

Jazz Woodwind Syllabus

Flute, Clarinet & Saxophone

Grade exams
2017-2022



Important information

Changes from the previous syllabus

- ▶ Repertoire lists for all instruments have been updated.
- ▶ Own composition requirements have been revised.
- ▶ Aural test parameters have been revised, and new specimen tests publications are available.
- ▶ Improvisation test requirements have changed, and new preparation materials are available on our website.

Impression information

Candidates should refer to trinitycollege.com/woodwind to ensure that they are using the latest impression of the syllabus.

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

Jazz

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Graded exams
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Trinity College London
trinitycollege.com

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Introduction

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit trinitycollege.com/music ('our website') for more information or contact us directly to discuss any specific requirements.

Trinity would like to take this opportunity to wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

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.

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. Please see our website for full details.

Why take a Trinity graded exam?

Recognising that there is no single approach to musical assessment, Trinity's graded exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- ▶ offering freedom of choice within the exam to enable candidates to play to their strengths
- ▶ examining real musical skills that are specific to each instrument or the voice
- ▶ allowing candidates to express their own musical identities through options to improvise and present original compositions
- ▶ using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- ▶ linking closely with Trinity's other music qualifications to provide flexible progression routes
- ▶ drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's music graded exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

Range of qualifications

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

Graded exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. 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.

Each level features an equivalent grade theory exam, supporting candidates in developing 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.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, and theory. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on graded exams in jazz woodwind. Visit our website for more information about other graded exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

Range of qualifications

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Solo Certificate †	Group Certificate †
7	7	FTCL				
6	6	LTCL		LMusTCL		
4	5	ATCL		AMusTCL		
		Certificate for Music Educators (Trinity CME)				
3	4	Grade 8	Grade 8	Grade 8	Advanced	Advanced
		Grade 7	Grade 7	Grade 7		
		Grade 6	Grade 6	Grade 6		
2	3	Grade 5	Grade 5	Grade 5	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4		
1	2	Grade 3	Grade 3	Grade 3	Foundation	Foundation
		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

About this syllabus

The objective of Trinity's graded exams is to provide a framework for progress and enjoyment in musical performance. They assess musical performance, technical ability and responses to set musical tests through live 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 at which they can progress to higher education in music, or enter for Trinity's performance diplomas.

This syllabus is designed to give jazz woodwind players the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, with few limitations placed on programme selection. Technical work includes the option to perform exercises or (at higher grades) studies as an alternative to scales and arpeggios, and there is flexibility of choice within the supporting tests at all grades.

The following pages provide more detail on the different sections of the exam.

About the exam

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 <i>Either</i> scales & arpeggios <i>or</i> exercises	14	Technical work <i>Either</i> scales & arpeggios <i>or</i> study	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	Supporting test 1 sight reading	10
		Supporting test 2 One of the following: improvisation <i>or</i> aural	10
Total	100		100

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. 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 pass/below pass bands as follows:

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, pieces are heard first in exams for accompanied instruments, and technical work is heard first in exams for unaccompanied instruments.

Exams are designed to allow sufficient time for setting up and presenting all sections.

Level	Exam duration (minutes)
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Pieces

Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces by at least two composers must be played.
- ▶ Pieces are divided into two groups: group A and group B. Candidates must choose two pieces from group A and one piece from group B. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Candidates may substitute one piece for an own composition (see page 12).

Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ 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 a sense of spontaneity in improvisation.
- ▶ 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, although this is not compulsory and no additional marks are given for this.

Instruments and 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.

Jazz flute

- ▶ Piccolo and alto flute may be used where stated in the syllabus.

Jazz clarinet

- ▶ C and beginner E \flat clarinets may be used up to and including Grade 3. Any accompaniments will need to be transposed where appropriate. E \flat and bass clarinets may be used only where stated in the syllabus.

Jazz saxophone

- ▶ Candidates may use one or any combination of saxophones. Technical work and supporting tests can be offered on either B \flat or E \flat saxophones at candidates' choice.

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists. Pieces published with an accompaniment must not be performed unaccompanied.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than the piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniment can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments 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. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ For jazz exams, recorded accompaniments may be used across the range of exams up to and including Grade 8. 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).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. 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 the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from 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.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed, except pieces taken from Trinity publications, as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Own compositions may be accompanied or unaccompanied, and must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques which may be used at each level are given in the table below.

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 coherent 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 largely be candidates' own unaided work, although teachers may offer guidance as necessary.

Grade	Duration (mins)	Examples of composition techniques
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys stipulated for technical work at this grade
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation or inflection ▶ Use of keys stipulated for technical work at this grade
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg 'ABA') ▶ Melodic range of one octave or more ▶ Use of keys stipulated for technical work at this grade
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys stipulated for technical work at this grade
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys stipulated for technical work at this grade
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg theme and variations) ▶ Extensive range ▶ More advanced melodic ornamentation or inflection ▶ Use of any key
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	5-6	<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

Mark scheme for pieces

Each piece is awarded three separate marks corresponding to three different 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 as follows:

- ▶ 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, encompassing 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 to form a maximum total mark for each piece as follows:

	Maximum mark
Fluency and accuracy	7
Technical facility	7
Communication and interpretation	8
Total mark for each piece	22

Total marks awarded for pieces correspond to the pass/below pass bands as follows:

Total mark for each piece	Band
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below pass 1
3-9	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

Technical work

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

Candidates choose one of the following options:

- scales and arpeggios
- exercises (Grades 1-5) or study (Grades 6-8).

Scales and arpeggios are to be performed ascending then descending. A breath may be taken at the top of the scale/arpeggio.

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

Support for preparing scales and arpeggios

Trinity publishes books of scales and arpeggios for all woodwind instruments, available for purchase. Articulation patterns and information on jazz scale requirements are on page 95 and can also be downloaded free on our website.

Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
13-14	Distinction
11-12	Merit
9-10	Pass
7-8	Below pass 1
1-6	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

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 must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge

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

Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.








Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

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

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

Tests comply with the musical parameters listed in the tables below and opposite. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

Grade	Time signatures (cumulative*)	Note and rest values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation & other (cumulative*)	Styles (cumulative*)
Grade 1	$\frac{2}{4}$ and $\frac{4}{4}$		<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	$\frac{3}{4}$		<i>allegretto</i>	slurs	Jazz Waltz; Cool Swing; Solid Rock Feel; Jazzy!; Swing!
Grade 3			<i>mp</i> and <i>andante</i>	swung  ; accidentals	Slow swing tempo; Bright swing tempo
Grade 4			<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			<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>		

* Tests may also include requirements from preceding grades.

Keys

Grade		Jazz flute (cumulative*)	Jazz clarinet (cumulative*)	Jazz saxophone (cumulative*)	Range of test
Grade 1	major	F	F	F	octave
	minor				
Grade 2	major				octave
	minor	A	A	E	
Grade 3	major	G	G	G	12th
	minor	E		A	
Grade 4	major	B \flat	C	C, D	12th
	minor	G	G	A	
Grade 5	major	A, C	B \flat		two octaves
	minor		D	B, D	
Grade 6	major	D	D	A, E \flat	two octaves
	minor	D, F \sharp	E	G	
Grade 7	major	E, A \flat	E, A \flat	E, A \flat	full range
	minor	B	F	C \sharp	
Grade 8	major	B	B, D \flat	B, D \flat	full range
	minor	C \sharp , G \sharp	B \flat	B \flat	

* Tests may also include requirements from preceding grades.

Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from trinitycollege.com/shop or your local music retailer.

Grade	Parameters	Task	Response
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ 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>
		▶ 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 occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ 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 occurred ii) Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ 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
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), 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
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ 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

About the exam

Grade	Parameters	Task	Response
Grade 6	harmonised 8 bars major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor. 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 and describe the changes as pitch or rhythm
Grade 7	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ 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 and describe the changes as pitch (melody line only) or rhythm
Grade 8	harmonised 12-16 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	▶ Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on three other characteristics of the piece
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Improvisation

The requirements for the improvisation test have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous improvisation test cannot be offered after 31 December 2016.

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

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

Stylistic stimulus

The stylistic stimulus 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. In the exam, 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 if they wish. The test then follows. The examiner then 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 idiom of the stimulus.

Motivic stimulus

The motivic stimulus requires candidates to improvise unaccompanied 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 not required to play this back). Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. 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, candidates 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

The harmonic stimulus requires candidates to improvise unaccompanied 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 if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

Parameters for improvisation

All stimuli comply with the musical parameters listed in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

Stylistic stimulus

Grade	Length of introduction	Length of improvised section	Times improvised section is played	Total to improvise	Time signatures (cumulative*)	Keys (cumulative*)	Number of chords per bar	Chords	Styles/speeds (cumulative*)
Grade 1	2 bars	4 bars	2	8 bars	$\frac{4}{4}$	C, F and G major	1	I, V	March, Lullaby, Fanfare, Moderato
Grade 2	2 bars	4 bars	2	8 bars		A minor	1	I, IV, V i, iv, v	Tango, Andante
Grade 3	2 bars	4 bars	2	8 bars	$\frac{3}{4}$	D and Bb major D and E minor	1	I, ii, IV, V i, iib5, iv, v	Waltz, Allegretto
Grade 4	2 bars	4 bars	3	12 bars	$\frac{2}{4}$	G and B minor	1	I, ii, IV, V i, iib5, iv, v	Adagio, Allegro
Grade 5	2 bars	4 bars	3	12 bars	$\frac{6}{8}$	A and Eb major	up to 2	I, ii, IV, V, vi i, iib5, iv, v, VI	Grazioso, Vivace
Grade 6	2 bars	8 bars	2	16 bars	$\frac{12}{8}$	F# and C minor	up to 2	I, ii, IV, V, vi i, iib5, iv, v, VI 7ths	Agitato, Nocturne
Grade 7	2 bars	8 bars	2	16 bars	$\frac{9}{8}$	E and Ab major	up to 2	I, ii, iii, IV, V, vi i, iib5, III, iv, V, VI 7ths	Gigue, Grave
Grade 8	2 bars	8 bars	2	16 bars	$\frac{5}{4}$	C# and F minor	up to 2	all chords 7ths, 9ths, suspensions	Impressionistic, Irregular Dance

* Tests may also include requirements from preceding grades.

Motivic stimulus

Grade	Length of stimulus	Length of response	Time signatures (cumulative*)	Rhythmic features (cumulative*)	Articulation (cumulative*)	Intervals (cumulative*)	Keys (cumulative*)
Grade 1	2 bars	4-8 bars	$\frac{4}{4}$	minims, crotchets, quavers		up to major 3rd	C, F and G major
Grade 2	2 bars	6-8 bars		dotted notes	<i>staccato</i>	perfect 4th	A minor
Grade 3	2 bars	6-8 bars	$\frac{3}{4}$	ties		perfect 5th	D and B \flat major D and E minor
Grade 4	2 bars	8-12 bars	$\frac{2}{4}$	syncopation	accents	minor 6th, major 6th	G and B minor
Grade 5	2 bars	8-12 bars	$\frac{6}{8}$	semiquavers	slurs	octave	A and E \flat major
Grade 6	1 bar	12-16 bars	$\frac{12}{8}$		acciaccaturas	augmented 4th, diminished 5th	F \sharp and C minor
Grade 7	1 bar	12-16 bars	$\frac{9}{8}$			minor 7th, major 7th	E and A \flat major
Grade 8	1 bar	12-16 bars	$\frac{5}{4}$	triplets, duplets	<i>sfz</i>	all up to major 10th	C \sharp and F minor

* Tests may also include requirements from preceding grades.

Harmonic stimulus

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

Musical knowledge (Grades 1-5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces. Questions refer to the solo line only.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

Example questions and responses are given in the table below and overleaf. Further guidance is available on our website.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	A key
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Transposition (for transposing instruments)	When you play this note, which note actually sounds?	D
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths

* Tests may also include requirements from preceding grades.

About the exam

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of the characteristics that define this piece as from this period</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes the relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

* Tests may also include requirements from preceding grades.

Turn over for grade requirements

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bennett	Road Hog	Jazz Club Flute, Grades 1-2	Faber 7530A
Cathrine	Blues for Sue or Solo Blues* [repeat 3 times with improv. on 2nd repeat]	Easy Blues Tunes for Flute	Spartan SP630
Gershwin	He Loves and She Loves	Play Jazztime – Hits from the 20s and 30s	Faber
Haughton	Hot Potato	Fun Club Flute (Grade 0-1)	Mayhew
Lyons	Natasha's Hedgehog	Compositions for Flute vol. 1	Useful U120
Miles	Arriving Home*	Creative Variations vol. 1 for Flute	Camden CM173
Miles/Wilson	Chorale* (p. 4, CD track 1) or Ahead of Time* (p. 10, CD track 4)	The Scales Wizard	Camden CM187
Miles	Setting Off, no. 1	Jazz Routes	Camden CM175
Mower	Swamp Stomp Louis*	Junior Musical Postcards	Boosey
Norton	Mango Juice, no. 12 or Fine Views, no. 13	The Microjazz Flute Collection 1	Boosey
Rae	Chill!	Flute All Sorts (Grades 1-3)	Trinity Faber TCL011367
Rae	North Circular [omit repeat] or Blowin' Cool	Easy Jazzy Flute	Universal UE 16581
Rae	Sundown	In The Groove for Flute and Piano	Reedimensions RD038
Tanner	The Slothful Sloth, no. 3	Creature Comforts: Easy	Spartan SP1112
Wedgwood	Tangerine	Really Easy Jazzin' About for Flute	Faber
J Wilson	Alive with Five* or It's All Yours Now* or Three Note Cell	First Flute	Camden
J Wilson	Gospel Joe*	Creative Variations vol. 1 for Flute	Camden CM173
J Wilson	Module 1: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Mower	Straight to the Point or Knock Knock	The Modern Flute Player	Itchy Fingers 054
Nightingale	Logging On	Jazz@Etudes	Warwick WD020
Nightingale	A Small Step, no. 1 or Fiesta Siesta, no. 2 or Coo's Blues, no. 3	Eazy Jazzy 'Tudes	Warwick WD004
Rae	No. 30 and no. 31	Jazz Flute Studies†	Faber
Stokes	No. 1 or no. 3	Easy Jazz Singles for Flute	Hunt HE36

† Formerly no. 44 and no. 45 (from *Progressive Jazz Studies for Flute: Easy Level*). Candidates may use either edition.

