

JAZZ WOODWIND SYLLABUS

Face-to-face assessment

Jazz Flute
Jazz Clarinet
Jazz Saxophone

Qualification specifications
for graded exams from
November 2022

GERSHWIN

NIGHTINGALE

GOODMAN

SHEARING

JOPLIN

PARKER

MOWER

GILLESPIE

WILSON

ARLEN

MANCINI

DESMOND

KANDER

GUMBLEY

KOSMA

ELLINGTON

JOBIM

NORTON

RAE



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Jazz Flute | Jazz Clarinet | Jazz Saxophone

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Charity number England & Wales: 1014792

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Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.

Welcome

Welcome to Trinity College London's Jazz Woodwind Syllabus for face-to-face exams, containing details of graded exams for jazz flute, jazz clarinet and jazz saxophone. It offers the choice and flexibility to allow woodwind players to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

Extensive and varied repertoire including well-known jazz standards alongside a range of other jazz styles, and offering plenty of opportunities to develop improvisation skills

Combined jazz and classical repertoire options for the first time, allowing candidates to move fluidly between the lists

Ever-expanding repertoire as we introduce an ongoing programme of new pieces, removing the syllabus end date

We hope you enjoy exploring the music on offer in this syllabus and we wish you every success in your exams and in your wider music-making.

DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our Classical & Jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading internationally recognised awarding organisation and independent education charity that has been providing assessments around the world since 1872. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn

REPERTOIRE

Trinity will make every effort to ensure that the pieces listed for each grade remain valid for the life of this syllabus. However, we reserve the right to change or add pieces. For the latest information go to trinitycollege.com/woodwind

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 34-39.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 32-39 for further information about how the exams are marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

RECOGNITION AND UCAS POINTS

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/exam-visit

TRINITY QUALIFICATIONS THAT COMPLEMENT THE JAZZ WOODWIND QUALIFICATIONS

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess professional skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME

We also offer:

- Graded, certificate and diploma qualifications in drama subjects
- English language qualifications
- Teaching English qualifications
- Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Digital	Music Performance in Bands	Awards and Certificates in Musical Development	Solo Certificates[†]	Group Certificates[†]
7	7	FTCL							
6	6	LTCL		LMusTCL	LTCL				
4	5	ATCL		AMusTCL	ATCL				
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8	Grade 8		Level 6	Advanced	Advanced
		Grade 7	Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5	Grade 5		Level 5: Distinction	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3	Grade 3		Level 5: Pass/Merit	Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2			
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1			
Entry level 3	1	Initial	Initial		Initial	Initial	Level 4		
Entry level 2						Pre-Initial	Level 3		
Entry level 1							Level 2		

* Regulated Qualifications Framework | ** European Qualifications Framework | † Not RQF or EQF regulated

**REGULATED TITLES AND QUALIFICATION NUMBERS
FOR GRADED MUSIC EXAMS**

Regulated title	Qualification number
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Learning outcomes and assessment criteria

GRADES 1-3

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

- 1.** Perform music in a variety of styles set for the grade

- 2.** Demonstrate technical ability on an instrument through responding to set technical demands

- 3.** Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Support their intentions in musical performance
- 1.2** Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3** Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

- 2.1** Demonstrate a developing instrumental command
- 2.2** Demonstrate technical control and facility within set tasks

- 3.1** Recognise and respond to elements of music in a practical context
- 3.2** Demonstrate aural and musical awareness

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.** Perform music in a variety of styles set for the grade

- 2.** Demonstrate technical ability on an instrument through responding to set technical demands

- 3.** Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Integrate their musical skills, knowledge and understanding in performance
- 1.2** Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3** Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

- 2.1** Demonstrate instrumental command
- 2.2** Demonstrate technical control across the full compass of the instrument within set tasks

- 3.1** Recognise and respond to musical features in a practical context
- 3.2** Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

PIECES

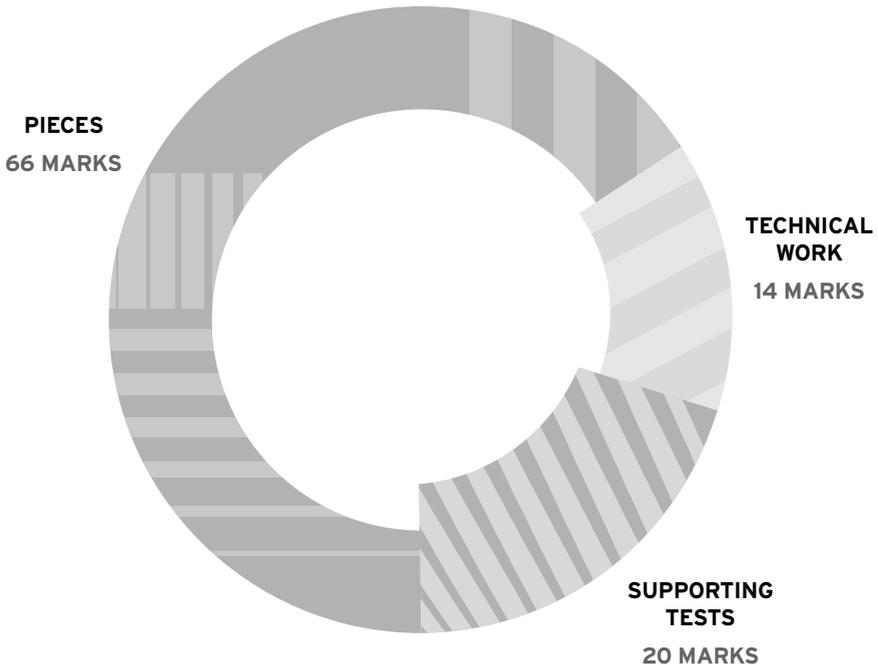
Three pieces, each worth 22 marks

TECHNICAL WORK

Either scales & arpeggios or exercises (Grades 1-5) / study (Grades 6-8)

