Recorder	(OUP)
Murrill	1 st and 2 nd Movements from Sonata for Treble Recorder	(Peacock)
Rubbra	1 st Movement from Sonatina, Op 128	(Lengnick)
Staeps	1 st and 2 nd Movements from Virtuoso Suite for Solo Treble	(Schott)
Telemann	1 st and 2 nd Movements from Sonatina in A minor	(Schott)
Vivaldi	2 nd Movement from Sonata in G – Il Pastor Fido	(Barenreiter)

Sight Reading 15 marks
Music of Grade 6 difficulty.

Viva Voce Theory 10 marks
All rudiments of music; simple chord progression; general discussion with the Examiner.

Aural Tests 15 marks

1. To clap or tap the note values of a melody not exceeding four bars in 6/8 or 9/8 time after it has been played twice by the Examiner on the piano. To beat time (conduct) while the same melody is played again and to say whether it is in duple or triple time.
2. To sing or play from memory the lower part of a simple two-part phrase in a major or minor key after it has been played twice by the Examiner on the piano; and, when told the letter-name of the lowest note of a four-note chord, to give the letter-names of the remaining three.

3. To recognise a modulation at the end of a harmonised phrase in a major key played twice by the Examiner on the piano as going to the dominant, the relative minor or the supertonic minor.

DIPLOMA EXAMINATIONS

DipNCM Diploma

This diploma is available in all practical subjects. Candidates in musical subjects must have passed Grade 8 or Senior Bronze Medal examinations, and also Grade 5 or above in Theory of Music – or examinations of equivalent standard from other Boards.

The DipNCM is a generalist recital programme of 15-20 minutes in length with items chosen by candidates/teachers to represent a wide-ranging but coherent mixture of mood, style, genre and tempo. A high standard of performance, technique and presentation is required. No more than one work by any one composer may be performed.

Candidates should demonstrate throughout a musical technique together with perception of artistic awareness at a level beyond Grade 8 and worthy of a public performance.

Copies of all relevant documentation and recital titles chosen should be forwarded to the College for approval at least one month before formal entry.

The examination consists of a Recital, Sight Reading, and a Viva Voce/Discussion with the Examiner.

Recital 100 marks
Candidates are required to perform a programme of FIVE items, showing contrast of style and period.

The recital may include

- An original composition by the candidate
- An item chosen from the jazz, blues or ‘popular’ repertoire
- An item performed in ensemble, eg string quartet, piano trio, vocal quartet, the total number of performers not exceeding four. Ensemble players, apart from the candidate, will be allowed in the Examination Room only during the performance of the ensemble item.

Sight Reading 20 marks
Music of Grade 7 standard.

Viva Voce 20 marks
As for Grade 8 together with a convincing knowledge of the recital repertoire chosen.

Discussion with Examiner 10 marks
Discussion on the candidate's music-making activities, any written or improvised composition, presentation abilities and general communication skills.

Marks

Maximum marks are 150; the pass mark is 100.

Associate Diploma (ANCM)

This diploma is available as Teacher or Performer. The Teacher diploma includes a written theory paper and has a pass mark, in the practical examination, of 100 out of a possible 150. The theory pass mark is 75 out of 100. The pass mark for Performer, using the same solo list, is 115 out of a possible 150 marks.

Scales and Arpeggios 20 marks

All scales and arpeggios to be tongued and slurred, staccato and legato.

All major and minor keys are required. Minor scales to be prepared in harmonic and melodic forms.

Chromatic scale from any note.

Arpeggios to include dominant and diminished 7ths.

Scales and arpeggios starting on F, F sharp and G should be prepared in two octaves. All other scales and arpeggios to the 12th where feasible.

Solos 90 marks

Three from the following list or two from the list and one own choice solo in any style. One solo may be played on the sopranino, bass or descant recorder.

Anon		
Allemande, No 5 from 15 Solos		(Any edition)
Arnold		
Finale from Sonata		(Patterson)
C P E Bach		
Solfeggietto from Bach for Treble Recorder		(Schott)
J S Bach		
1 st Movement from Sonata in A minor, BWV1020		(Peters)
Ball		
Carolling from Recital Pieces, Vol 2		(Forsyth)
Boismortier		
3 rd and 4 th Movements from Sonata in G minor, Op 44		(Barenreiter)
Bruggen		
No 2 from Five Studies for Finger Control		(Brockmans)
Debussy		
Syrinx		(Dolce)
Gluck		
Dance of the Blessed Spirits		(Schott)

Handel	Sonata in C, Op 1 No 7	(Schott)
Jacob	1 st Movement from Sonatina	(Studio Music)
Linde	Music for a Bird	(Schott)
Mozart	Serenade in F	(Schott)
Purcell	Sonata in D minor	(Universal)
Reizenstein	2 nd and 3 rd Movements from Partita	(Schott)
Telemann	Sonata No 1 in F	(Schott)
	OR	
	No 1 in C from 6 Fantasias	(Schott)
Thorn	2 nd Movement from Chocolate Bulbul	(Orpheus)
Ucellini	Sonata Sesta	(LPM)
Veracini	Sonata No 12 in C minor	(Peters)
Vivaldi	1 st Movement from Concerto in A minor	(Peacock)
	OR	
	1 st Movement from Sonata in G minor, Op 13 No 6	(Schott)

Sight Reading 15 marks
 Music of Grade 6/7 difficulty.