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio	one octave	min. tempi: scales: ♩ = 72 7ths: ♩ = 60	straight <i>or</i> swung (♩ = ♩ ³)	tongued <i>or</i> slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Jazz Flute – Grade 2

Subject code: JFL

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bennett	Bombay Blues or Southern Fried	Jazz Club Flute, Grades 1-2	Faber 7530A
Burke & Van Heusen	Here's That Rainy Day or Like Someone in Love	Solo Plus Flute Standards & Jazz	Amsco
Cathrine	Go To It! or Sweet 'n Sour* [repeat 3 times with improv. on 2nd repeat]	Easy Blues Tunes for Flute	Spartan SP630
Hamer	Easy Going* [with CD track 31]	Play It Cool Flute	Spartan SP560
Johnston & Burke	Pennies from Heaven	Play Jazztime – Hits from the 20s and 30s	Faber
Miles	Abigail's Song*	Creative Variations vol. 1 for Flute	Camden CM173
Miles	Vintage Steam, no. 2	Jazz Routes	Camden CM175
Miles/Wilson	Appassionata* (p. 26, CD track 19)	The Scales Wizard	Camden CM187
Motion	Overload [with CD track 14]	Groove Lab – Flute	Faber
Mower	Township Time*	Junior Musical Postcards	Boosey
O'Neill	A Bossa for Betty, p. 53	John O'Neill – The Jazz Method for Flute	Schott ED 12450
Rae	As If?	In The Groove for Flute and Piano	Reedimensions RD038
Rae	Lazy Cat Blues or Hard Graft	Play It Cool – Flute	Universal UE 21101
Rae	Solid Fuel*	Jazz Zone for Flute	Universal UE21357
Rae	The Bottom Line or Out and About	Easy Jazzy Flute	Universal UE 16581
Tanner	The Blue Gnu, no. 8	Creature Comforts: Easy	Spartan SP1112
J Wilson	All Mixed Up* or Eastern Mood* or Pentatonic Romance	First Flute	Camden
J Wilson	J's Dream*	Creative Variations vol. 1 for Flute	Camden CM173
J Wilson	Module 2: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Gumbley	Blues Man, no. 3	Cool School for Flute	Brass Wind 1323CD
A Hart	Scat Walker	Scatadoodledoo	Camden CM273
Nightingale	J-Peg Cake Walk or Of Mice and Keys	Jazz@Etudes	Warwick WD020
Nightingale	Ready, Aim, Fire or Big Mamma or Three-Step	Easy Jazzy 'Tudes	Warwick WD004
Rae	New Leaf, no. 8	40 Modern Studies for Solo Flute	Universal UE 16589
Rae	No. 40	Jazz Flute Studies†	Faber
Stokes	No. 6	Easy Jazz Singles for Flute	Hunt HE36
Wedgwood	Hallelujah!	Flute All Sorts (Grades 1-3)	Trinity Faber TCL011367

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre D: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷)	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120 7ths: ♩ = 60	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bartlett	J B Jazz	Just for Fun Flute	UMP
Bennett	Mango Number 5 [omit repeat unless using CD backing track] or Bad Hair Day	Jazz Club Flute, Grades 1-2	Faber 7530A
Cathrine	Do-Be-Do-Be-Do-Wah!* or Time Up* [repeat 4 times with improv. on 2nd & 3rd repeat]	Easy Blues Tunes for Flute	Spartan SP630
Cuzner	Billie's Waltz [omit repeats]	3 Jazz Jingles for Flute & Piano	Hunt HE28
Degg	Truffle Takes a Stroll or Loretta Learns the Blues	Takes All Sorts!	Masquerade
Ellington	C Jam Blues* [with improv.]	Jazz Sessions Flute	Faber
Ellington & Strayhorn	Satin Doll	Take Ten for Flute	Universal UE 16576
Gumbley	Oceanapolis* [improvise from bar 5 for 16 bars then play melody]	Cops, Caps and Cadillacs	Saxtet 206
Hamer	Casa Mia* [with CD track 26] or Creepin' Down The Alley* [with CD track 21]	Play It Cool Flute	Spartan SP560
Hampton	Marimba Heaven [with CD track 12]	Groove Lab – Flute	Faber
P Hart	Checkout	All Jazzed Up for Flute	Brass Wind 1301
Lopez-Real	Mutengene or Peace of Mind [play flute 1 part]	Dig It!	Spartan SP731
Miles	Who's Got the Answer?	Creative Variations vol. 1 for Flute	Camden CM173
Miles/Wilson	Sicilienne* (p. 16, CD track 10) or Blues Choose* (p. 48, CD track 34)	The Scales Wizard	Camden CM187
Motion	Deep Cover [with CD track 6]	Groove Lab – Flute	Faber
Mower	As Far as the Eye Can See	Landscapes	Itchy Fingers IF034
Mower	Kingston, Sorry!*	Junior Musical Postcards	Boosey
Rae	Blowin' Cool or Bruno's Tune	Play It Cool – Flute	Universal UE 21101
Rae	Movin' and Groovin'	In The Groove for Flute and Piano	Reedimensions
Rae	The Operator*	Jazz Zone for Flute	Universal UE 21357
Tanner	A Fish can Whistle, no. 13	Creature Comforts: Easy	Spartan SP1112
A Wilson	Las Vegas Casino* [with CD track 8, jump to alternate ending for improv.]	American Jazz and More	Spartan SP567
J Wilson	By the Water [with repeat] or I Will Dance at Your Wedding*	First Flute	Camden
J Wilson	Joe's New Words*	Creative Variations vol. 1 for Flute	Camden CM173
J Wilson	Module 3: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Gumbley	Cheeky Charlie, no. 4	Cool School for Flute	Brass Wind 1323CD
A Hart	Swaying Scat	Scatadoodledo	Camden CM273
Nightingale	Ermie's Blues <i>or</i> Cinnamon Tea <i>or</i> Slide 'n' Stomp	Eazy Jazzy 'Tudes	Warwick WD004
Nightingale	Hard Drive	Jazz@Etudes	Warwick WD020
Nightingale	Two Coots in Cahoots	Strictly Flutey 'Tudes	Warwick WDO23
Rae	Cloud Nine <i>or</i> Groove It!	40 Modern Studies for Solo Flute	Universal UE 16589
Rae	No. 48	Jazz Flute Studies [†]	Faber
Stokes	No. 16 <i>or</i> no. 17	Easy Jazz Singles for Flute	Hunt HE36

† Formerly no. 62 (from *Progressive Jazz Studies for Flute: Easy Level*). Candidates may use either edition.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre A: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)	to 12th	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	straight <i>or</i> swung (♩♩ = ♩♩♩)	tongued <i>or</i> slurred	<i>mf</i>
Pentatonic minor scale	one octave	7ths: ♩ = 66			
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bartlett	Boogalie Woogalie	Just for Fun	UMP
Berlin	Let's Face the Music and Dance	Let's Face the Music (for Flute)	Brass Wind 1329
Buckland	Never the Same	Eight Pieces for Flute and Piano	Astute AM24270
Degg	John's New Flute or Midnight Waltz	Takes All Sorts!	Masquerade
Desmond	Take Five*	All Jazzed Up for Flute	Brass Wind 1301
Fields /McHugh	On the Sunny Side of the Street	Big Chillers	Brass Wind 1330
Gumbley	Cops, Caps & Cadillacs* [improvise for 16 bars on D.S.]	Cops, Caps and Cadillacs	Saxtet 206
Gunning	Waltz for Aggie	Unbeaten Tracks	Faber
Hampton	Didgeri Blues [with CD track 8]	Groove Lab – Flute	Faber
Isacoff	A Little Mo'Satch*	Jazz Time for Flute & Keyboard	Boosey
Lopez-Real	Sundays* [play flute 1 part, improvise on D.S.]	Dig It!	Spartan SP731
Michael	Careless Whisper	Let's Face the Music (for Flute)	Brass Wind 1329
Miles	Three Views of Orford*	Creative Variations vol. 1 for Flute	Camden CM173
Miles	Transformation, no. 4	Jazz Routes	Camden CM175
Miles/Wilson	From the Bottom Up* (p. 19, CD track 13) or Unresolved* (p. 30, CD track 22)	The Scales Wizard	Camden CM187
Mower	It's Not as Bad as It Looks [flute 1 part] or The Kite	Not the Boring Stuff	Itchy Fingers IFPO26
Mower	Flat Fives* or Riviera '62	Musical Postcards for Flute	Boosey
Norton	Song or Springboard	The Microjazz Flute Collection 2	Boosey
Panay	I'm In Love, p. 69	John O'Neill – The Jazz Method for Flute	Schott ED 12450
Piazzolla, arr. Del Solda	Libertango, from Duo 1		Curci EC11748
Rae	Skidaddle!*	Jazz Zone for Flute	Universal UE21357
Silver	The Preacher*	Approaching the Standards vol. 1 [C ed.]	Warner Bros
Tanner	The Augustus Trot, no. 3	Creature Comforts: Intermediate	Spartan SP1113
Trad.	Wade in the Water* [with improv.]	Jazz Sessions Flute	Faber
Washington /Young	My Foolish Heart	Big Chillers for Flute	Brass Wind 1330

A Wilson	An American Dream	Bebop and More!	Spartan SP413
A Wilson	Chicago Sidewalk* [with CD track 11]	American Jazz and More	Spartan SP567
J Wilson	Bossa* [improv. over form] [play octave higher]	Jazz Album	Camden CM097
J Wilson	Hey Joe... Let's Meet*	Creative Variations vol. 1 for Flute	Camden CM173
J Wilson	Module 4: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Berg	Example Improvisation, p. 29	Approaching the Standards vol. 1 [C ed.]	Warner Bros.
Gumbley	Puddle Jump, no. 7 or The Sarcastic Camel, no. 11	Cool School for Flute	Brass Wind 1323CD
A Hart	Scatter	Scatadoodledoo	Camden CM273
Jackson	Example Improvisation, p. 5	Approaching the Standards vol. 1 [C ed.]	Warner Bros.
Ledbury	Rag 'n' Flute or Right Foot Down	Flute Salad	Brass Wind 1311
Nightingale	Hillbilly or Passion Fruit Samba	Eazy Jazzy 'Tudes	Warwick WD004
Nightingale	Loot the Lute	Strictly Flutey 'Tudes	Warwick WD023
Rae	Breakout, no. 21	40 Modern Studies for Solo Flute	Universal UE 16589
Scott	Two Three	Changing Times for Solo Flute	Astute AM24278
Stokes	No. 5	Jazz Singles for Flute	Hunt HE32

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre C: Major scale	two and a half octaves	min. tempi:			
Major 7th arpeggio 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	two octaves	scales: ♩ = 96 arpeggios: ♩ = 138 7ths: ♩ = 69	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
1a. Memories 1b. Sing It!	for tone and phrasing				
2a. Groove in Blue 2b. Mechanical	for articulation				
3a. Sighing 3b. The Machine	for finger technique				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Turn over for Grade 5 requirements