SUPPORTING TESTS

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on the grade and candidate choice



EXAM STRUCTURE AND MARK SCHEME

Grades 1-5	Maximum marks	Grades 6-8	Maximum marks
PIECE 1	22	PIECE 1	22
PIECE 2	22	PIECE 2	22
PIECE 3	22	PIECE 3	22
TECHNICAL WORK	14	TECHNICAL WORK	14
ONE of the following:		ONE of the following:	
▸ Scales & arpeggios		▸ Scales & arpeggios	
▸ Exercises		▸ Study	
SUPPORTING TESTS	20	SUPPORTING TEST 1	10
Any TWO of the following:		▸ Sight reading	
▸ Sight reading			
▸ Aural		SUPPORTING TEST 2	10
▸ Improvisation		ONE of the following:	
▸ Musical knowledge		▸ Aural	
		▸ Improvisation	
TOTAL	100	TOTAL	100

ORDER OF THE EXAM

Candidates can choose to present the sections of their exam in any order. Accompanied pieces must be played consecutively as one section, and all technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear pieces first, followed by technical work and supporting tests.

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

INSTRUMENTS

Jazz flute

- ▶ Piccolo and alto flute may be used only where stated in the repertoire list.
- ▶ Instruments should be played without any additional embouchure attachment.
- ▶ Plastic instruments and instruments with curved headjoints may be used at all grades. However, please note that examiners use Trinity's standard assessment criteria, and it is the candidate's responsibility to ensure that their instrument is capable of achieving the full range of tonal colour and dynamics expected for the grade. We consider them suitable for use up to and including Grade 3.

Jazz clarinet

- ▶ E \flat and bass clarinets may be used only where stated in the repertoire list.
- ▶ C and beginner E \flat clarinets may be used up to and including Grade 3. Piano accompaniments will need to be transposed.
- ▶ Non-wooden instruments (including plastic, ABS resin and hard rubber) may be used at all grades. However, please note that examiners use Trinity's standard assessment criteria, and it is the candidate's responsibility to ensure that their instrument is capable of achieving the full range of tonal colour and dynamics expected for the grade.

Jazz saxophone

- ▶ Candidates may take any exam using one, or any combination of, saxophones.
- ▶ Technical work and supporting tests can be offered on either B \flat or E \flat saxophone, at the candidate's choice.
- ▶ Plastic instruments are not permitted.

TUNING

- ▶ Candidates are responsible for tuning their own instruments.
- ▶ Up to and including Grade 5, the teacher or accompanist may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.

Pieces



CHOOSING PIECES

Candidates play three pieces in their exam, as follows:

- ▶ Two accompanied pieces chosen from group A, and one unaccompanied piece chosen from group B.
- ▶ One or two of the pieces must be a piece containing improvisation, which is indicated with an asterisk (*).
- ▶ Pieces by at least two composers must be played.
- ▶ Candidates may perform an own composition in place of one of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece). See page 16.
- ▶ Candidates may choose to play one piece from the Classical Woodwind syllabus in place of one of the listed pieces. The chosen piece must be listed for the same instrument and grade, and must be selected from the same group (A or B).

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ All other repeats (including first time bars) should not be played, unless they are very

short or unless it is stated otherwise in the repertoire list or indicated in the Trinity published book.

- ▶ Improvised sections must be played where pieces contain these.
- ▶ Candidates must not bring additional notation or written-out solos to the exam. This is to ensure accurate assessment of improvisation skills.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (eg by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved by Trinity before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where there is no fully written out piano part or CD accompaniment for group A pieces, it is expected that the accompanist will realise any given chord symbols.

- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6–8.
- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ For jazz exams, recorded accompaniments may be used at any grade.
- ▶ Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Where recorded accompaniments are used, candidates must provide and operate their own playback equipment. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ Candidates need to provide a copy of each piece as a reference for the examiner (which may be a photocopy). Photocopies will be kept by the examiner and destroyed after the exam.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

OWN COMPOSITION

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ For jazz exams, candidates should perform from the edition listed in the repertoire list.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed on page 17.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Grades 1–5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6–8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS

Grade	Duration	Examples of composition techniques
Grade 1	approx. 1 minute	<ul style="list-style-type: none"> ‣ Dynamic contrast ‣ Simple syncopation or other rhythmic feature ‣ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ‣ Use of different articulations ‣ Simple melodic ornamentation ‣ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ‣ Form showing clear sections, eg ABA ‣ Melodic range of one octave or more ‣ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ‣ Tempo changes ‣ Use of a variety of different articulations ‣ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ‣ Chromaticism ‣ Use of semiquaver passages ‣ Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ‣ More advanced use of form, eg theme and variations ‣ Extensive range ‣ More advanced melodic ornamentation ‣ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ‣ Modulation ‣ Use of irregular time signatures ‣ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ‣ Wide range of expressive techniques ‣ Creative use of form ‣ Extended techniques, wide range, chromaticism and rhythmic variation ‣ Use of any key

OBTAINING MUSIC FOR THE EXAM

- All publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- Trinity publishes repertoire books, scales & arpeggios books, sight reading books and aural test books to support this syllabus. See page 90 for more information.

- Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work



This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

Grades 1-5

Candidates choose ONE of the following options:

- Scales & arpeggios
- Exercises

Grades 6-8

Candidates choose ONE of the following options:

- Scales & arpeggios
- Study

The use of metronomes or other timekeeping assistance is not allowed.

Candidates should check which elements of the technical work need to be performed from memory.

SCALES & ARPEGGIOS

- Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.
- Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.

- All scales and arpeggios must be performed ascending then descending.
- A breath may be taken at the top of the scale/arpeggio.
- All scales and arpeggios must be played from memory.
- A minimum pace is indicated, increasing gradually grade by grade.
- Full details of scale patterns are given in Trinity's *Scales, Arpeggios and Exercises* books.

EXERCISES

- Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.
- Candidates should prepare all three exercises listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- Exercises may be played either from memory or using the music.
- Exercises are included in Trinity's *Scales, Arpeggios and Exercises* books.

STUDY

- At Grades 6-8, candidates can demonstrate technique through performing a study.
- Candidates should prepare one study, chosen from the technical work list for the grade.
- The study may be played either from memory or using the music.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Grades 1-5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

At Grades 6-8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

SIGHT READING

This test assesses candidates' ability to perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

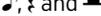
Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. Examiners do not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sight Reading* series, available from shop.trinitycollege.com or from your local music shop.

Technical expectations for the tests are given in the tables on pages 20 and 21. Lists are cumulative, meaning that tests may also include requirements from lower grades.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn

PARAMETERS FOR SIGHT READING TESTS

Grade	Time signatures*	Note and rest values*	Dynamics and tempi*	Articulation and other*	Styles*
Grade 1	$\frac{2}{4}$ and $\frac{4}{4}$	 and 	<i>moderato</i> , <i>mf</i> , <i>p</i> and <i>f</i>	tongued	Bouncy, with a swing; Cool!; Boppy!; Bright boogie tempo
Grade 2	$\frac{3}{4}$	 and ties	<i>allegretto</i>	slurs	Jazz Waltz; Cool Swing; Solid Rock Feel; Jazzy!; Swing!
Grade 3		 and 	<i>mp</i> and <i>andante</i>	swung  accidentals	Slow swing tempo; Bright swing tempo
Grade 4		 and $\frac{7}{8}$	<i>dim.</i> and <i>cresc.</i>	<i>staccato</i> ; <i>tenuto</i> ; accents	Slow blues; Heavy rock; Swing blues feel; Jazz rock feel
Grade 5		 and $\frac{7}{8}$	<i>rit.</i>		Funky; Slow swing blues; Medium swing tempo; Heavy swing
Grade 6		dotted rhythms	<i>ff</i>		Slow swing; Cool swing; Slow rock
Grade 7				hat accents	Fast swing tempo; Steady funk
Grade 8		triplets	<i>pp</i>		

* Cumulative – tests may also include requirements from previous grade(s)

SIGHT READING KEYS AND RANGES

Grade	Jazz Flute*	Jazz Clarinet*	Jazz Saxophone*	Range of test
Grade 1	F major	F major	F major	octave
Grade 2	A minor	A minor	E minor	octave
Grade 3	G major E minor	G major	G major A minor	12th
Grade 4	B \flat major G minor	C major G minor	C, D major A minor	12th
Grade 5	A, C major	B \flat major D minor	B, D minor	2 octaves
Grade 6	D major D, F \sharp minor	D major E minor	A, E \flat major G minor	2 octaves
Grade 7	E, A \flat major B minor	E, A \flat major F minor	E, A \flat major C \sharp minor	full range
Grade 8	B major C \sharp , G \sharp minor	B, D \flat major B \flat minor	B, D \flat major B \flat minor	full range

* Cumulative – tests may also include requirements from previous grade(s)

AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from shop.trinitycollege.com or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Further guidance and example tests are available at trinitycollege.com/supporting-tests

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- ▶ Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for candidates' reference, without repeats.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- ▶ Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

	Grade 5	Grade 6	Grade 7	Grade 8
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	8 bars	8 bars	8 bars
Number of times improvised section is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Keys*	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor
Number of chords per bar	up to 2	up to 2	up to 2	up to 2
Chords	I, ii, IV, V, vi i, ii \flat^5 , iv, V, VI	I, ii, IV, V, vi i, ii \flat^5 , iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii \flat^5 , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Styles and speeds*	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	<i>gigue</i> , <i>grave</i>	impressionistic, irregular dance

* Cumulative – tests may also include requirements from previous grade(s)

Harmonic stimulus

	Grade 1	Grade 2	Grade 3	Grade 4
Length of chord sequence	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	2	2	2	3
Total to improvise	8 bars	8 bars	8 bars	12 bars
Number of chords per bar	1	1	1	1
Chords	I, V	I, IV, V	I, ii, IV, V	i, iv, V
Keys	C, F, G major			A, D, E, G, B minor

	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1
Chords	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Keys	A, D, E, G, B minor	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		

MUSICAL KNOWLEDGE (Grades 1–5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the remaining questions. Candidates' musical

scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at trinitycollege.com/supporting-tests

The following table gives example questions and responses:

	Parameters*	Sample question	Sample response
Grade 1	a. Pitch (letter) names (up to 2 ledger lines)	What is the name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Note values	What is the name of this note value?	A quaver
	d. Clefs, staves, barlines, musical terms and signs	What is this sign called?	A treble clef
	e. Identify key/time signatures	What is this called?	A time signature
	f. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign $\text{♩} = 72$	72 crotchet beats per minute
	c. Grace notes and ornaments	What does this sign above the note mean?	A mordent
	d. Notes on ledger lines (up to 3 ledger lines)	What is the letter name of this note?	F sharp

* Cumulative – tests may also include requirements from previous grade(s)

Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This piece starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
	d. Transposition (clarinet and saxophone only)	This note is an F. When you play this note, which note actually sounds?	<i>Dependent on instrument</i>
Grade 4	a. Modulation to closely related keys (relative major/ minor, subdominant, dominant)	This piece starts in G major. To which key has it modulated here?	D major or dominant
	b. Tonic/dominant triads	This piece starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this piece.	<i>Candidate identifies the period, and describes the stylistic features of the piece which reflect the period</i>
	b. Musical structures	Describe the form of this piece and show me the relevant sections.	<i>Candidate indicates the form of the piece and identifies relevant sections</i>
	c. Subdominant triads	This piece starts in D major. Name the notes of the subdominant triad.	G, B, D

Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the tables on page 12. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE PIECES ARE MARKED

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

Fluency and accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication and interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Max. mark for each piece	Component
7	FLUENCY AND ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION AND INTERPRETATION
22	TOTAL MARK FOR EACH PIECE

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

	7 MARKS	6 MARKS	5 MARKS
Fluency and accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	7 MARKS	6 MARKS	5 MARKS
Technical facility	<p>The various technical demands of the music fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	8 MARKS	7 MARKS	6 MARKS
Communication and interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

	4 MARKS	3 MARKS	1-2 MARKS
Fluency and accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm not established.</p> <p>Accuracy in notes very limited with many errors of substance.</p>
	4 MARKS	3 MARKS	1-2 MARKS
Technical facility	<p>The various technical demands of the music generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music not managed.</p> <p>There were significant flaws in tone control.</p>
	5 MARKS	3-4 MARKS	1-2 MARKS
Communication and interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 13-14 MARKS	MERIT 11-12 MARKS
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises, studies	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

	PASS 9-10 MARKS	BELOW PASS 1 6-8 MARKS	BELOW PASS 2 1-5 MARKS
Scales & arpeggios	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
Exercises, studies	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 9-10 MARKS	MERIT 8 MARKS	PASS 6-7 MARKS
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>	<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>

	BELOW PASS 1 4-5 MARKS	BELOW PASS 2 1-3 MARKS
Sight reading	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency – control of pulse, rhythm and tonality not established.</p> <p>Accuracy in notes very limited with no attention to musical detail.</p>
Aural	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/ missing responses.</p>
Musical knowledge	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/ missing responses.</p>
Improvisation	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>

Jazz Flute: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 1 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre G:					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio 	one octave	min. tempi scales ♩ = 72 7ths ♩ = 60	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Sad Story

1b. Rising and Falling

for tone and phrasing

2a. Spiky

2b. Snowflakes

for articulation

3a. Symmetry

3b. Waltzing

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Jazz Flute: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 2 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre D: <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 	two octaves	min. tempi scales ♩ = 72 7ths ♩ = 60	straight or swung (♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
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Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

- 1a.** Springtime
1b. Little Pinkie Waltz

for tone and phrasing

- 2a.** A Conversation
2b. On Tiptoes

for articulation

- 3a.** Swing Time
3b. A Minor Incident

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Jazz Flute: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 3 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See page 18 for further details.

All requirements are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre A:					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	to 12th	min. tempi scales ♩ = 84 7ths ♩ = 66	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
▶ Pentatonic minor scale	one octave				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Persuasive

1b. Strolling

for tone and phrasing

2a. In the Groove

2b. Soaring

for articulation

3a. Sunshine

3b. Solitude

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Jazz Flute: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 4 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See page 18 for further details.

All requirements are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre C:	two and a half octaves				
▶ Major scale					
▶ Major 7th arpeggio	two octaves	min. tempi scales ♩ = 96 7ths ♩ = 69	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
▶ Dorian scale followed by minor 7th arpeggio					
▶ Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)					
▶ Pentatonic minor scale					
▶ Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th					
▶ Chromatic scale					

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Memories

for tone and phrasing

1b. Sing It!

2a. Groove in Blue

2b. Mechanical

for articulation

3a. Sighing

3b. The Machine

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Jazz Flute: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 5 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Using the tonal/modal centre of either E or F (candidate choice):</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) ▶ Pentatonic major scale <i>and</i> pentatonic minor scale ▶ Chromatic scale ▶ Blues scale ▶ Diminished 7th arpeggio 	two octaves	min. tempi scales ♩ = 116 7ths ♩ = 76	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
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Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

<p>1a. Shaping 1b. Reaching</p>	for tone and phrasing
<p>2a. Down Home 2b. Exploring</p>	for articulation
<p>3a. Crystal 3b. A Little Waltz</p>	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Jazz Flute: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 6 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres B\flat, D and F\sharp:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (B\flat7, D7, F\sharp7) <p>Plus:</p> <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on F\sharp ▶ Chromatic scale starting on B\flat ▶ Blues scale starting on D ▶ Diminished 7th arpeggio starting on B\flat 	two octaves	min. tempi scales $\text{♩} = 120$ 7ths $\text{♩} = 96$	straight or swung ($\text{♩} = \text{♩}^{\text{3}}$)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
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Or