Viva Voce Theory and Aural Tests 25 marks
 All rudiments; intervals and inversions; attendant keys; cadences; general ornaments; sonata form; identification of triads; chord progression; etc.

Licentiate Diploma (LNCM)

Candidates must have previously passed the Associate or other examination of similar standard from other Boards.

Written Theory 100 marks
 Candidates will be required to work a paper on harmony up to and including the dominant and chromatic 7ths; add three parts to a given melody or bass; suspensions; modulations; etc.

Candidates having previously passed the Associate (Teacher) theory paper will be exempt from Licentiate theory.

Solos

120 marks

Three solos from the following list and one own choice contrasting solo in any style.
The solos may be played either on one recorder or on a combination of recorders.

C P E Bach		
1 st and 2 nd Movements from Sonata in C minor		(Barenreiter)
J S Bach		
Allemande from Partita BWV1013 (Treble)		(Schott)
Bellinzani		
Sonata in C minor		(Nova)
Bassano		
Ricerca Primo		(Any edition)
Berkeley		
1 st and 2 nd Movements from Sonatina		(Schott)
du Bois		
Muziek voor Altblockfluit		(Schott)
Bush		
1 st Movement from Sonatina, Op 82		(Nova)
Cooke		
Serial Theme and Variations (Treble)		(Schott)
Henriques		
Mosquito Dance (Sopranino)		(Davey)
Hotteterre		
Suite in F, Op 5 No 3		(Amadeus)
Leigh		
Sonatina (Treble)		(Schott)
Linde		
Sonatina (Treble)		(Schott)
Marcussen		
Rosenrot – A Norwegian Herbarium (Sopranino) from Pieces for Solo Recorder, Vol 3		(Forsyth)
Monti		
Czardas (Descant)		(Davey)
Schubert (François)		
The Bee (Descant)		(Hansen)
Telemann		
Fantasie No 2 in D minor		(Schott)
OR		
Fantasie No 12 in C minor		(Barenreiter)
Thorn		
The Voice of the Crocodile (Bass)		(Moeck)
Van Eyck		
Derde Doen Daphne d’over – Derfluyten Lust-hof, Vol 2 (Descant)		(Amadeus)
Vivaldi		
1 st and 2 nd Movements from Concerto in C, RV443 (Sopranino)		(Schott)
OR		
Sonata in G minor – Il Pastor Fido, Op 13a		(Schott)

Sight Reading and Transposition

30 marks

Music of Grade 6/7 difficulty and transposition of an eight-bar melody up, or down a tone or semitone.

Fellowship Diploma (FNCM)

Candidates must have previously passed the Licentiate or other examination of similar standard from other Boards.

Candidates are required to perform a programme of 35-40 minutes' duration. The items selected should show contrast of style and period, and one item must be performed from memory. Credit will be given for the quality of choice of each solo and for the construction and compilation of the programme as a whole.

The proposed Fellowship programme must be submitted to the College for approval four weeks before formal entry.

The solos may be played on one recorder or on a combination of recorders.

The Examiner's Report will take the form of a critique. No marks as such will be awarded, and the result will be notified as successful or unsuccessful.

MEDAL EXAMINATIONS

Examinations for Bronze, Silver and Gold Medals are held in most subjects. Details of requirements are as follows:

Junior Bronze

- Two solos from the Grade 3 List
- One own choice solo of similar standard

Intermediate Bronze

- Two solos from the Grade 5 List
- One own choice solo of similar standard

Intermediate Silver

- Two solos from the Grade 6 List
- One own choice solo of similar standard

Intermediate Gold

- Two solos from the Grade 7 List
- One own choice solo of similar standard

Senior Bronze

- Two solos from the Grade 8 List
- Own own choice solo of similar standard

Senior Silver

Two solos from the Associate List
One own choice solo of similar standard

Senior Gold

Two solos from the Licentiate List
One own choice solo of similar standard
One of the above should be played from memory
The candidate should be prepared to discuss with the Examiner the works performed.

Marks

Marks are awarded as follows:

Listed Solos	60 marks
Own Choice Solo	20 marks
Discussion with Examiner	20 marks

The pass mark is 80. No award of Honours or Distinction is made in the Medal Division but a high standard of performance is expected.