Pieces *(3 x 22 marks)*

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Buckland	Shuffletown	Eight Pieces for Flute and Piano (Apollo Saxophone Quartet Series)	Astute AM24270
Coombes	Cool Blue Tube	Piping Down the Valleys Wild	Brass Wind 1334
Dubin/Warren	Keep Young and Beautiful	Let's Face the Music (for Flute)	Brass Wind 1329
Gershwin	'S Wonderful	Bill Holcombe's Gershwin Flute Album	Studio
Gordon /Warren	Chattanooga Choo-choo	Big Chillers for Flute	Brass Wind 1330
Hampton	Wot's the Buzz? [with CD track 4] or Yer Dinner's in the Dog [with CD track 20]	Groove Lab – Flute	Faber
Isacoff	Like a Man Walking on Eggsells	Jazz Time for Flute & Keyboard	Boosey
L'Estrange	Wanna Walk With Me?* [with improv.]	Jazz Sessions Flute	Faber
Lopez-Real	Dig It!* [play flute 1 part, improvise on D.S.]	Dig It!	Spartan SP731
Miles	Bathwater Blues	Creative Variations vol. 1 for Flute	Camden CM173
Miles	Blah-blah-blah!*, no. 5	Jazz Routes	Camden CM175
Miles/Wilson	Mystique* (p. 14, CD track 7) or Question and Answer Revisited* (p. 35, CD track 25)	The Scales Wizard	Camden CM187
Mower	Sambossa or Salsa con moto!	Musical Postcards for Flute	Boosey
Norton	Home Blues, no. 20	The Microjazz Flute Collection 2	Boosey
O'Neill	Calypso Joe*, p. 17 or Three Brothers* (B J N Blues), p. 21	John O'Neill – Developing Jazz Technique for Flute	Schott ED12760
O'Neill	It's All Yours*, p. 88	John O'Neill – The Jazz Method for Flute	Schott ED 12450
Rae	Last, But Not Least*	Jazz Zone for Flute	Universal UE 21357
Runswick Sherwin /Maschwitz	Blue Six	Unbeaten Tracks for Flute	Faber
Warren /Mercer	A Nightingale Sang in Berkeley Square	Big Chillers for Flute	Brass Wind 1330
Warren /Mercer	Jeepers Creepers	Let's Face the Music (for Flute)	Brass Wind 1329
A Wilson	New York Subway* [with CD track 16]	American Jazz and More	Spartan SP567
A Wilson	Night Walk	Bebop and More!	Spartan SP413
J Wilson	Blues for Joseph*	Creative Variations vol. 1 for Flute	Camden CM173
J Wilson	Jazz Waltz* [play an octave higher]	Jazz Album	Camden CM097
J Wilson	Module 5: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Gumbley	Cool School, no. 8 or It Takes Two, no. 9	Cool School for Flute	Brass Wind 1323CD
A Hart	Scat Me Down	Scatadoodledoo	Camden CM273
Holcombe	Etude in F, p. 6 [omit repeat]	24 Jazz Etudes for Flute	Musicians Pubs JE001
Ledbury	Rock Blues or Boiling Point	Flute Salad	Brass Wind 1311
Nightingale	The Parachute Shoot or Woodland Hoot	Strictly Flutey 'Tudes	Warwick WD023
Nightingale	The Turkey or Joot Hoot	Eazy Jazzy 'Tudes	Warwick WD004
Rae	Soho or Ringing the Changes	40 Modern Studies for Solo Flute	Universal UE 16589
Stokes	No. 6	Jazz Singles for Flute	Hunt HE32
Stokes	No. 24	Easy Jazz Singles for Flute	Hunt HE36

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre of either E or F at the candidate's 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 (E ⁷ or F ⁷) Pentatonic major <i>and</i> minor scale Chromatic scale Blues scale Diminished 7th arpeggio	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
1a. Shaping 1b. Reaching	for tone and phrasing				
2a. Down Home 2b. Exploring	for articulation				
3a. Crystal 3b. A Little Waltz	for finger technique				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Aebersold	Impressions [head + 2 choruses] <i>or</i> Maiden Voyage* [head + 2 choruses] <i>or</i> Song for my Father* [head + 2 choruses] <i>or</i> Cantaloupe Island* [head + 2 choruses] <i>or</i> Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Genna	First Flower (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Gershwin	Embraceable You (from Bill Holcombe's Gershwin Flute Album)	Studio
Gillespie/ Parker	Anthropology [tempo to be faster than marked] (from Solo Plus Flute Standards & Jazz)	Amsco
Goodman, Webb & Sampson	Stompin' at the Savoy* [with improv.] (from Jazz Sessions Flute)	Faber
Holcombe	Riffin' on Down (from Jazzin' The Blues)	Musicians Pubs FB101
Holcombe	Uptown (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Howard	Fly Me to the Moon* [with improv.] (from Jazz Sessions Flute)	Faber
Jobim	The Girl from Ipanema, no. 7 (from Play Latin)	Faber
Lyons	Danish Blues* (from Useful Flute Solos book 2)	Useful U25
Lyons	Uncle Samba* (from Useful Flute Solos book 2)	Useful U25
Miles	A Bear in my Shed, no. 6 (from Jazz Routes)	Camden CM175
Miles	Candlelight* (from Creative Variations vol. 2 for Flute)	Camden CM179
O'Neill	Early Bird*, p. 14 <i>or</i> Hum!*, p. 25 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
Parker	Some of these Days (from Jazzed Up Too)	Brass Wind 1310
Rae	Situation Comedy (from Take Ten for Flute)	Universal UE 16576
Washington /Bassman	I'm Getting Sentimental Over You (from Big Chillers for Flute)	Brass Wind 1330
A Wilson	Bebop* (from Bebop and More!)	Spartan SP413
J Wilson	After Charlie ... Joe* (from Creative Variations vol. 2 for Flute)	Camden CM179
J Wilson	Bebop* [play an octave higher and improv. over the form] (from Jazz Album)	Camden CM097
Wood	Squiffy's Song (Flute and Piano edition)	Saxtet 208
Youmans/ Ceasar	Tea for Two (from Let's Face the Music)	Brass Wind 1329

Group B (unaccompanied)

Buckland	Latin Dance <i>or</i> Charming Snakes (from Changing Times for Solo Flute)	Astute AM24278
A Hart	Scats (from Scatadoodleo)	Camden CM273
Holcombe	Etude in C, p. 4 <i>or</i> Etude in G, p. 29 [omit repeat] (from 24 Jazz Etudes for Flute)	Musicians Pubs JE001
Mower	One Time no. 1 <i>or</i> Bluesangle no. 11 (from 20 Commandments)	Itchy Fingers IFP033

Nightingale	Burn, Burn, Burn (from Jazz@Etudes)	Warwick WD020
Rae	Hard Rock Blues, no. 36 (from 40 Modern Studies for Solo Flute)	Universal UE 16589
Ruwe	Basic Blues Etude in the Key of F (from Basic Blues Etudes In All Twelve Keys)	Hal Leonard
Sands	Waltz Me Blues, no. 19 (from 21 Jazz Flute Etudes)	Reedimensions
Stokes	No. 25 (from Easy Jazz Singles for Flute)	Hunt HE36

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres B\flat, D and F\sharp: 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 \flat ⁷ , D ⁷ , F \sharp ⁷)	two octaves	min. tempi: scales: ♩ = 120	straight or swung (♩ = ♩ ³)	tongued, slurred <i>or</i> staccato-tongued (straight scales only)	<i>f or p</i>
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		arpeggios: ♩ = 63 7ths: ♩ = 96			
or ii) Study (music may be used):					
Candidate to prepare one of the following:					
Rae	No Joke! <i>or</i> Second Wind (from <i>Jazz Scale Studies For Flute</i>)	Universal UE 21352			
Wilson	Rahsaan <i>or</i> Yusef <i>or</i> Nestor (from <i>Jazz Paraphrase - Flute</i>)	Camden CM276			

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural <i>or</i> improvisation (see pages 18 <i>or</i> 21)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Aebersold	Kenny'll Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [head + 2 choruses] (from Blues in all Keys vol. 42)	Aebersold Jazz
de Abreu	Tico, Tico (from Play Latin)	Faber
Brandt/Haymes	That's All* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250
Gershwin	The Man I Love or Someone to Watch Over Me (from Bill Holcombe's Gershwin Flute Album)	Studio
Holcombe	Afternoon of a Flute or Bossa Flute or Rockin' the Blues* (from Jazzin' The Blues)	Musicians Pubs FB101
Holcombe	Sapphire (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Lewis/Young	Street of Dreams* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250
Miles	Sideways On* (from Creative Variations vol. 2 for Flute)	Camden CM179
Miles	tony7, no. 7 (from Jazz Routes)	Camden CM175
Mintzer	Rhythm Check or Slammin' [8va as appropriate] (from 14 Blues & Funk Etudes [C ed.])	Warner Bros. EL9604CD
O'Neill	Tiger, Tiger, Burning Bright*, p. 34 or Studio Cat*, p. 50 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
Raye/de Paul	Star Eyes* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250
Trad.	It's Me, O Lord* [with improv.] (from Jazz Sessions Flute)	Faber
A Wilson	Up Beat (from Bebop and More!)	Spartan SP413
J Wilson	Just a Ballad for Joe* (from Creative Variations vol. 2 for Flute)	Camden CM179

Group B (unaccompanied)

Baez [Solo]	Dida (from Solos For Jazz Flute)	Fischer CF8000416
Collette	Room With Skies (from Solos For Jazz Flute)	Fischer CF8000416
A Hart	Scatastrophy or Scat Train (from Scatadoodledoo)	Camden CM273
Holcombe	Etude in E, p. 22 (from 24 Jazz Etudes for Flute)	Musicians Pubs JE001
Most	The Eyes Have it (from Solos For Jazz Flute)	Fischer CF8000416
Mower	Boiling Point, no. 10 or Chillí Con Salsa, no. 9 (from 20 Commandments)	Itchy Fingers IFP033
Rollins [Solo Laws]	Airegin [play all on flute, up to p. 23, 7th system. End on Fm ⁷ chord] (from Solos For Jazz Flute)	Fischer CF8000416
Ruwe	Basic Blues Etude in the Key of E or Basic Blues Etude in the Key of A _b (from Basic Blues Etudes In All Twelve Keys)	Hal Leonard
Stokes	No. 27 (from Easy Jazz Singles for Flute)	Hunt HE36

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres B, Eb and G: 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 ⁷ , Eb ⁷ , G ⁷)	two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	straight or swung (♩♩ = ♩ ³ ♩)	tongued, slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre B: Jazz melodic minor scale followed by minor arpeggio with major 7th					
Using the tonal centre G: Whole tone scale followed by augmented arpeggio					
Pentatonic (major) scale starting on Eb Pentatonic (minor) scale starting on G Chromatic scale starting on B Blues scale starting on Eb Diminished 7th arpeggio starting on B					
or ii) Study (music may be used):					
Candidate to prepare one of the following:					
Rae	The Whole Truth or Mobile Tones (from <i>Jazz Scale Studies For Flute</i>)				Universal UE 21352
Wilson	The Mann or Obey Laws or Get Downes (from <i>Jazz Paraphrase – Flute</i>)				Camden CM276

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Aebersold	Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin* or Witchcraft* [head + 1 chorus] (from Autumn Leaves vol. 44)	Aebersold Jazz
Fields/McHugh	I'm in the Mood for Love* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250
Genna	Weeping Willow (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Gershwin	Who Cares or Liza (from Bill Holcombe's Gershwin Flute Album)	Studio
Gordon/Warren	The More I See You* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250
Holcombe	Blue Flute Funk or 3/4 Blues* [optional improv.] (from Jazzin' The Blues)	Musicians Pubs FB101
La Touche/ Fetter/Duke	Taking a Chance on Love* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250
Miles	Pete's Picked a Pepparoni Pizza, no. 8 (from Jazz Routes)	Camden CM175
Miles	Struttin' in the Barbican (from Creative Variations vol. 2 for Flute)	Camden CM179
Mintzer	See Forever or Simply Stated [8va as appropriate] (from 14 Blues & Funk Etudes [C ed.])	Warner Bros. EL9604CD
Mower	Sonata Latino, 3rd movt: Bossa Merengoa	Itchy Fingers IFP032
O'Neill	Bebop Licks*, p. 51 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
Perrin	The Bicycle*, either p. 30 or p. 31 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
A Wilson	Blues Boulevard (from Bebop and More!)	Spartan SP413
J Wilson	Funky Joe* (from Creative Variations vol. 2 for Flute)	Camden CM179
Young	Lester Leaps In* [8va ad lib.] (from Ultimate Jazz Standards)	Hal Leonard HL109250

Group B (unaccompanied)

Corea		
[Solo Farell]	Spain (from Solos For Jazz Flute)	Fischer CF8000416
A Hart	Scatter Brain (from Scatadoodledoo)	Camden CM273
Holcombe	Etude in B \flat , p. 8 or Etude in E minor, p. 30 (from 24 Jazz Etudes for Flute)	Musicians Pubs JE001
Mower	Dos Voces, no. 6 or Indianalee, no. 18 (from 20 Commandments)	Itchy Fingers IFP033
Mower	Study no. 3, Care Less or Study no. 6, Slithers (from Doing Time)	Itchy Fingers IFP041
Ruwe	Basic Blues Etude in the Key of D \flat and Basic Blues Etude in the Key of D (from Basic Blues Etudes In All Twelve Keys)	Hal Leonard HL30446

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres C, E, Ab/G# and C#/Db: 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, Ab7, Db7)	C: three octaves E, Ab/G# and C#/Db: two octaves				
Using the tonal centre C: Jazz melodic minor scale followed by minor arpeggio with major 7th	three octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	straight or swung (♩♩ = ♩ ³ ♩)	tongued, slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre E: Whole tone scale followed by augmented arpeggio	two octaves				
Chromatic scale starting on C Diminished 7th arpeggio starting on C	three octaves				
Pentatonic (major) scale starting on Ab Pentatonic (minor) scale starting on E Blues scale starting on C#	two octaves				
or ii) Study (music may be used):					
Candidate to prepare one of the following:					
Rae	Diminishing Returns or Speedbird (from <i>Jazz Scale Studies For Flute</i>)				Universal UE 21352
Wilson	A Bit Moody or Dophy Does It or For Tubby (from <i>Jazz Paraphrase – Flute</i>)				Camden CM276