2. STUDY (music may be used)

Candidates prepare **one** of the following:

Composer	Study	Book	Publisher & Code
a. RAE	No Joke! or Second Wind	Jazz Scale Studies for Flute	Universal UE21352
b. WILSON	Rahsaan or Jusef or Nestor	Jazz Paraphrase for Flute	Camden CM276

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		
Major key	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$		Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Jazz Flute: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 7 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres B, E\flat and G:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (B7, E\flat^7, G7) 	two octaves	min. tempi scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>for p</i>
<p>Using the tonal centre B:</p> <ul style="list-style-type: none"> ▶ Jazz melodic minor scale followed by minor arpeggio with major 7th 					
<p>Using the tonal centre G:</p> <ul style="list-style-type: none"> ▶ Whole tone scale followed by augmented arpeggio 					
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on E\flat ▶ Pentatonic (minor) scale starting on G ▶ Chromatic scale starting on B ▶ Blues scale starting on E\flat ▶ Diminished 7th arpeggio starting on B 					

Or

2. **STUDY** (music may be used). Candidates prepare **one** of the following:

Composer	Study	Book	Publisher & Code
a. RAE	The Whole Truth <i>or</i> Mobile Tones	Jazz Scale Studies for Flute	Universal UE21352
b. WILSON	The Mann <i>or</i> Obey Laws <i>or</i> Get Downes	Jazz Paraphrase for Flute	Camden CM276

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Jazz Flute: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Flute Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 8 Classical Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres C, E, A\flat/G\sharp and C\sharp/D\flat:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (C7, E7, A\flat7 and D\flat7) 	<p>C: three octaves E, A\flat/G\sharp and C\sharp/D\flat: two octaves</p>				
<p>Using the tonal centre C:</p> <ul style="list-style-type: none"> ▶ Jazz melodic minor scale followed by minor arpeggio with major 7th 	<p>three octaves</p>	<p>min. tempi scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104</p>	<p>straight or swung (♩♩ = ♩³♩)</p>	<p>tongued or slurred or staccato-tongued (straight scales only)</p>	<p><i>f</i> or <i>p</i></p>
<p>Using the tonal centre E:</p> <ul style="list-style-type: none"> ▶ Whole tone scale followed by augmented arpeggio 	<p>two octaves</p>				
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on C ▶ Diminished 7th arpeggio starting on C 	<p>three octaves</p>				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on A\flat ▶ Pentatonic (minor) scale starting on E ▶ Blues scale starting on C\sharp 	<p>two octaves</p>				

Or

2. **STUDY** (music may be used). Candidates prepare **one** of the following:

	Composer Study	Book	Publisher & Code
a.	RAE Diminishing Returns or Speedbird	Jazz Scale Studies for Flute	Universal UE21352
b.	WILSON A Bit Moody or Dolphy Does It or For Tubby	Jazz Paraphrase for Flute	Camden CM276

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Jazz Clarinet: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 1 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

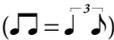
TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre G:					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio 	one octave	min. tempi scales ♩ = 72 7ths ♩ = 60	straight or swung 	tongued or slurred	<i>mf</i>

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Going through a Phrase

1b. A Soft Drum

for tone and phrasing

2a. Chalk and Cheese

2b. Answering Back

for articulation

3a. Relaxing

3b. Steady Now!

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Jazz Clarinet: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 2 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre D:					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 	one octave	min. tempi scales ♩ = 72 7ths ♩ = 60	straight or swung (♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Snake in a Basket

1b. D-lightful

for tone and phrasing

2a. Vive la Difference

2b. One Man Band

for articulation

3a. The Sphinx

3b. A Cloudy Day

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars Major or minor key	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Jazz Clarinet: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 3 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Using the tonal/modal centre F (starting on the lowest F):</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (F⁷) 	two octaves	min. tempi scales $\frac{1}{4}$ = 84 7ths $\frac{1}{4}$ = 66	straight or swung ($\text{♪♪} = \text{♪} \overset{3}{\text{♪}}$)	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> ▶ Pentatonic minor scale 	one octave				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Whistling a Tune

1b. Meandering

for tone and phrasing

2a. Hit It!

2b. Hot and Cold

for articulation

3a. Wandering

3b. Dig the Digit!

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Jazz Clarinet: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 4 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See page 18 for further details.

All requirements are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Using the tonal/modal centre C:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (C⁷) ▶ Pentatonic minor scale ▶ Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th ▶ Chromatic scale 	two octaves	min. tempi scales ♩ = 96 7ths ♩ = 69	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
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Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Express Yourself

1b. Rephrase That

for tone and phrasing

2a. Scat!	for articulation
2b. Haiku	
3a. Arpeggiate	for finger technique
3b. Fair Comment	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Jazz Clarinet: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 5 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre of *either* E *or* A (candidate choice):

- ▶ Major scale followed by major 7th arpeggio
- ▶ Dorian scale followed by minor 7th arpeggio
- ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or A⁷)
- ▶ Pentatonic major scale *and* pentatonic minor scale
- ▶ Chromatic scale
- ▶ Blues scale
- ▶ Diminished 7th arpeggio

two octaves

min. tempi
scales ♩ = 116
7ths ♩ = 76

straight or swung
(♩ = ♩³)

tongued or slurred

mf

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Lilt

for tone and phrasing

1b. Sequences

2a. A Conversation

for articulation

2b. Got the Blues

3a. Gliding

for finger technique

3b. Hide and Seek

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Jazz Clarinet: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 6 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

