

American Recorder Society
Personal Study Program - Level III

D. Repertoire and History

GOALS

- ❖ Increase one's ability to play pieces musically while maintaining a steady tempo, appropriate articulation, and accurate rhythm, fingering, and phrasing.
- ❖ Expand one's knowledge of the potential repertoire for the recorder from the different historical periods.
- ❖ Become more aware of the differences in style between music from different historical periods and develop the ability to use that knowledge in the preparation of performance repertoire.
- ❖ Continue the development of one's ability to hear and memorize simple pieces.
- ❖ Expand one's skill in embellishing and ornamenting music of the Renaissance and Baroque periods.
- ❖ Develop the ability to analyze a score and make knowledgeable decisions about instrumentation, tempo, phrasing and rhythmic structure.
- ❖ Develop the ability to read original Renaissance notation.
- ❖ Be able to prepare program notes for performances.

REQUIREMENTS

1. Prepare the following repertoire for performance. Historical tonguings should be used when appropriate.
 - a. Medieval
Memorize a medieval monophonic work lasting approximately one-two minutes.
 - b. Mid-sixteenth Century Dances
Learn the top part of a mid-sixteenth-century pavane, galliard, and either an allemande or basse dance. Ornament the repeats with appropriate improvised or memorized divisions.
 - c. Late Renaissance Dances
Learn all the parts of a late-sixteenth-century pavane, galliard, courante and allemande. Choose an appropriate recorder for each part. Practice bringing out the phrasing and rhythmic structure by using appropriate articulation and breathing places.
 - d. Sixteenth-Century Notation
From the original notation, play all of the parts of a sixteenth-century trio or quartet, or both parts of two duets.
 - e. Late Renaissance or Early Baroque
Learn one late Renaissance or early Baroque work (approximately three minutes).
 - f. Late Baroque
Learn one sonata or suite, accompanied or unaccompanied. Attention should be paid to Baroque style, articulation, and the ornamentation of slow movements and repeated strains.
 - g. Twentieth Century
Learn one piece composed in the twentieth century. All movements of a multi-movement piece should be prepared.
2. Program Notes
Prepare short written program notes for each selection in the repertoire.

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LEVEL III AT A GLANCE

(Soprano, Alto, Tenor, and Bass Recorders)

A. TECHNIQUE AND THEORY

- ◆ Major scales and arpeggios over a two-octave range: **C, F, G, B1, D**
- ◆ Natural and melodic minor scales and arpeggios over a two-octave range: **a, d, e, g, b**
- ◆ One-octave major scales and arpeggios: **Eb, A, Ab, E, Db(C#), B(Cb), Gb(F#)**
- ◆ One octave natural and melodic minor scales and arpeggios: **c, f#, f, c#, bb(a#), g#(ab), eb(d#)**
- ◆ Above scales in long tones
- ◆ 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**
- ◆ Notation of above scales and arpeggios
- ◆ Two-octave chromatic scale

B. MUSICIANSHIP (EAR TRAINING)

- ◆ Interval tuning: unison, octave, fifth, fourth, major and minor thirds
- ◆ Interval identification: perfect, major, minor, augmented, and diminished intervals within an octave
- ◆ Triad identification: major, minor, augmented and diminished
- ◆ Rhythmic pattern imitation and notation
- ◆ Renaissance division imitation and notation

C. SIGHT-READING

- ◆ Medieval - with or without barlines, complex rhythms
- ◆ Renaissance - with or without barlines, alto clef, complex rhythms
- ◆ Early Baroque - change of meter
- ◆ Late Baroque - Baroque ornaments
- ◆ Twentieth century - complex rhythms, changing meters, numerous accidentals

D. REPERTOIRE AND HISTORY

- ◆ Memorized medieval monophonic work
- ◆ Ornamented mid-sixteenth century dances
- ◆ Late Renaissance dances
- ◆ Sixteenth-century original notation
- ◆ Late Renaissance or early Baroque work
- ◆ Late Baroque sonata or suite
- ◆ Twentieth century piece
- ◆ Program notes