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bennett	Jazz Music for Beetles or Chilli Pepper	Jazz Club Clarinet, Grades 1-2	Faber 7531A
Cohan	Give My Regards to Broadway	The Joy of Clarinet	Yorktown YK21038
Harvey	Blackwood Rock or Offbeat	Easy Jazzy Clarinet	Universal UE 19214
Kosma & Prévert	Autumn Leaves	All Jazzed Up for Clarinet	Brass Wind 0303
Lewin	Table Talk	Up Front Album for Clarinet	Brass Wind 0306
Miles	Arriving Home*	Creative Variations vol. 1	Camden CM181
Miles/Wilson	Chorale* (p. 4, CD track 2) or Ahead of Time* (p. 10, CD track 5)	The Scales Wizard	Camden CM187
Norton	Crumbs or How Graceful or Tall Tale, Big Hat, Soldier Boy or Head for the Hills	The Microjazz Clarinet Collection 1	Boosey MO60109096
Rae	Blue Monday or Three Blue Mice	Easy Blue Clarinet	Universal UE 21261
Rae	In Demand* or Pentafunk*	Jazz Zone – Clarinet	Universal UE 21031
Rae	Sundown	In The Groove for Clarinet and Piano	Reedimensions RD037
Rae	The Guv'nor	Play it Cool – Clarinet	Universal UE 21572
Trad.	Swing Low [play top line]	Face to Face	Camden CM093
J Wilson	Gospel Joe*	Creative Variations vol. 1	Camden CM181
J Wilson	Module 1: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

R Purcell	Lonely Hearts or Rock On!	Scaling the Heights	Astute AM24211
Rae	No. 30 or no. 31 or no. 32	Jazz Clarinet Studies†	Faber
Rae	Sad Dance or In the Wings	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	No. 2 or no. 3	Track and Field	Reedimensions RDO61
Rae	That'll Do Nicely!, no. 11 or Nobody's Blues, no. 12	Style Workout for Solo Clarinet	Universal UE 21301
Stokes	No. 1 or no. 2	Easy Jazz Singles for Clarinet	Hunt HE53
J Wilson	Swing Scale or 'G' Rock	Times Ten: Jazz Studies for Clarinet	Camden CM152

† Formerly no. 44 or no. 45 or no. 46 (from *Progressive Jazz Studies for B♭ Clarinet: Easy Level*).
Candidates may use either edition.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre G : 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 ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bennett	Gloomy Jack	Jazz Club Clarinet, Grades 1-2	Faber 7531A
Ellington	C Jam Blues* [with improv.]	Jazz Sessions – Clarinet	Faber
Gershwin	He Loves and She Loves	Play Jazztime for Clarinet and Piano	Faber
Gershwin	'S Wonderful	Play Gershwin for B♭ Clarinet	Faber
Hamer	Easy Going* [with improv.]	Play it Cool – Clarinet	Spartan SP561
Hampton	Didgeri Blues* [with improv.]	Groove Lab – Clarinet	Faber
Harvey	Swinging Quavers or Hunkafunk	Easy Jazzy Clarinet	Universal UE 19214
Miles	Abigail's Song*	Creative Variations vol. 1	Camden CM181
Miles/Wilson	Appassionata* (p. 26, CD track 20)	The Scales Wizard	Camden CM187
Norton	Off the Rails, p. 12 [clarinet 1 part, with CD track 9 or 10]	Boosey Woodwind Method: Clarinet book 2	Boosey
Norton	Serious Minded or Solitary	The Microjazz Clarinet Collection 1	Boosey
Norton	Tread Softly	The Microjazz Clarinet Collection 2	Boosey
Rae	As If?	In The Groove for Clarinet and Piano	Reedimensions RD037
Rae	Hangin' Loose	Easy Blue Clarinet	Universal UE 21261
Rae	Solid Fuel*	Jazz Zone – Clarinet	Universal UE 21031
Weill	Speak Low (from <i>One Touch of Venus</i>)	Take Another Ten for Clarinet	Universal UE 21169
J Wilson	J's Dream*	Creative Variations vol. 1	Camden CM 181
J Wilson	Module 2: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Bennett	Early Doors	Jazz Club Clarinet, Grades 1-2	Faber 7531A
R Purcell	Sometime Soon	Scaling the Heights	Astute AM24211
Rae	Wigwam Rock	Mosaics Clarinet Book 1	Trinity TG009289
Rae	Stake-Out, no. 13	Style Workout for Solo Clarinet	Universal UE 21301
Rae	No. 5 or no. 8	Track and Field	Reedimensions RDO61
Stokes	No. 6	Easy Jazz Singles for Clarinet	Hunt HE53
J Wilson	Round Dorian, no. 3 or High and Low, no. 4	Times Ten: Jazz Studies for Clarinet	Camden CM152

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre D: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷)	one octave	min. tempi: scales: ♩ = 72 arpeggios: ♪ = 120 7ths: ♩ = 60	straight <i>or</i> swung (♩ = ♪ ³)	tongued <i>or</i> slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Jazz Clarinet – Grade 3

Subject code: JCL

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bart	Where is Love?	Take Another Ten for Clarinet	Universal UE 21169
Bennett	The Hungry Blues or Nestor Leaps In	Jazz Club Clarinet, Grades 1-2	Faber 7531A
Cornick	No. 2 or no. 5	November Blues	Reedimensions RD090
Ellington & Strayhorn	Satin Doll	Take Ten for Clarinet and Piano	Universal UE 19736
Gershwin	They Can't Take That Away From Me	Play Gershwin for B \flat Clarinet	Faber
Hamer	Casa Mia [with CD track 25] or Creepin' Down the Alley* [with improv.]	Play it Cool – Clarinet	Spartan SP561
Hawkins/ Johnson/Dash	Tuxedo Junction	Easy Winners for Clarinet	Brass Wind 0319
Johnson	Charleston	Play Jazztime for Clarinet and Piano	Faber
Kander/Ebb	All That Jazz	Great Winners for Clarinet	Brass Wind 0325
Kander/Ebb	Cabaret	Easy Winners for Clarinet	Brass Wind 0319
Miles	Who's got the Answer?*	Creative Variations vol. 1	Camden CM181
Miles/Wilson	Sicilienne* (p. 16, CD track 11) or Blues Choose* (p. 48, CD track 35)	The Scales Wizard	Camden CM187
Norton	Shoehorn Blues	The Microjazz Clarinet Collection 2	Boosey
Rae	Bygone Blues	Blue Clarinet	Universal UE 19764
Rae	Mr Big	In The Groove for Clarinet and Piano	Reedimensions RD037
Rae	The Operator*	Jazz Zone – Clarinet	Universal UE 21031
Weiss & Shearing	Lullaby of Birdland, p. 27 [with CD track 28]	Boosey Woodwind Method: Clarinet book 2	Boosey
A Wilson	Chicago Sidewalk or Las Vegas Casino* [with CD track 8, jump to alternate ending for improv.]	American Jazz and More	Spartan SP568
J Wilson	Helen	Girl Names	Camden CM063
J Wilson	Joe's New Words*	Creative Variations vol. 1	Camden CM181
J Wilson	Module 3: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Lyons	Ragtime, Study no. 21	Clarinet Studies	Useful U30
R Purcell	Hangin' Around or Maybe	Scaling the Heights	Astute AM24211

Rae	Slow Motion, no. 7	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	Destination Waltz or Clarinet Un-Plugged	Style Workout for Solo Clarinet	Universal UE 21301
Stokes	No. 13	Easy Jazz Singles for Clarinet	Hunt HE53
J Wilson	Minor Feel or Latin	Times Ten: Jazz Studies for Clarinet	Camden CM152

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre F, starting on the lowest F: 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 ⁷)	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	straight or swung (♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
	one octave	7ths: ♩ = 66			
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Bacharach, Bayer-Sager, Cross & Allen	Arthur's Theme (The Best You Can Do)	Take Ten for Clarinet and Piano	Universal UE 19736
Gershwin	Bidin' My Time	All Jazzed Up for Clarinet	Brass Wind 0303
Gershwin	Let's Call The Whole Thing Off	Play Gershwin for B \flat Clarinet	Faber
Gershwin	Someone To Watch Over Me	Play Jazztime for Clarinet and Piano	Faber
Joplin	Peacherine Rag	Jazzed Up Too for Clarinet	Brass Wind 1306
Miles	Three Views of Orford*	Creative Variations vol. 1	Camden CM181
Miles/Wilson	From the Bottom Up* (p. 19, CD track 14) or Unresolved* (p. 30, CD track 23)	The Scales Wizard	Camden CM187
Norton	Stick Together or Swing Out Sister	The Microjazz Clarinet Collection 2	Boosey
Pilling	Hafiz Zahran* [with improv.]	Jazz Sessions – Clarinet	Faber
Rae	Ice 'n' Slice	Take Another Ten for Clarinet	Universal UE 21169
Rae	Midnight Oil	Blue Clarinet	Universal UE 19764
Rae	Skidaddle!*	Jazz Zone – Clarinet	Universal UE 21031
Sands	Beginner's Blues	Jazzy Clarinet 1	Universal UE 18826
Washington	I'm Getting Sentimental Over You	Play Jazztime for Clarinet and Piano	Faber
J Wilson	Emma	Girl Names	Camden CM063
J Wilson	Hey Joe ... Let's Meet*	Creative Variations vol. 1	Camden CM181
J Wilson	Module 4: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

R Purcell	Jack-the-Lad	Scaling the Heights	Astute AM24211
Rae	Full On, no. 18	Style Workout for Solo Clarinet	Universal UE 21301
Rae	No. 43 or no. 46	Jazz Clarinet Studies [†]	Faber
Rae	No. 13	Track and Field	Reedimensions RDO61
Rae	Tumbledown Blues, no. 11 or Movin', no. 17	40 Modern Studies for Solo Clarinet	Universal UE 19735
Stokes	No. 18	Easy Jazz Singles for Clarinet	Hunt HE53
J Wilson	Rock Licks or Swing Waltz	Times Ten: Jazz Studies for Clarinet	Camden CM152

[†] Formerly no. 57 or no. 60 (from *Progressive Jazz Studies for B \flat Clarinet: Easy Level*).
Candidates may use either edition.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will 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 (C ⁷) Pentatonic minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale	two octaves	min. tempi: scales: ♩ = 96 arpeggios: ♪ = 138 7ths: ♩ = 69	straight or swung (♩ = ♪ ³)	tongued or slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
1a. Express Yourself 1b. Rephrase That	for tone and phrasing				
2a. Scat! 2b. Haiku	for articulation				
3a. Arpeggiate 3b. Fair Comment	for finger technique				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Buttall	Eclogue [without suggested optional solo]		Saxtet 319
Cullen	Parachuting, no. 2	13 Ways of Getting There	Schott ED 12846
Desmond	Take Five	Take Ten for Clarinet and Piano	Universal UE 19736
Ellington	Sophisticated Lady	Take Ten for Clarinet and Piano	Universal UE 19736
Gorb	Side Street Blues	Up Front Album for Clarinet	Brass Wind 0306
Gumbley	Heading West	Cops, Caps and Cadillacs	Saxtet 306
Harvey	Stomping Stella or Backgarden Blues	Jazzy Clarinet 2	Universal UE 19361
Harvey	HappiJazz	Three Harveynian Showpieces	Reedimensions RD 033
L'Estrange	Wanna Walk with Me?*	Jazz Sessions – Clarinet	Faber
Ledbury	In the Pink	Jazzed Up Too for Clarinet	Brass Wind 1306
Miles	Bathwater Blues	Creative Variations vol. 1	Camden CM181
Miles/Wilson	Mystique* (p. 14, CD track 8) or Question and Answer Revisited* (p. 35, CD track 26)	The Scales Wizard	Camden CM187
Mower	Flat Fives*	Musical Postcards for Clarinet	Boosey
Mower	That's Enough of That!	Not The Boring Stuff	Itchy Fingers IFP029
Norton	Hot Potato or Puppet Theatre	The Microjazz Clarinet Collection 2	Boosey
Pogson	South Sea Bubble	The Way To Rock	Boosey
Rae	Last, but not Least*	Jazz Zone – Clarinet	Universal UE 21031
J Wilson	Blues for Joseph*	Creative Variations vol. 1	Camden CM181
J Wilson	Module 5: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Gumbley	Lift Off or The Escalator	Solo Flight	Brass Wind 2303
Holcombe	Goin' to See the Man or Neon Nights	12 Intermediate Jazz Studies	Musicians Pubs JE007
Lyons	Study no. 36	Clarinet Studies	Useful U30
R Purcell	Sold as Seen or Suck It and See	Scaling the Heights	Astute AM24211
Rae	No. 44 or no. 47 or no. 48 or no. 49	Jazz Clarinet Studies†	Faber
Rae	No. 13	Track and Field	Reedimensions RDO61
Rae	Street Moves, no. 19	Style Workout for Solo Clarinet	Universal UE 21301
J Wilson	Blue Funk or 7ths in Swing	Times Ten: Jazz Studies for Clarinet	Camden CM152