Using the tonal/modal centres F, A and D \flat /C \sharp :					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (F7, A7, D\flat^7) 	F: three octaves A & D \flat /C \sharp : two octaves	min. tempi scales \downarrow = 120 7ths \downarrow = 96	straight or swung ($\text{♪} = \text{♪}^{\text{3}}$)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on F ▶ Diminished 7th arpeggio starting on F 	three octaves				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on C\sharp ▶ Blues scale starting on A 	two octaves				

Or

2. STUDY (music may be used). Candidates prepare **one** of the following:

Composer	Study	Book	Publisher & Code
a. RAE	No Joke! or Second Wind	Jazz Scale Studies for Clarinet	Universal UE21351
b. WILSON	Go Sid or I Hear Ya George or Lots of Dodds	Jazz Paraphrase for Clarinet	Camden CM277

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Jazz Clarinet: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 7 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres F#, B\flat and D:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (F\sharp, B\flat⁷, D⁷) 	<p>F\sharp: three octaves B\flat & D: two octaves</p>	<p>min. tempi scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104</p>	<p>straight or swung (♩♩ = ♩³♩)</p>	<p>tongued or slurred or staccato-tongued (straight scales only)</p>	<p><i>for p</i></p>
<p>Using the tonal centre F\sharp:</p> <ul style="list-style-type: none"> ▶ Jazz melodic minor scale followed by minor arpeggio with major 7th 	<p>three octaves</p>				
<p>Using the tonal centre D:</p> <ul style="list-style-type: none"> ▶ Whole tone scale followed by augmented arpeggio 	<p>two octaves</p>				
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on F\sharp ▶ Diminished 7th arpeggio starting on F\sharp 	<p>three octaves</p>				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on B\flat ▶ Pentatonic (minor) scale starting on D ▶ Blues scale starting on B\flat 	<p>two octaves</p>				

Or

2. **STUDY** (music may be used). Candidates prepare **one** of the following:

Composer	Study	Book	Publisher & Code
a. RAE	The Whole Truth or Mobile Tones	Jazz Scale Studies for Clarinet	Universal UE21351
b. WILSON	Let's Hear It Woody or Salt Peanuts or Artie for Sure	Jazz Paraphrase for Clarinet	Camden CM277

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Jazz Clarinet: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Clarinet Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 8 Classical Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres E, A^b/G[#], C and G:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷, A^{b7}, C⁷, G⁷) 	<p>E & G: three octaves A^b/G[#] and C: two octaves</p>	<p>min. tempi scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104</p>	<p>straight or swung (♩ = ♩³)</p>	<p>tongued or slurred or staccato-tongued (straight scales only)</p>	<p><i>f</i> or <i>p</i></p>
<p>Using the tonal centre E:</p> <ul style="list-style-type: none"> ▶ Jazz melodic minor scale followed by minor arpeggio with major 7th 	<p>three octaves</p>				
<p>Using the tonal centre A^b:</p> <ul style="list-style-type: none"> ▶ Whole tone scale followed by augmented arpeggio 	<p>two octaves</p>				
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on E ▶ Blues scale starting on G ▶ Diminished 7th arpeggio starting on E 	<p>three octaves</p>				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on C ▶ Pentatonic (minor) scale starting on A^b 	<p>two octaves</p>				

Or

2. **STUDY** (music may be used). Candidates prepare **one** of the following:

	Composer Study	Book	Publisher & Code
a.	RAE Diminishing Returns or Speedbird	Jazz Scale Studies for Clarinet	Universal UE21351
b.	WILSON A Good Man or The Franco or Yo Eddie!	Jazz Paraphrase for Clarinet	Camden CM277

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Jazz Saxophone: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 1 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre G:					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio 	one octave	min. tempi scales ♩ = 72 7ths ♩ = 60	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Mouthful

1b. Snake in a Basket

for tone and phrasing

2a. Waltz by Step

2b. The Earthworm

for articulation

3a. Smooth

3b. ... and back again

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Jazz Saxophone: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 2 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Using the tonal/modal centre D:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 	two octaves	min. tempi scales ♩ = 72 7ths ♩ = 60	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
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Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. The Peace Pipe

1b. The Cossack

for tone and phrasing

2a. Light and Shade

2b. The Same but Different!

for articulation

3a. Twister

3b. Shaker

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Jazz Saxophone: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 3 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre A:					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	to 12th	min. tempi scales ♩ = 84 7ths ♩ = 66	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
▶ Pentatonic minor scale	one octave				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Last Dance

1b. Olde Englande

for tone and phrasing

2a. A Handful

2b. Sidestepping

for articulation

3a. Highland Tune

3b. Gently Does It

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Jazz Saxophone: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 4 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Using the tonal/modal centre C:

- ▶ Major scale followed by major 7th arpeggio
- ▶ Dorian scale followed by minor 7th arpeggio
- ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (C⁷)
- ▶ Pentatonic minor scale
- ▶ Melodic *or* jazz melodic minor scale followed by minor arpeggio with major 7th
- ▶ Chromatic scale

two
octaves

min. tempi
scales ♩ = 96
7ths ♩ = 69

straight *or*
swung
(♩♩ = ♩³♩)

tongued *or*
slurred

mf

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Song Without Words

1b. Leap of Faith

for tone and phrasing

2a. Details, Details!

