

# American Recorder Society

## Personal Study Program - Level III

### C. Sight-reading

(See Level II listings in the Music Lists for sight-reading material.)

#### GOALS

- ❖ Develop the ability to make knowledgeable decisions about instrumentation and tempo by looking at a piece of music.
- ❖ Increase one's ability to read music at sight on soprano through bass recorders.
- ❖ Acquire new capabilities by sight-reading music in the alto clef and by using the tenor recorder on appropriate bass clef music.
- ❖ Become more aware of the stylistic characteristics of the different historical periods that can affect how one sight-reads a piece.
- ❖ Develop the ability to play basic late Baroque ornaments at sight.

#### REQUIREMENTS

1. Sight-read pieces in treble, bass and alto clefs, with or without barlines, and with changing meters, complex rhythms and/or numerous accidentals. Select music from all periods appropriate to the recorder: Medieval, Renaissance, early Baroque, late Baroque, and Twentieth Century. Basic Baroque ornaments such as trills, mordents, turns or appoggiaturas should be executed at sight.

Be able to choose appropriate recorders and tempos for the pieces you sight-read. To choose appropriate recorders, check the ranges of the parts and the relative octaves in which they play. Remember that soprano and bass recorders usually sound an octave higher than the written music. Also consider that some parts in the bass clef are high enough to warrant the use of a tenor recorder, and be prepared to do so.

See the Level II listings in the Music Lists for further sight-reading material. For more alto clef practice, consider the following editions:

Adson, John; *Courtly Masquing Ayres* for five instruments, 3 volumes; London Pro Musica, EM3, EM4, EM5

Anonymous; *English Ballad Tunes (c.1600)* in polyphonic settings for five instruments; London Pro Musica, TM51

Demantius, Christoph; *Fifteen Dances (1601)* for four or five instruments, London Pro Musica, GM02

Landgraf, Moritz of Hessen; *The Kassel Pavan Collection*, volume 1 for five instruments; London Pro Musica, RB11

Widmann, Erasmus; *Twenty Dances (1613)* for four instruments; London Pro Musica, GM10

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***LEVEL III: Sample Medieval sight-reading***

arr. by J. Lehmann

(Superius)

(Tenor)

***LEVEL III: Sample Renaissance sight-reading***

arr. Lehmann/Whaley

Cantus

Be - ne - dic - tus,

Altus

Be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus.

tus, be - ne - dic - tus.

tus, be - ne - dic - tus.

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*LEVEL III: Sample early Baroque sight-reading*

arr. by J. Whaley

The musical score consists of six systems of music, each with a treble and bass staff. The key signature is G minor (one flat) and the time signature is 3/4. The piece is an arrangement of a piece by John Hingston. The first system starts with a treble staff containing a melodic line and a bass staff with a supporting bass line. The second system continues the melodic and bass lines. The third system introduces more rhythmic activity with eighth notes and sixteenth notes. The fourth system features a more complex rhythmic pattern with many sixteenth notes. The fifth system includes a double bar line and a change in the bass line. The sixth system concludes the piece with a final cadence.

From "Fantazia: for one Cornett and Sackbut" by John Hingston

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*LEVEL III: Sample late Baroque sight-reading*

arr. by J. Whaley

The first exercise is in 6/8 time and consists of four staves. The first staff contains a series of eighth-note patterns. The second staff features a trill (tr) over a dotted quarter note. The third staff includes a mordent (wavy line) over a quarter note. The fourth staff continues with eighth-note patterns and another mordent.

From "Va godendo vezzoso e belle" for Soprano, Recorder, Violin, and Basso Continuo by G F Händel

arr. by J. Whaley

The second exercise is in 3/4 time and consists of three staves. The first staff shows a continuous eighth-note pattern. The second staff includes a trill (tr) over a quarter note. The third staff features a trill (tr) over a dotted quarter note.

From "Il volo cosi fido" for Soprano, Recorder, Violin, Viola, and Basso Continuo by G F Händel

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LEVEL III: Sample Twentieth Century sight-reading

I. Belgian Village

$\text{♩} = \text{c. } 72$

S  
*mf* *espressivo* *f* *dim.* *mf*

A  
*mf*

T  
*mf*

III. Cuyahoga River View

$\text{♩} = \text{c. } 84$

*mf* *dim.* *f* *dim.*

*mf*

*p* *cresc.* *mf* *p* *cresc.*

From "Three Cleveland Scenes" by Carolyn Peskin, American Recorder Society Members' Library Edition. Used by permission of the composer