† Formerly no. 58 or no. 61 or no. 62 or no. 63 (from *Progressive Jazz Studies for B♭ Clarinet: Easy Level*).
Candidates may use either edition.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
<p>Using the tonal/modal centre of <i>either</i> low E or A at the candidate's choice:</p> <p>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 <i>and</i> minor scale Chromatic scale Blues scale Diminished 7th arpeggio</p>	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♪ = 152 7ths: ♩ = 76	straight <i>or</i> swung (♪ = ♩ ³)	tongued <i>or</i> slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
1a. Lilt 1b. Sequences	for tone and phrasing				
2a. A Conversation 2b. Got the Blues	for articulation				
3a. Gliding 3b. Hide and Seek	for finger technique				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Aebersold	Impressions* [head + 2 choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Cornick	Latin Timeshift	Reedimensions RD 040
Harvey	Wayward Waltz (from Jazzy Clarinet 2)	Universal UE 19361
Harvey	Jollipop (from Three Harveynian Showpieces)	Reedimensions RD 033
Holloway	Blues (from Jazz Suite)	Spartan SP885
Howard	Fly Me to the Moon* [with improv.] (from Jazz Sessions – Clarinet)	Faber
Joplin	The Favorite, no. 5 (from 5 Scott Joplin Rags)	Universal UE 19661
Koffman	Swinging Shepherd Blues (from Jazzed Up Too for Clarinet)	Brass Wind 1306
Legrand	What Are You Doing The Rest Of Your Life? (from Jazzed Up Too for Clarinet)	Brass Wind 1307
L'Estrange	Bradley's Bounce* [with improv.] (from Jazz Sessions – Clarinet)	Faber
Miles	Candlelight* (from Creative Variations vol. 2)	Camden CM182
Mower	This Should Be Fun (from Not The Boring Stuff)	Itchy Fingers IFP029
Rae	Situation Comedy (from Take Ten for Clarinet & Piano)	Universal UE 19736
Rodgers & Hart	Blue Moon	Cascade CM10
Vizzutti	Village Place (from Clarinet Play Along Jazz Solos)	De Haske 1001924
J Wilson	After Charlie ... Joe* (from Creative Variations vol. 2)	Camden CM182
J Wilson	Blue Sonatine for Clarinet & Piano, 2nd movt: Semplice	Reedimensions RD046
J Wilson	Jazz Waltz (from Jazz Album)	Camden CM097
J Wilson	Romance for Clarinet and Piano [do not play the ossia]	Camden CM279

Group B (unaccompanied)

Gumbley	Sightseeing (from Solo Flight)	Brass Wind 2303
Holcombe	D minor Etude, p. 7 or D major Etude, p. 29 (from 24 Jazz Etudes For Clarinet)	Musicians Pubs JE013
Lyons	Study no. 38 (from Clarinet Studies)	Useful U30
R Purcell	Feelin' Great or Scotch on the Rocks (from Scaling the Heights)	Astute AM24211
Rae	In a Dream, no. 28 or Latin Jive, no. 32 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
J Wilson	No. 2 (from Three Jazz Studies)	Camden CM098

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full						
either i) Scales and arpeggios (from memory) – the examiner will select from the following:						
Using the tonal/modal centres F, A and D\flat/C\sharp: 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 7 , A 7 and D \flat^7)	F: three octaves A & D \flat /C \sharp : two octaves	min. tempi: scales: ♩ = 120	straight <i>or</i> swung (♩ = ♩ ³)	tongued, slurred <i>or</i> staccato-tongued (straight scales only)	<i>f</i> <i>or</i> <i>p</i>	
	Chromatic scale starting on F Diminished 7th arpeggio starting on F	three octaves				arpeggios: ♩ = 63 7ths: ♩ = 96
	Pentatonic (major) scale starting on C \sharp Blues scale starting on A	two octaves				
or ii) Study (music may be used):						
Candidate to prepare one of the following:						
Rae	No Joke! <i>or</i> Second Wind (from <i>Jazz Scale Studies for Clarinet</i>)				Universal UE 21351	
Wilson	Go Sid <i>or</i> I Hear Ya George <i>or</i> Lots of Dodds (from <i>Jazz Paraphrase – Clarinet</i>)				Camden CM277	

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural <i>or</i> improvisation (see pages 18 <i>or</i> 21)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Aebersold	Kenny'll Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [head + 2 choruses] (from Blues in all keys vol. 42)	Aebersold Jazz
Brandt/Haymes	That's All* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Chapple	No. 1 and no. 5 (from A Bit Of A Blow)	Bosworth BOE005035
Coe	La Colina del Tejón or Some Other Autumn (from Jazzed Up Too for Clarinet)	Brass Wind 1307
Gershwin	Summertime	Cascade CM32
Goodman	Tattletale or Flying Home or Grand Slam (from Benny Goodman Composer/Artist)	Regent AM942337
Joplin	The Easy Winners, no. 2 (from 5 Scott Joplin Rags)	Universal UE 19661
L'Estrange & Pilling	Song for Jo* [with improv.] (from Jazz Sessions – Clarinet)	Faber
Lewis/Young	Street of Dreams* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Miles	Sideways On* (from Creative Variations vol. 2)	Camden CM182
Raye/de Paul	Star Eyes* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Templeton	In Rhythm, from Pocket-sized Sonata no. 1 (from Encore! Emma Johnson)	Chester CH61037
Thompson	Boogie Bounce (from Boogie and Blues)	Studio M050032908
Trad.	It's Me, O Lord* [with improv.] (from Jazz Sessions – Clarinet)	Faber
J Wilson	Just a Ballad for Joe* (from Creative Variations vol. 2)	Camden CM182

Group B (unaccompanied)

Gumbley	Trick or Treat? (from Solo Flight)	Brass Wind 2303
Holcombe	G minor Etude, p. 9 or E minor Etude, p. 19 (from 24 Jazz Etudes for Clarinet)	Musicians Pubs JE013
Lyons	Study no. 42 (from Clarinet Studies)	Useful U30
R Purcell	Chasing Your Tail or Guess So! (from Scaling the Heights)	Astute AM24211
Rae	Now Hear This!, no. 27 or Round and Round, no. 33 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
J Wilson	No. 1 (from Three Jazz Studies)	Camden CM098

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres F#, Bb and D: 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#7, Bb7 and D7)	F#: three octaves Bb & D: two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	straight or swung (♩ = ♩ ³)	tongued, slurred or staccato-tongued (straight scales only)	<i>f or p</i>
Using the tonal centre F#: Jazz melodic minor scale followed by minor arpeggio with major 7th	three octaves				
Using the tonal centre D: Whole tone scale followed by augmented arpeggio	two octaves				
Chromatic scale starting on F# Diminished 7th arpeggio starting on F#	three octaves				
Pentatonic (major) scale starting on Bb Pentatonic (minor) scale starting on D Blues scale starting on Bb	two octaves				
or ii) Study (music may be used):					
Candidate to prepare one of the following:					
Rae	The Whole Truth <i>or</i> Mobile Tones (from <i>Jazz Scale Studies for Clarinet</i>)			Universal UE 21351	
Wilson	Let's Hear It Woody <i>or</i> Salt Peanuts <i>or</i> Artie for Sure (from <i>Jazz Paraphrase - Clarinet</i>)			Camden CM277	

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Aebersold	Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin** or Witchcraft* [head + 1 chorus] (from Autumn Leaves vol. 44)	Aebersold Jazz
Coe	Blue September (from Jazzed Up Too for Clarinet, medium-difficult)	Brass Wind 1307
Desenne	Brigitte	Cascade CM26
Fields/McHugh	I'm in the Mood for Love* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Goodman	Paganini Caprice or Slipped Disc or Mission to Moscow (from Benny Goodman Composer/Artist)	Regent AM942337
Gordon/Warren	The More I See You* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Harvey	Hinsong (from Three Harveynian Showpieces)	Reedimensions RD033
Holloway	Jazz Suite, 1st movt	Spartan SP885
Horovitz	Sonatina for Clarinet & Piano, 3rd movt: Con Brio	Novello NOV120541
La Touche/ Fetter/Duke	Taking a Chance on Love* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Miles	Struttin' in the Barbican (from Creative Variations vol. 2)	Camden CM182
Thompson	Models in Blue (from Boogie and Blues)	Studio M050032908
J Wilson	Blue Sonatine for Clarinet & Piano, 1st movt: Dance or 3rd movt: 'Raz'	Reedimensions RD046
J Wilson	Funky Joe* (from Creative Variations vol. 2)	Camden CM182
Young	Lester Leaps In* (from Ultimate Jazz Standards)	Hal Leonard HL109250

Group B (unaccompanied)

Gumbley	Sheikh Rock 'n' Roll (from Solo Flight)	Brass Wind 2303
Harvey	Any Etude (from Three Etudes On Themes of Gershwin)	Emerson E177
R Purcell	Cascades (2) (from Scaling the Heights)	Astute AM24211
Rae	Blue Tarantella, no. 8 (from 12 Modern Etudes for Solo Clarinet)	Universal UE 18790
Rae	Hard Rock Blues, no. 36 or Oiled Wheels, no. 40 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
J Wilson	No. 3 (from Three Jazz Studies)	Camden CM098

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres E, Ab/G#, C and G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ , Ab ⁷ , C ⁷ and G ⁷)	E & G: three octaves Ab/G# and C: two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	straight or swung (♩ = ♩ ³)	tongued, slurred or staccato-tongued (straight scales only)	<i>f or p</i>
Using the tonal centre E: Jazz melodic minor scale followed by minor arpeggio with major 7th	three octaves				
Using the tonal centre Ab: Whole tone scale followed by augmented arpeggio	two octaves				
Chromatic scale starting on E Blues scale starting on G Diminished 7th arpeggio starting on E	three octaves				
Pentatonic (major) scale starting on C Pentatonic (minor) scale starting on Ab	two octaves				
or ii) Study (music may be used):					
Candidate to prepare one of the following:					
Rae	Diminishing Returns or Speedbird (from <i>Jazz Scale Studies for Clarinet</i>)	Universal UE 21351			
Wilson	A Good Man or The Franco or Yo Eddie! (from <i>Jazz Paraphrase – Clarinet</i>)	Camden CM277			

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Jazz Saxophone – Grade 1

Subject code: JSX

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Alto/baritone saxophone in Eb			
Bennett	Open Window	Jazz Club Alto Saxophone, Grades 1-2	Faber 7532A
Boyle	Fresh Air Waltz or Memories	Dances and Daydreams	Boosey
Hampton	Mo Better Blues or Green Onions	Saxophone Basics	Faber
Mancini	Moon River	All Jazzed Up For Saxophone	Brass Wind 0302A
Miles	Arriving Home*	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Outside Garden Tap	Jazz Routes for Alto Sax	Camden CM238
Miles/Wilson	Chorale* (p. 4, CD track 3) or Ahead of Time* (p. 10, CD track 6)	The Scales Wizard	Camden CM187
Rae	A Slice Of The Action or Passin' Through	Easy Jazzy Saxophone	Universal UE 16578
Rae	In Demand* or Pentafunk*	Jazz Zone – Saxophone	Universal UE 21394
Rae	On the Case or Tough Cookie or Smuggler's Cove	Saxophone Debut	Universal UE21530 UE21531 piano part
Street Trad.	Reflections Un poquito canto or Oh When The Saints	Streetwise for Alto Saxophone and Piano Repertoire Explorer for Alto Saxophone	Boosey Universal UE21486
J Wilson	Gospel Joe*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Module 1: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity
J Wilson	Saxe-Blue or Persuasive Waltz	Saxploration	Brass Wind 1337A

Soprano/tenor saxophone in Bb

Bennett	Cuban Taxi Ride	Jazz Club Tenor Saxophone, Grades 1-2	Faber 7533A
Lyons	Wheels Within Wheels	Compositions for Tenor Saxophone vol. 1	Useful U132
Miles	Arriving Home*	Creative Variations for Saxophone vol. 1	Camden CM183
Miles/Wilson	Chorale* (p. 4, CD track 2) or Ahead of Time* (p. 10, CD track 5)	The Scales Wizard	Camden CM187
Rae	In Demand* or Pentafunk*	Jazz Zone – Saxophone	Universal UE 21394
Rae	Off to the Billet!	Easy Blue Saxophone	Universal UE 21262
Rae	Rumba	Repertoire Explorer for Tenor Saxophone	Universal UE 21612
Trad.	Un poquito canto or Oh When The Saints	Repertoire Explorer for Tenor Saxophone	Universal UE21612

J Wilson	Gospel Joe*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Module 1: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity
J Wilson	Saxe-Blue or Persuasive Waltz	Saxploration	Brass Wind 1337T