2b. Blue Lament

for articulation

3a. Spinning Wheel

3b. Run Around

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Jazz Saxophone: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 5 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

All requirements are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Using the tonal/modal centre of either low E or F (candidate choice):</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) ▶ Pentatonic major scale <i>and</i> pentatonic minor scale ▶ Chromatic scale ▶ Blues scale ▶ Diminished 7th arpeggio 	two octaves	min. tempi scales ♩ = 116 7ths ♩ = 76	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
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Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

<p>1a. At Sixes and Sevens</p> <p>1b. Rising and Falling</p>	for tone and phrasing
<p>2a. A Good Turn</p> <p>2b. A Little Waltz</p>	for articulation
<p>3a. Be Flattered</p> <p>3b. Viennese</p>	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 30-31 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Jazz Saxophone: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 6 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

Using the tonal/modal centres C, E and A \flat :					
<ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (C7, E7, A\flat^7) 	C & E: two octaves A \flat : to 12th	min. tempi scales ♩ = 120 7ths ♩ = 96	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato- tongued (straight scales only)	<i>for p</i>
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on C ▶ Blues scale starting on E ▶ Diminished 7th arpeggio starting on C 	two octaves				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on A\flat 	to 12th				

Or

2. STUDY (music may be used). Candidates prepare **one** of the following:

Composer	Study	Book	Publisher & Code
a. RAE	No Joke! or Second Wind	Jazz Scale Studies for Saxophone	Universal UE21353
b. WILSON	Pres or Splodges or Sidney	Jazz Paraphrase for Saxophone	Camden CM278

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars		Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Jazz Saxophone: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 7 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres B, E\flat and G:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (B7, E\flat7, G7) 	<p>B & E\flat: two octaves G: to 12th</p>	<p>min. tempi scales \downarrow = 132 arpeggios \downarrow = 69 7ths \downarrow = 104</p>	<p>straight <i>or</i> swung (\downarrow = \downarrow $\overline{3}$)</p>	<p>tongued <i>or</i> slurred <i>or</i> staccato- tongued (straight scales only)</p>	<p><i>f</i> <i>or</i> <i>p</i></p>
<p>Using the tonal centre B:</p> <ul style="list-style-type: none"> ▶ Jazz melodic minor scale followed by minor arpeggio with major 7th 	<p>two octaves</p>				
<p>Using the tonal centre G:</p> <ul style="list-style-type: none"> ▶ Whole tone scale followed by augmented arpeggio 	<p>to 12th</p>				
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on E\flat ▶ Chromatic scale starting on B ▶ Blues scale starting on E\flat ▶ Diminished 7th arpeggio starting on B 	<p>two octaves</p>				
<ul style="list-style-type: none"> ▶ Pentatonic (minor) scale starting on G 	<p>to 12th</p>				

Or

2. **STUDY** (music may be used). Candidates prepare **one** of the following:

	Composer Study	Book	Publisher & Code
a.	RAE The Whole Truth or Mobile Tones	Jazz Scale Studies for Saxophone	Universal UE21353
b.	WILSON Sonny Daze or Gerry Cool or Take Desmond	Jazz Paraphrase for Saxophone	Camden CM278

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Jazz Saxophone: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Jazz Saxophone Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ One or two pieces must contain improvisation (indicated with an asterisk (*) in the repertoire list).
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 8 Classical Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-17 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 18 for further details.

Either 1. SCALES & ARPEGGIOS (from memory). Scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*. Examiners select from the following:

<p>Using the tonal/modal centres B\flat, D, F\sharp and C\sharp/D\flat:</p> <ul style="list-style-type: none"> ▶ Major scale followed by major 7th arpeggio ▶ Dorian scale followed by minor 7th arpeggio ▶ Mixolydian scale followed by major arpeggio with a lowered 7th (B\flat⁷, D⁷, F\sharp⁷, C\sharp⁷) 	<p>B\flat: two and a half octaves D, F\sharp and C\sharp/ D\flat: two octaves</p>				
<p>Using the tonal centre B\flat:</p> <ul style="list-style-type: none"> ▶ Jazz melodic minor scale followed by minor arpeggio with major 7th 	<p>two and a half octaves</p>	<p>min. tempi scales $\downarrow = 132$ arpeggios $\downarrow = 69$ 7ths $\downarrow = 104$</p>	<p>straight or swung ($\text{♩} = \text{♩}^{\text{3}} \text{♩}$)</p>	<p>tongued or slurred or staccato-tongued (straight scales only)</p>	<p><i>for p</i></p>
<p>Using the tonal centre D:</p> <ul style="list-style-type: none"> ▶ Whole tone scale followed by augmented arpeggio 	<p>two octaves</p>				
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on B\flat ▶ Diminished 7th arpeggio starting on B\flat 	<p>two and a half octaves</p>				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on F\sharp ▶ Pentatonic (minor) scale starting on D ▶ Blues scale starting on C\sharp 	<p>two octaves</p>				

Or

2. STUDY (music may be used). Candidates prepare **one** of the following:

Composer	Study	Book	Publisher & Code
a. RAE	Diminishing Returns or Speedbird	Jazz Scale Studies for Saxophone	Universal UE21353
b. WILSON	Trane Journey or Getz a Go or Fly Bird	Jazz Paraphrase for Saxophone	Camden CM278

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 20-21 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 22-29 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Policies

SAFEGUARDING AND CHILD PROTECTION

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

REASONABLE ADJUSTMENT

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com

DATA PROTECTION

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

RELEASE OF EXAM RESULTS

Full details of the timeframe for release of exam results can be found at trinitycollege.com/music-results. Any exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question their exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Trinity publications

The following Trinity publications support this syllabus. All are available from shop.trinitycollege.com or from your local music shop.

