

# American Recorder Society

## Personal Study Program - Level III

### A. Technique and Theory (Scales and Arpeggios)

Major: C, F, G, Bb, D, Eb, A, Ab, E, Db(C#), B(Cb), Gb(F#)

Minor (natural and melodic forms): a, d, e, g, b, c, f#, f, c#, bb(a#), g#(ab), eb(d#)

Modal and transposed modal scales: D, G and A Dorian; E, A and B Phrygian;  
F, Bb and C Lydian; G, C and D Mixolydian

Chromatic scale: two octaves, ascending and descending, starting on the lowest note of the recorder

#### **GOALS**

- ❖ Improve one's ability to play the full range of recorders from soprano through bass.
- ❖ Increase technical facility throughout the most common recorder range by playing the easier major and minor scales and arpeggios over the first two octaves while using varying articulations.
- ❖ Expand one's technical ability in more difficult keys by playing the appropriate one-octave scales while using varying articulations.
- ❖ Become acquainted with historical and modern compound articulations, and develop the ability to use them.
- ❖ Improve breath control and tone quality through the use of long-tone scales.
- ❖ Develop competence in applying both slow and fast vibrato to longer notes.
- ❖ Develop the knowledge of and ability to play modal scales.
- ❖ Expand one's ability to play accidentals throughout the most common range of the recorder.
- ❖ Increase one's competence in music notation by notating all major, natural minor, and melodic minor scales and arpeggios, as well as the most common modal scales.

#### **REQUIREMENTS**

1. Play the following major and minor scales and arpeggios by memory on both C and F recorders. Practice these scales in eighth notes ascending and descending throughout the first two octaves of the instruments using the articulations shown with the scales. All of the articulations should be applied to each scale. ("t" can be substituted for "d" in the historical compound tonguing patterns.)

Practice the scales and arpeggios in slow eighth notes at first with the goal of reaching the listed tempo. The emphasis should be on playing with good intonation and tone quality, while maintaining a steady tempo and precise articulation.

*Note: The articulation patterns requested are intended to increase technical facility and are not necessarily related to any specific repertoire.*

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*LEVEL III: Major and minor scales and arpeggios*

M.M. ♩ = 120

Soprano/Tenor

C Major



F Major



Bb Major



G Major



D Major



a minor [natural]



a minor [melodic]



d minor [natural]



d minor [melodic]



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g minor [natural]

or t k t k t k t k t k t k t k t k t k t k t  
d g d g d g d g d g d g d g d g d g d g d

g minor [melodic]

d l d l d l d l d l d l d l d l d l d l d

e minor [natural]

or d r d r d r d r d r d r d r d r d r d r d  
t d t d t d t d t d t d t d t d t d t d t

e minor [melodic]

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

b minor [natural]

b minor [melodic]

# American Recorder Society Personal Study Program - Level III

M.M. ♩ = 120

Alto

C Major



F Major



B♭ Major



G Major



D Major



a minor [natural]



a minor [melodic]



d minor [natural]



d minor [melodic]





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*LEVEL III: One-octave flat major and minor scales and arpeggios*

M.M. ♩ = 160

**E $\flat$  Major**

S/T  
A

**c minor [natural] [melodic]**

S/T  
A

**A $\flat$  Major**

S/A/T

**f minor [natural] [melodic]**

S/A/T

**D $\flat$  Major**

S/T  
A

**b $\flat$  minor [natural] [melodic]**

S/A/T

**G $\flat$  Major**

S/A/T

**e $\flat$  minor [natural] [melodic]**

S/T  
A

**C $\flat$  Major**

S/A/T

**a $\flat$  minor [natural] [melodic]**

S/A/T

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## *LEVEL III: One-octave sharp major and minor scales and arpeggios*

M.M. ♩ = 160

**A Major**

S/A/T 

or t k t k t k t k t k t k t k t  
d g d g d g d g d g d g d g d

**f# minor [natural] [melodic]**

S/A/T 

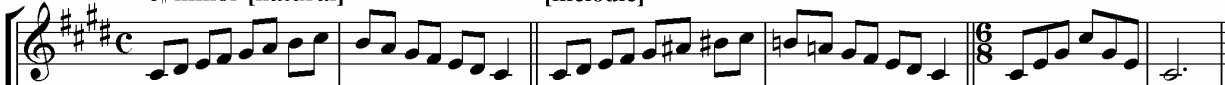
d l d l d l d l d l d l d l d l d l d l d l d l


**E Major**

S/T 

A 

**c# minor [natural] [melodic]**

S/T 

A 

**B Major**

S/A/T 

or d r d r d r d r d r d r d r d r  
t d t d t d t d t d t d t d t

**g# minor [natural] [melodic]**


S/A/T 


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

**F# Major**

S/A/T 

**d# minor [natural] [melodic]**

S/T 

A 

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## Personal Study Program - Level III

**C# Major**

**a# minor [natural]                      [melodic]**

- By memory, play all of the major and minor scales from C Major through seven flats and sharps in long tones, ascending only, on both C and F recorders. Hold each note for eight beats, using no vibrato, slow vibrato, and fast vibrato.

### *LEVEL III: Sample scale in long tones*

M.M. ♩ = 80

- By memory, play the following one-octave modal scales, ascending and descending, at a moderate tempo using any articulation.

### *LEVEL III: Modal and transposed modal scales*

M.M. ♩ = 80

**D Dorian                      G Dorian                      A Dorian**

**E Phrygian                      A Phrygian                      B Phrygian**

## American Recorder Society Personal Study Program - Level III

The image shows six modal scales written in treble clef, 4/4 time, with a key signature of one sharp (F#). The scales are:
 

- F Lydian:** F4, G4, A4, B4, C5, B4, A4, G4, F4
- Bb Lydian:** Bb4, C5, D5, Eb5, F5, Eb5, D5, C5, Bb4
- C Lydian:** C4, D4, E4, F#4, G4, F#4, E4, D4, C4
- G Mixolydian:** G4, A4, B4, C5, B4, A4, G4, F#4, G4
- C Mixolydian:** C4, D4, E4, F#4, G4, F#4, E4, D4, C4
- D Mixolydian:** D4, E4, F#4, G4, F#4, E4, D4, C4, D4

5. Be able to notate the listed major and minor scales and arpeggios, as well as the modal scales, with the correct key signatures and accidentals.
6. By memory, play a two-octave chromatic scale, ascending and descending, starting on the lowest note of both C and F recorders. Choose a moderate tempo and any articulation.

M.M. ♩ = 80

The image shows a two-octave chromatic scale in 4/4 time, marked M.M. ♩ = 80. The scale is written for Soprano/Tenor (S/T) and Alto (A) recorders. The ascending scale starts on C4 and goes up to C6. The descending scale starts on C6 and goes down to C4. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C.

### B. Musicianship (Ear Training)

#### GOALS

- ❖ Expand one's sense of intonation by learning to tune unisons, octaves, fifths, fourths, and major and minor thirds.
- ❖ Develop the ability to identify common intervals and triads when played either consecutively or simultaneously by another person.
- ❖ Increase aural acuity by learning to imitate and notate rhythmic patterns and Renaissance divisions that are clapped or played by another person.