Group B (unaccompanied)**Saxophone in E \flat /B \flat**

Dorsey	Ex. 1, p. 36	Jimmy Dorsey Saxophone Method	Alfred TPF0103
Evans	Sax-Appeal, p. 25	Learn As You Play Saxophone	Boosey
Gumbley	Just a Thought	Cool School [B \flat or E \flat versions]	Brass Wind 1319
Lyons	Study no. 5	24 Melodic Studies for Saxophone	Useful U55
Mower	Funky Pheasant, no. 15	Mosaics Saxophone book 1	Trinity TG 009302
Nightingale	Fiesta Siesta, no. 2	Eazy Jazzy 'Tudes	Warwick WD007
Rae	Road Hog, no. 24	Easy Studies in Jazz & Rock Saxophone	Universal UE 19392
Rae	Rock Formation	36 More Modern Studies for Solo Saxophone	Universal UE21613
Rae	Nobodys' Blues or The Time has Come	Style Workout for Solo Saxophone	Universal UE 21232
Street	Easy P.C., no. 2	Double Click!!	Gumbles GP203
J Wilson	Swing Steps or A Bit of a Bossa or Modal Dream [play as study without backing or improv.]	Modal Workout for Sax, book 1	Brass Wind 1324

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre G: 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 ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Jazz Saxophone – Grade 2

Subject code: JSX

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E♭			
Bennett	Sweet Thing <i>or</i> Barbeque Blues <i>or</i> Arm's Length	Jazz Club Alto Saxophone, Grades 1-2	Faber 7532A
Freedman & De Knight	Rock Around the Clock* [with improvisation second time]	Easy Winners for Saxophone	Brass Wind 0321
Gershwin	'S Wonderful	Play Gershwin for Alto Saxophone	Faber
Gumbley	Oceanapolis	Cops, Caps and Cadillacs	Saxtet 006
Hamer	Brynglas Bounce [CD track 18] <i>or</i> Easygoing [CD track 30]	Play It Cool	Spartan SP562
Hampton	Here Comes the Blues <i>or</i> I'm Late for School	Saxophone Basics	Faber
Herman	Hello Dolly [CD track 84]	Abacadabra Saxophone	A & C Black
Miles	Abigail's Song*	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Sleepy Bean* <i>or</i> Vintage Steam*	Jazz Routes for Alto Sax	Camden CM238
Miles/Wilson	Appassionata* (p. 26, CD track 21)	The Scales Wizard	Camden CM187
Nightingale	The Witch's Cauldron, no. 4	Lucky Dip	Warwick WD009
Norton	Off the Rails, p. 11 [sax. 1 part] [CD track 9 <i>or</i> 10]	The Boosey Woodwind Method: Saxophone book 2	Boosey
Rae	Blowin' Cool <i>or</i> Rock Around the Wok <i>or</i> Stake-out	Repertoire Explorer for Alto Saxophone	Universal UE21486
Rae	Solid Fuel*	Jazz Zone – Saxophone	Universal UE 21394
Street	By the Lake	Streets Ahead	Saxtet 008
Street	Let's Get Away [with repeat]	Streetwise for Alto Saxophone & Piano	Boosey
Trad.	Dixie		Fentone WA 6015-401
Trad.	Down By The Riverside		Fentone WA 6010-401
J Wilson	J's Dream*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Legatissimo	Saxploration	Brass Wind 1337A
J Wilson	Module 2: A <i>or</i> B <i>or</i> C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Soprano/tenor saxophone in B♭

Bennett	Missed Chances <i>or</i> Blue Jay <i>or</i> My Dear Old Thing	Jazz Club Tenor Saxophone, Grades 1-2	Faber 7533A
Gumbley	Oceanapolis	Cops, Caps and Cadillacs	Saxtet 006
Hamer	Brynglas Bounce [CD track 18] <i>or</i> Easygoing [CD track 30]	Play It Cool	Spartan SP562
Miles	Abigail's Song*	Creative Variations for Saxophone vol. 1	Camden CM183

Miles	Sleepy Bean* or Vintage Steam*	Jazz Routes for Tenor Sax	Camden CM237
Miles/Wilson	Appassionata* (p. 26, CD track 20)	The Scales Wizard	Camden CM187
Rae	Blowin' Cool or Stake-Out or Rock Around the Wok	Repertoire Explorer for Tenor Saxophone	Universal UE21612
Rae	Simply Blue or One Hundred Per Cent!	Easy Blue Saxophone	Universal UE 21262
Rae	Solid Fuel*	Jazz Zone – Saxophone	Universal UE 21394
J Wilson	J's Dream*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Legatissimo	Saxploration	Brass Wind 1337T
J Wilson	Module 2: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)

Saxophone in E♭/B♭

Dorsey	Ex. 2 or Ex. 3, p. 36	Jimmy Dorsey Saxophone Method	Alfred TPF0103
Gumbley	No Problem	Cool School [B♭ or E♭ versions]	Brass Wind 1319
Gumbley	Press Return to Sender	Double Click!! 30 Byte-Size Solos for Sax	Gumbles 203
Lyons	Study no. 7	24 Melodic Studies for Saxophone	Useful U55
McChrystal	The Celtic Kids	Sax Scorchers	Saxtet 118
Nightingale	Big Mama or The Stinger	Eazy Jazzy 'Tudes	Warwick WD007
Nightingale	J-Peg Cake-Walk, no. 6	Jazz @Etudes	Warwick WD010
Rae	No. 40	Jazz Saxophone Studies†	Faber
Rae	Self-Employment Blues, no. 21	Mosaics Saxophone book 1	Trinity TG 009302
Rae	That'll do Nicely! or Bricks and Mortar	Style Workout for Solo Saxophone	Universal UE 21232
Rae	The Swinger	36 More Modern Studies for Solo Saxophone	Universal UE21613
J Wilson	Lazy Days or Rock Riffs or Re-Pent [play as study without backing or improv.]	Modal Workout for Sax, book 1	Brass Wind 1324

† Formerly no. 54 (from *Progressive Jazz Studies for Saxophone: Easy Level*).

Candidates may use either edition.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre D: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷)	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120 7ths: ♩ = 60	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces *(3 x 22 marks)*

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E\flat			
Arlen	I've Got the World on a String	Big Chillers for Alto Saxophone	Brass Wind 1338A
Arlen	Over the Rainbow	Won Up	Brass Wind 0330
Cullen	Sailing or On Roller Blades	13 Ways of Getting There for Alto Sax	Schott ED 12847
Ellington	Don't Get Around Much Anymore [CD track 93]	Abracadabra Saxophone	A & C Black
Ellington	It Don't Mean a Thing	Repertoire Explorer for Alto Saxophone	Universal UE21486
Gershwin	They Can't Take That Away From Me	Play Gershwin for Alto Saxophone	Faber
Lamont	Blues for Hank	The Light Touch book 1	Stainer H387
Miles	Hullabaloo*	Jazz Routes for Alto Sax	Camden CM238
Miles/Wilson	Sicilienne* (p. 16, CD track 12) or Blues Choose* (p. 48, CD track 36)	The Scales Wizard	Camden CM187
Miles	Who's got the Answer?*	Creative Variations for Saxophone vol. 1	Camden CM183
Norton	Latin	The Microjazz Alto Saxophone Collection 2	Boosey
Rae	The Operator*	Jazz Zone – Saxophone	Universal UE 21394
Rae	Waltz for Emily	Blue Saxophone	Universal UE 19765
Scott	Tango or Serene in Green	Café Europa	Astute am242-54
Shearing	Lullaby of Birdland, p. 27 [CD track 28]	The Boosey Woodwind Method: Saxophone book 2	Boosey
Sigman/Gray	Pennsylvania 6-5000	Won Up	Brass Wind 0330
Street	Strawberry Daiquiri	Streets Ahead	Saxtet 008
A Wilson	Californian Coast or Las Vegas Casino* [with CD track 8, jump to alternate ending for improv.] or New York Subway	American Jazz and More	Spartan SP569
J Wilson	Dexterity or Tessitural	Saxploration	Brass Wind 1337A
J Wilson	Joe's New Words*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Module 3: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Soprano/tenor saxophone in B \flat

Arlen	I've Got the World on a String	Big Chillers for Tenor Saxophone	Brass Wind 1338T
Arlen	Over the Rainbow	Won Up	Brass Wind 0330
Cole	Hooligan Strain	First Repertoire Pieces for Tenor Sax	Boosey
Cullen	Sailing or On Roller Blades	13 Ways of Getting There for Tenor Sax	Schott ED 12848
Ellington	It Don't Mean a Thing	Repertoire Explorer for Tenor Saxophone	Universal UE21612

Kershaw	Lengthening Shadows	Latin Nights	Hunt HE91
Miles	Hullabaloo*	Jazz Routes for Tenor Sax	Camden CM237
Miles	Who's got the Answer?*	Creative Variations for Saxophone vol. 1	Camden CM183
Miles/Wilson	Sicilienne* (p. 16, CD track 11) or Blues Choose* (p. 48, CD track 35)	The Scales Wizard	Camden CM187
Rae	The Operator*	Jazz Zone – Saxophone	Universal UE 21394
Sigman/Gray	Pennsylvania 6-5000	Won Up	Brass Wind 0330
A Wilson	Californian Coast or Las Vegas Casino * [with CD track 8, jump to alternate ending for improv.] or New York Subway	American Jazz and More	Spartan SP569
J Wilson	Joe's New Words*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Module 3: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity
J Wilson	Tessitura or Dexterity	Saxploration	Brass Wind 1337T

Group B (unaccompanied)**Saxophone in Eb/Bb**

Dorsey	Ex. 7, p. 38 or ex. 8, p. 39	Jimmy Dorsey Saxophone Method	Alfred TPF0103
Lyons	Study no. 11	24 Melodic Studies for Saxophone	Useful U55
Nightingale	Of Mice and Keys, no. 12	Jazz@Etudes	Warwick WD010
Nightingale	Slinky or Blues for Big-Ears	Eazy Jazzy 'Tudes	Warwick WD007
Rae	Ben's Blues	36 More Modern Studies for Solo Saxophone	Universal UE21613
Rae	Sidewalk Shuffle, no. 25	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Hard Slog or Stake-out	Style Workout for Solo Saxophone	Universal UE 21232
J Wilson	Bob's Wail or Bad Salad [play as a study without backing or improv.]	Modal Workout for Sax, book 1	Brass Wind 1324
J Wilson	Calypso Jo or Spiritual	World Tour for Solo Saxophone	Brass Wind 1336CD

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre A: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)	to 12th	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	straight or swung (♩♩ = ♩ ³ ♩)	tongued or slurred	<i>mf</i>
Pentatonic minor scale	one octave	7ths: ♩ = 66			
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E\flat			
Bacharach	What the World Needs Now	Play Ballads for Alto Saxophone	Faber
Bennett	I Know What You're Thinking* or Where Next*	The Jazz Sax Collection	Faber
Buckland	You Never Know or Free-Running or Never the Same	Saxophone and Piano book 1 (Apollo Saxophone Quartet Series)	Astute am308-62 Spartan SP827
Degg	Flying Free	Songs for Claire	Spartan SP827
Dixon/ Henderson	Bye Bye Blackbird	The Jazz Sax Collection	Faber
Ellington	Boy Meets Horn	Won Up	Brass Wind 0330
Ellington	In a Sentimental Mood	John Harle Saxophone Album (To Baker Street and Bach)	Boosey
Fox & Gimber	Killing me Softly	Play Ballads for Alto Saxophone	Faber
Gumbley	Cops, Caps & Cadillacs or Fast Food Funk*	Cops, Caps and Cadillacs	Saxtet 006
Jobim & Mendonca	Desafinado	First Repertoire for Alto Saxophone	Faber
Miles	Are They Ever* or Transformation*	Jazz Routes for Alto Sax	Camden CM238
Miles/Wilson	From the Bottom Up* (p. 19, CD track 15) or Unresolved* (p. 30, CD track 24)	The Scales Wizard	Camden CM187
Mower	Be Green! or It'll End in Tears	Not The Boring Stuff for Alto Sax	Itchy Fingers IFP028
Mower	Havana Cha Cha [CD track 2]	Musical Postcards for Alto Saxophone	Boosey
Norton	Elegance	The Microjazz Alto Saxophone Collection 2	Boosey
Rae	On the Edge or Cayenne	Latin Saxophone	Universal UE 17364
Rae	Rachel and the Boys	Blue Saxophone	Universal UE 19765
Rae	Skidaddle!*	Jazz Zone – Saxophone	Universal UE 21394
Schönberg	On My Own	Won Up	Brass Wind 0330
Street	Cruisin'	Streets Ahead	Saxtet 008
J Wilson	Arioso or Articulate	Saxploration	Brass Wind 1337A
J Wilson	Bossa* [improv. over form] or Dixie	Jazz Album	Camden CM097
J Wilson	Hey Joe ... Let's Meet*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Module 4: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Wonder <i>arr.</i> Ramskill	Sir Duke	I Feel Good for Alto Saxophone and Piano	Brass Wind 1339A
Wood	The Rainbow Song [without bars 24 to 55]		Saxtet 035