Visit store.trinitycollege.com to explore our range of downloadable digital publications.

Flute repertoire

Musical Moments Flute book 1	TG 009548
Musical Moments Flute book 2	TG 009555
Musical Moments Flute book 3	TG 009562
Musical Moments Flute book 4	TG 009579
Musical Moments Flute book 5	TG 009586
Mosaics Flute book 1 (Initial-Grade 5)	TG 009265
Mosaics Flute book 2 (Grades 6-8)	TG 009272
Flute All Sorts (Grades 1-3)	TCL 011367
Woodwind World Flute book 1	TCL 320018
Woodwind World Flute book 2	TCL 320025
Woodwind World Flute book 3	TCL 320032
Woodwind World Flute book 4	TCL 320049
Woodwind World Flute book 5	TCL 320056

Clarinet repertoire

Musical Moments Clarinet book 1	TG 009593
Musical Moments Clarinet book 2	TG 009609
Musical Moments Clarinet book 3	TG 009616
Musical Moments Clarinet book 4	TG 009623
Musical Moments Clarinet book 5	TG 009630
Mosaics Clarinet book 1 (Initial-Grade 5)	TG 009289
Mosaics Clarinet book 2 (Grades 6-8)	TG 009296
Clarinet All Sorts (Grades 1-3)	TCL 011299
Woodwind World Clarinet book 1	TCL 350015
Woodwind World Clarinet book 2	TCL 350022
Woodwind World Clarinet book 3	TCL 350039
Woodwind World Clarinet book 4	TCL 350046
Woodwind World Clarinet book 5	TCL 350053

Saxophone repertoire

Musical Moments Alto Saxophone book 1	TG 009647
Musical Moments Alto Saxophone book 2	TG 009654
Musical Moments Alto Saxophone book 3	TG 009661
Musical Moments Alto Saxophone book 4	TG 009678
Musical Moments Alto Saxophone book 5	TG 009685
Musical Moments Tenor Saxophone book 1	TG 009692
Musical Moments Tenor Saxophone book 2	TG 009708
Musical Moments Tenor Saxophone book 3	TG 009715
Musical Moments Tenor Saxophone book 4	TG 009722
Musical Moments Tenor Saxophone book 5	TG 009739
Mosaics Saxophone book 1 (Initial-Grade 5)	TG 009302
Mosaics Saxophone book 2 (Grades 6-8)	TG 009319

Progressive Guide to Melodic Jazz Improvisation

Book	GSM 10547
CD	GSM 10523

Scales, Arpeggios & Exercises

Flute & Jazz Flute (Grades 1-8)	TCL 013392
Clarinet & Jazz Clarinet (Grades 1-8)	TCL 013408
Saxophone & Jazz Saxophone (Grades 1-8)	TCL 013415

Sight Reading

Flute: Initial-Grade 2	TCL 019387
Flute: Grades 3-5	TCL 019394
Flute: Grades 6-8	TCL 019400
Clarinet: Initial-Grade 2	TCL 019417
Clarinet: Grades 3-5	TCL 019424
Clarinet: Grades 6-8	TCL 019431
Saxophone: Initial-Grade 2	TCL 019479
Saxophone: Grades 3-5	TCL 019486
Saxophone: Grades 6-8	TCL 019493

Specimen Aural Tests from from 2017

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

Theory of Music Workbooks

Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

Scales, arpeggios and modes

ARTICULATION FOR SCALES AND ARPEGGIOS

The various articulation patterns for scales and arpeggios in this syllabus are given below. Trinity publishes books of scales and arpeggios for all jazz woodwind instruments.

Slurred articulation

(Augmented arpeggio on C#)



(Dorian scale on D)



Swung scales may be slurred in pairs:

(Jazz melodic minor scale on A)



MODES

The *Dorian mode* is the second mode of the major scale (D) as represented by playing all of the white notes on the piano from D-D. It can also be thought of as a major scale with lowered 3rd and 7th degrees.

eg on D



eg on C



The *Mixolydian mode* is the fifth mode of the major scale (G) as represented by playing all of the white notes on the piano from G-G. It can also be thought of as a major scale with a lowered 7th degree.

eg on G



eg on C



The *Jazz melodic minor* scale has a raised 6th and 7th degree on both the ascent and the descent.

eg on A



The *Pentatonic minor scale* contains five notes, the 1st, 3rd, 4th, 5th and 7th of the minor scale. The 7th note is not raised.

eg on D



The *Pentatonic major scale* also contains five notes, the 1st, 2nd, 3rd, 5th and 6th of the major scale. It is just like playing a major scale, without the 4th and 7th notes.

eg on D



The *Blues scale* contains six notes of the minor scale and is constructed in the same way as the Pentatonic minor scale, with the addition of the augmented 4th.

eg on C



Jazz Woodwind resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/woodwind-resources

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- Pieces, performance and technique
- Technical work
- Supporting tests

For further help, please contact your local representative. Contact details are listed at trinitycollege.com/worldwide

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