Soprano/tenor saxophone in B \flat

Bennett	I Know What You're Thinking* <i>or</i> Where Next*	The Jazz Sax Collection	Faber
Cowles	Myopic Mice	First Repertoire Pieces for Tenor Sax	Boosey
Cullen	White Water Rafting <i>or</i> Motorcycle and Side-car	13 Ways of Getting There for Tenor Sax	Schott ED 12848
Degg	Flying Free	Songs for Claire	Spartan SP826
Dixon/ Henderson	Bye Bye Blackbird	The Jazz Sax Collection	Faber
Ellington	Boy Meets Horn	Won Up	Brass Wind 0330
Kershaw	I Came, I Saw, I Conga'd <i>or</i> Tango Till You Drop	Latin Nights	Hunt HE91
Ktomi	Soul Track	First Repertoire Pieces for Tenor Sax	Boosey
Miles	Are They Ever* <i>or</i> Transformation*	Jazz Routes for Tenor Sax	Camden CM237
Miles	Three Views of Orford*	Creative Variations for Saxophone vol. 1	Camden CM183
Miles/Wilson	From the Bottom Up* (p. 19, CD track 14) <i>or</i> Unresolved* (p. 30, CD track 23)	The Scales Wizard	Camden CM187
Norton	Pulling no Punches	Microjazz for Tenor Saxophone	Boosey
Rae	On the Edge <i>or</i> Cayenne	Latin Saxophone	Universal UE 17364
Rae	Skidaddle!*	Jazz Zone – Saxophone	Universal UE 21394
Schönberg	On My Own	Won Up	Brass Wind 0330
J Wilson	Arioso <i>or</i> Articulate	Saxploration	Brass Wind 1337T
J Wilson	Bossa* [improv. over form] <i>or</i> Dixie	Jazz Album	Camden CM097
J Wilson	Hey Joe ... Let's Meet*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Module 4: A <i>or</i> B <i>or</i> C*	Progressive Guide to Melodic Jazz Improvisation	Trinity
Wonder <i>arr.</i> Ramskill	Sir Duke	I Feel Good for Tenor Saxophone and Piano	Brass Wind 1339T
Wood	The Rainbow Song [without bars 24 to 55]		Saxtet 035

Group B (unaccompanied)

Saxophone in E \flat /B \flat

Dorsey	Ex. 10, p. 40	Jimmy Dorsey Saxophone Method	Alfred TPF0103
Gumbley	Flashcard Funk	Double Click!! 30 Byte-Size Solos for Sax	Gumbles 203
Lyons	Study no. 14	24 Melodic Studies for Saxophone	Useful U55
Nightingale	Broadband Bossa, no. 19	Jazz@Etudes	Warwick WD010
Nightingale	Hillbilly, no. 16	Eazy Jazzy 'Tudes	Warwick WD007
Rae	Chelsea Blues, no. 44	Mosaics Saxophone book 1	Trinity TG 009302

Rae	Destination Waltz, no. 15 or Sax Un-Plugged, no. 26	Style Workout for Solo Saxophone	Universal UE 21232
Rae	Dynamite	36 More Modern Studies for Solo Saxophone	Universal UE21613
Street	Ellie and Elsie Dee	Double Click!! 30 Byte-Size Solos for Sax	Gumbles 203
J Wilson	African Market or The Wedding	World Tour for Solo Saxophone	Brass Wind 1336CD
J Wilson	C You or Step and Leap or Not So Pure or Sorted [play as a study without backing or improv.]	Modal Workout for Sax, book 1	Brass Wind 1324

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centre C:					
Major scale followed by major 7th arpeggio	two octaves	min. tempi:	straight or swung (♩ = ♪ ³ ♪)	tongued or slurred	<i>mf</i>
Dorian scale followed by minor 7th arpeggio		scales:			
Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		♩ = 96			
Pentatonic minor scale		arpeggios:			
Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th		♩ = 138			
Chromatic scale	7ths:	♩ = 69			
or ii) Exercises (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.					
1a. Song Without Words	for tone and phrasing				
1b. Leap of Faith					
2a. Details, Details!	for articulation				
2b. Blue Lament					
3a. Spinning Wheel	for finger technique				
3b. Run Around					

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces *(3 x 22 marks)*

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E\flat			
Both	White Lady or Santa Monica Blues	Dancing Saxophone	Schott ED 8486
Buckland	Shuffletown	Saxophone and Piano book 1 (Apollo Saxophone Quartet Series)	Astute am308-62
Buttall	Eclogue [without suggested optional solo]		Saxtet 028a
Desmond	Take Five	Sophisticated Sax	Boosey
Ellington	Sophisticated Lady	Take Ten for Alto Saxophone	Universal UE 18836
Foster	For Astor	Five Contemporary Dances	Saxtet 042
Gates	Wonderland	Mood Music	Camden CM061
Gershwin	But Not for Me	The Jazz Sax Collection	Faber
Hampton	Tune for Joey or Rio Girl	Jazz Moods	Masquerade
Miles	Blah*	Jazz Routes for Alto Sax	Camden CM238
Miles/Wilson	Mystique* (p. 14, CD track 9) or Question and Answer Revisited* (p. 35, CD track 27)	The Scales Wizard	Camden CM187
Mower	Not The Boring Stuff or The Kipper	Not The Boring Stuff for Alto Sax	Itchy Fingers IFP028
Mower	Sambossa [CD track 8] or Salsa Con Moto [CD track 16]	Musical Postcards for Alto Saxophone	Boosey
Nightingale	From Ragtime To Riches	Lucky Dip	Warwick WD009
Norton	Set Piece	The Microjazz Alto Saxophone Collection 2	Boosey
Rae	Last, but not Least*	Jazz Zone – Saxophone	Universal UE 21394
Rae	The Keel Row or Song Without Words	Jazzy Saxophone 2	Universal UE 19362
Runswick	Catwalk	Jazzed Up Too for E \flat Saxophone	Brass Wind 1308A
Street	All Because of You		Saxtet 001
J Wilson	Blues for Joseph*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Effects or Forever	Saxess	Brass Wind 1340A
J Wilson	Module 5: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Soprano/tenor saxophone in B \flat

Brown	Tangram for Tenor Saxophone		Warwick WD012
Buttall	Eclogue [without suggested optional solo]		Saxtet 028a
Foster	For Astor	Five Contemporary Dances	Saxtet 042
Gershwin	But Not for Me	The Jazz Sax Collection	Faber
Hampton	Tune for Joey or Rio Girl	Jazz Moods	Masquerade
Miles	Blah*	Jazz Routes for Tenor Sax	Camden CM237

Miles/Wilson	Mystique* (p. 14, CD track 8) or Question and Answer Revisited* (p. 35, CD track 26)	The Scales Wizard	Camden CM187
Norton	Puppet Theatre or Hot Potato	Microjazz for Tenor Saxophone	Boosey
Rae	Last, but not Least*	Jazz Zone – Saxophone	Universal UE 21394
Rae	The Keel Row or Song Without Words	Jazzy Saxophone 2	Universal UE 19362
Runswick Street	Catwalk All Because of You	Jazzed Up Too for B \flat Saxophone	Brass Wind 1308T Saxtet 001
Wedgwood	Come Dance With Me	After Hours for Tenor Saxophone	Faber
J Wilson	Blues for Joseph*	Creative Variations for Saxophone vol. 1	Camden CM183
J Wilson	Effects or Forever	Saxess	Brass Wind 1340T
J Wilson	Module 5: A or B or C*	Progressive Guide to Melodic Jazz Improvisation	Trinity

Group B (unaccompanied)**Saxophone in E \flat /B \flat**

Dorsey	Ex. 10, p. 47	Jimmy Dorsey Saxophone Method	Alfred TPF0103
Grant	Don't Count on Me	Mambo Merengue	Brass Wind 1312A/1312T
Gumbley	Bebop Bounce, no. 1 or Low Down, no. 2 or In the Groove, no. 6	15 Crazy Jazz Studies	Saxtet 121
Lyons	Study no. 24	24 Melodic Studies for Saxophone	Useful U55
Nightingale	Junk Email Blues, no. 18 or Burn, Burn, Burn, no. 25 or Scart Stomp, no. 23	Jazz@Etudes	Warwick WD010
Rae	Fake Five, no. 58	Mosaics Saxophone book 1	Trinity TG 009302
Rae	One O'Clock Shuffle or Exhibit A or Doctor Cool	36 More Modern Studies for Solo Saxophone	Universal UE21613
Scott	Reflexology or Spot the Ball or Juice or Group Four	Saxophone Solos book 1	Astute am308-48
Stokes	Study no. 30	Easy Jazz Singles for Saxophone	Hunt HE43
Street	In Limbo	Sax Scorchers	Saxtet 118
Street	Leaps and Bounds	Street Beats	Saxtet 120
J Wilson	Lay it Down or Down Home Blues [play as a study without backing or improv.]	Modal Workout for Sax, book 1	Brass Wind 1324
J Wilson	Southern Sax or Salsa Cuba	World Tour for Solo Saxophone	Brass Wind 1336CD

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
<p>Using the tonal/modal centre of <i>either</i> low E or F at the candidate's choice:</p> <p>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 <i>and</i> minor scale Chromatic scale Blues scale Diminished 7th arpeggio</p>	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
or ii) Exercises (music may be used):					
<p>Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.</p>					
1a. At Sixes and Sevens 1b. Rising and Falling	for tone and phrasing				
2a. A Good Turn 2b. A Little Waltz	for articulation				
3a. Be Flattered 3b. Viennese	for finger technique				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Turn over for Grade 6 requirements

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Alto/baritone saxophone in E\flat		
Aebersold	Impressions* [head + 2 choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Buckland	Travellin' Light (Café Europa for Saxophone & Piano)	Astute AM24254
Crabb	Sax in the City	Saxtet 023
Dankworth	Domnerus	Cascade CM29
Gumbley	The Girl from Sark	Saxtet 009
Harburg/Lane	Old Devil Moon* (from The Jazz Sax Collection)	Faber
Joplin	Maple Leaf Rag or Swipesy (from Maple Leaf Rag, Solace, Swipesy)	Lemoine HL25172
Lamont	More Brothers (from The Light Touch book 2)	Stainer H388
Miles	Candelight* (from Creative Variations for Saxophone vol. 2)	Camden CM184
Miles	Isabel's Song (from Jazz Routes for Alto Sax)	Camden CM238
Mintzer	Lyrical (from 14 Blues and Funk Etudes [E \flat ed.])	Warner Bros
Parker	Billie's Bounce [CD track 3] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Santin & Clark	Modal Behaviour* [track 1, head + 2 choruses] or What's the Story?* [track 2, head + 1 chorus] (from Creative Saxophone Improvising)	OUP
Weston	First Impression* or Autumn Sun* [play the head and then improvise] (from Exploring Jazz Saxophone)	Schott ED13140
J Wilson	After Charlie ... Joe* (from Creative Variations for Saxophone vol. 2)	Camden CM184
J Wilson	Those Changes (from Saxess)	Brass Wind 1340A
Wood	Pressed and Dried	Saxtet 002

Soprano/tenor saxophone in B \flat

Aebersold	Impressions* [head + 2 choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Crabb	Sax In The City	Saxtet 023
Harburg/Lane	Old Devil Moon* (from The Jazz Sax Collection)	Faber
Miles	Candelight* (from Creative Variations for Saxophone vol. 2)	Camden CM184
Miles	Isabel's Song (from Jazz Routes for Tenor Sax)	Camden CM237
Mintzer	Lyrical (from 14 Blues and Funk Etudes [B \flat ed.])	Warner Bros
Norton	Riff Laden and Slow Boogie (from Microjazz for Tenor Saxophone)	Boosey
Parker	Billie's Bounce [CD track 3] (from In Session with Charlie Parker) [head and written out improv. only]	Faber

Santin & Clark	Modal Behaviour* [track 1, head + 2 choruses] or What's the Story?* [track 2, head + 1 chorus] (from Creative Saxophone Improvising)	OUP
Scott	Zebra Crossing	Astute am104-67
J Wilson	After Charlie ... Joe* (from Creative Variations for Saxophone vol. 2)	Camden CM184
J Wilson	Those Changes (from Saxess)	Brass Wind 1340T
Wood	Pressed and Dried	Saxtet 002
Wood	Squiffy's Song	Saxtet 004

Group B (unaccompanied)**Saxophone in E \flat /B \flat**

Buckland	Changing Times or Latin Dance or Charming Snakes (from Changing Times)	Astute am242-79
Gumbley	Crazy Hepcats, no. 3 or Reed Fever!, no. 5 or Funky Monkey, no. 14 (from 15 Crazy Jazz Studies)	Saxtet 121
Gumbley	Speed Bump Swing (from 15 More Crazy Jazz Studies for Solo Saxophone)	Gumbles 101
Mower	Bag of Rags, no. 14 (from Mosaics Saxophone book 2)	Trinity TG 009319
Rae	Mambo a la Funk (36 More Modern Studies for Solo Saxophone)	Universal UE21613
Street	Watch It! or Party Time (from Street Beats)	Saxtet 120
J Wilson	Like a Song or Boo Ga Loo Ga Loo, Do Wop (from Modal Workout for Sax, book 2) [play as a study without backing or improv.]	Brass Wind 2304

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full						
either i) Scales and arpeggios (from memory) – the examiner will select from the following:						
Using the tonal/modal centres C, E and Ab:		C & E: two octaves Ab: to 12th	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 63 7ths: ♩ = 96	straight or swung (♩ = ♩ ³ ♩)	tongued, slurred or staccato- tongued (straight scales only)	
Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷ , E ⁷ and Ab ⁷)						
Chromatic scale starting on C Blues scale starting on E Diminished 7th arpeggio starting on C						two octaves
Pentatonic (major) scale starting on Ab						to 12th
or ii) Study (music may be used):						
Candidate to prepare one of the following:						
Rae	No Joke! or Second Wind (from <i>Jazz Scale Studies for Saxophone</i>)				Universal UE 21353	
Wilson	Pres or Splodges or Sidney (from <i>Jazz Paraphrase – Saxophone</i>)				Camden CM278	

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Turn over for Grade 7 requirements

Pieces *(3 x 22 marks)*

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Alto/baritone saxophone in E\flat		
Aebersold	Kenny'Il Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [head + 2 choruses] (from Blues in all Keys vol. 42)	Aebersold Jazz
Brandt/ Haymes	That's All* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Degg	Ballade	Masquerade
Dobbins	Echoes from a Distant Land for Alto Sax & Piano [omit piano solo bars 90-106]	Advance 7033
Foster	Salseros (from Five Contemporary Dances)	Saxtet 042
Joplin	Elite Syncopations	Lemoine 25143
Lewis/Young	Street of Dreams* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Mintzer	Weirdo Funk (14 Blues and Funk Etudes [E \flat ed.])	Warner Bros
Parker	Yardbird Suite [CD track 13] or Now's the Time [CD track 17] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Raye/de Paul	Star Eyes* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Santin & Clark	Make Mine a Double* [track 4, head + 2 choruses] or Hold that Thought* [track 7, head + 2 choruses] or The One That Got Away* [track 8, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
Weston	Flying With The Bird (from Exploring Jazz Saxophone)	Schott ED13140
J Wilson	Just a Ballad for Joe* (from Creative Variations for Saxophone vol. 2)	Camden CM184
J Wilson	Synco (from Saxess)	Brass Wind 1340A

Soprano/tenor saxophone in B \flat

Aebersold	Kenny'Il Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [head + 2 choruses] (from Blues in all Keys vol. 42)	Aebersold Jazz
Brandt/ Haymes	That's All* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Degg	Ballade	Masquerade
Dobbins	Sonata for Soprano or Tenor Sax, 1st movt or 2nd movt* [with improvisation]	Advance 7030
Foster	Salseros (from Five Contemporary Dances)	Saxtet 042
Lewis/Young	Street of Dreams* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Miles	Sideways On* (from Creative Variations for Saxophone vol. 2)	Camden CM184
Mintzer	Weirdo Funk (14 Blues and Funk Etudes [B \flat ed.])	Warner Bros
Parker	Yardbird Suite [CD track 13] or Now's the Time [CD track 17] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Raye/de Paul	Star Eyes* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Santin & Clark	Make Mine a Double* [track 4, head + 2 choruses] or Hold that Thought* [track 7, head + 2 choruses] or The One That Got Away* [track 8, head + 2 choruses] (from Creative Saxophone Improvising)	OUP

J Wilson	Just a Ballad for Joe* (from Creative Variations for Saxophone vol. 2)	Camden CM184
J Wilson	Synco (from Saxess)	Brass Wind 1340T
Group B (unaccompanied)		
Saxophone in Eb/Bb		
Gumbley	Hopscotch (from 15 More Crazy Jazz Studies for Solo Saxophone)	Gumbles 101
Gumbley	Merry-Go-Round, no. 7 or Fourth Attempt, no. 10 or Tough Guys!, no. 11 (from 15 Crazy Jazz Studies)	Saxtet 121
Lopez-Real	Axis part 1 (from Five Contemporary Etudes)	Saxtet 134
Mower	A Recurring Theme (7), no. 23 or Bodacious Funkitude, no. 25 (from Mosaics Saxophone book 2)	Trinity TG 009319
Rae	Hocus Pocus, no. 34 (from 36 More Modern Studies for Solo Saxophone)	Universal UE 21613
Rae	Ignition, no. 1 or Free Spirit, no. 9 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
J Wilson	Meaningful Meander or A Bit of a Roast (from Modal Workout for Sax, book 2) [play as a study without backing or improv.]	Brass Wind 2304

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) or section ii) in full					
<i>either</i> i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres B, Eb and G: 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 ⁷ , Eb ⁷ and G ⁷)	B & Eb: two octaves G: to 12th	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	straight or swung (♩ = ♩ ³ ♩)	tongued, slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre B: Jazz melodic minor scale followed by minor arpeggio with major 7th	two octaves				
Using the tonal centre G: Whole tone scale followed by augmented arpeggio	to 12th				
Pentatonic (major) scale starting on Eb Chromatic scale starting on B Blues scale starting on Eb Diminished 7th arpeggio starting on B	two octaves				
Pentatonic (minor) scale starting on G	to 12th				
or ii) Study (see overleaf)					

or ii) Study (music may be used):		
Candidate to prepare one of the following:		
Rae	The Whole Truth or Mobile Tones (from <i>Jazz Scale Studies for Saxophone</i>)	Universal UE 21353
Wilson	Sonny Daze or Gerry Cool or Take Desmond (from <i>Jazz Paraphrase – Saxophone</i>)	Camden CM278

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. One or two of these must be a piece containing improvisation, which is indicated with an asterisk (*). Instead of one piece, candidates may offer an own composition (see page 12).

Group A (accompanied)

Composer	Piece	Publisher
Alto/baritone saxophone in E♭		
Aebersold	Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin* or Witchcraft* [head + 1 chorus] (from Autumn Leaves vol. 44)	Aebersold Jazz
Davis	All Blues (from The Julian Cannonball Adderley Collection)	Faber
Fields/McHugh	I'm in the Mood for Love* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Gordon/Warren	The More I See You* (from Ultimate Jazz Standards)	Hal Leonard HL109250
La Touche/ Fetter/Duke	Taking a Chance on Love* (from Ultimate Jazz Standards)	Hal Leonard HL109250
McGarry	Dreams of You	Saxtet 003
Mintzer	Rhythm Check (from 14 Blues and Funk Etudes [E♭ ed.])	Warner Bros
Parker	Donna Lee [CD track 21] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Parker/Gillespie	Anthropology [CD track 25] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Santin & Clark	Reality Check* [track 15, head + 1 chorus] or Surely You're not Serious* [track 16, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
J Wilson	Funky Joe* (from Creative Variations for Saxophone vol. 2)	Camden CM184
J Wilson	Variable Blues (from Saxess)	Brass Wind 1340A
Woods	Sonata for Alto Sax & Piano, 1st movt* [no piano improv.]	Advance 7045
Young	Lester Leaps In* (from Ultimate Jazz Standards)	Hal Leonard HL109250

Soprano/tenor saxophone in B♭

Aebersold	Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin* or Witchcraft* [head + 1 chorus] (from Autumn Leaves vol. 44)	Aebersold Jazz
Dobbins	Sonata for Soprano or Tenor Sax, 3rd movt* [with improv.]	Advance 7030
Fields/McHugh	I'm in the Mood for Love* (from Ultimate Jazz Standards)	Hal Leonard HL109250
Gordon/Warren	The More I See You* (from Ultimate Jazz Standards)	Hal Leonard HL109250
La Touche/ Fetter/Duke	Taking a Chance on Love* (from Ultimate Jazz Standards)	Hal Leonard HL109250
McGarry	Dreams of You	Saxtet 003
Mintzer	Rhythm Check (from 14 Blues and Funk Etudes [B♭ ed.])	Warner Bros
Parker	Donna Lee [CD track 21] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Parker/Gillespie	Anthropology [CD track 25] (from In Session with Charlie Parker) [head and written out improv. only]	Faber
Santin & Clark	Reality Check* [track 15, head + 1 chorus] or Surely You're not Serious* [track 16, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
J Wilson	Funky Joe* (from Creative Variations for Saxophone vol. 2)	Camden CM184

J Wilson	Variable Blues (from Saxess)	Brass Wind 1340T
Young	Lester Leaps In* (from Ultimate Jazz Standards)	Hal Leonard HL109250

Group B (unaccompanied)

Saxophone in E♭/B♭

Gumbley	D.D.D. (Double Density Disorder), no. 9 (from 15 Crazy Jazz Studies)	Saxtet 121
Gumbley	Village Hall Funk (from 15 More Crazy Jazz Studies for Solo Saxophone)	Gumbles 101
Lopez-Real	Eddie (from Five Contemporary Etudes)	Saxtet 134
Mower	A Recurring Theme (8), no. 33 <i>or</i> Hectic Beatnik, no. 38 (from Mosaics Saxophone book 2)	Trinity TG 009319
Rae	Dick's Licks, no. 15 <i>or</i> Snookie Dookie, no. 17 (from 20 Modern Studies for Saxophone)	Universal UE 18820
Rae	Duckin' and Divin', no. 35 (from Mosaics Saxophone book 2)	Trinity TG 009319
Rae	Tabasco, no. 6 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Tweed	See Saw (from Sax Scorchers)	Saxtet 118
J Wilson	Diminology <i>or</i> All Mixed Up! (from Modal Workout for Sax, book 2)	Brass Wind 2304

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales and arpeggios (from memory) – the examiner will select from the following:					
Using the tonal/modal centres B\flat, D, F\sharp and C\sharp/D\flat: 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 \flat ⁷ , D ⁷ , F \sharp ⁷ and C \sharp ⁷)	B \flat : two and a half octaves D, F \sharp and C \sharp /D \flat : two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	straight or swung (♩ = ♩ ³)	tongued, slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre B\flat: Jazz melodic minor scale followed by minor arpeggio with major 7th	two and a half octaves				
Using the tonal centre D: Whole tone scale followed by augmented arpeggio	two octaves				
Chromatic scale starting on B \flat Diminished 7th arpeggio starting on B \flat	two and a half octaves				
Pentatonic (major) scale starting on F \sharp Pentatonic (minor) scale starting on D Blues scale starting on C \sharp	two octaves				
or ii) Study (music may be used):					
Candidate to prepare one of the following:					
Rae	Diminishing Returns or Speedbird (from <i>Jazz Scale Studies for Saxophone</i>)				Universal UE 21353
Wilson	Trane Journey or Getz a Go or Fly Bird (from <i>Jazz Paraphrase – Saxophone</i>)				Camden CM278

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural or improvisation (see pages 18 or 21)

Information and regulations

The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from trinitycollege.com/music-regulations

Entry requirements

- ▶ There are no age requirements or limitations for any Trinity graded exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

Candidates with special needs

- ▶ 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

Exam centres

- ▶ Exams can be taken at one of Trinity's public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's central office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
 - for late entries received up to 21 days before the exam date:
+ 50% of the entry fee
 - for late entries received between 20 and 14 days before the exam date:
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or

grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.

- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.
- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist/page turner if necessary) is allowed in the room, except in special circumstances such as with an interpreter, facilitator, or assistant for a candidate with special needs. Trinity's central office must approve such arrangements in writing before an entry is made. Please note that no external person may listen outside the exam room.
- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's central office.

Exam recordings

- ▶ Trinity audio records all graded exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.

- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject. A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.
- ▶ Please note that Trinity cannot reconsider marks where external circumstances may have affected these.

Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where

a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.

- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

Syllabus infringements

- ▶ All syllabus infringements (eg choosing an incorrect piece or technical work item) 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.

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.

Policies

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.

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.

Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's central office for further information.

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

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.

Music publishers

Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly. 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.

A & C Black (*A & C Black Music*): acblack.com

Advance (*Advance Music*): advancemusic.com

Aebersold Jazz (*Jamey Aebersold Jazz*):
jazzbooks.com

Alfred (*Alfred Publishing*): alfred.com; in UK: c/o
Faber Music

Amsco (*Amsco Publications*): c/o Music Sales

Astute (*Astute Music Ltd*): astute-music.com

Boosey (*Boosey & Hawkes*): boosey.com

Bosworth (*Bosworth & Co. Ltd*): c/o Music Sales

Brass Wind (*Brass Wind Publications*):
brasswindpublications.co.uk

Camden (*Camden Music*): camdenmusic.com;
in UK: c/o Spartan Press

Cascade (*Cascade Music Publishing*):
cascademusicpublishing.com

Chester (*Chester Music Ltd*): c/o Music Sales

Curci (*Edizioni Curci*): edizionicurci.it

De Haske (*De Haske Hal Leonard Ltd*):
dehaske.com

Emerson (*Emerson Edition Ltd*):
juneemerson.co.uk

Faber (*Faber Music Ltd*): fabermusic.com

Fentone (*Fentone Music Ltd*): fentone.com;
in UK: c/o De Haske Hal Leonard Ltd

Fischer (*Carl Fischer Music*): carlfischer.com;
in UK: c/o Schott

Gumbles (*Gumbles Publications*):
gumblespublications.co.uk

Hal Leonard (*via De Haske Hal Leonard*):
dehaske.com

Hunt (*Hunt Edition*): in UK: c/o Spartan Press

Itchy Fingers (*Itchy Fingers*): itchyfingers.com;
in UK: c/o Schott

Lemoine (*Editions Henry Lemoine*):
henry-lemoine.com; in UK: c/o Faber Music

Masquerade (*Masquerade Music*):
masquerade-music.co.uk

Mayhew (*Kevin Mayhew Ltd*):
kevinmayhew.com

Musicians Pubs (*Musicians Publications Inc*):
billholcombe.com

Music Sales (*Music Sales Ltd*): musicsales.com

Novello (*Novello & Co Ltd*): c/o Music Sales

OUP (*Oxford University Press*): oup.co.uk

Reedimensions (*Reedimensions*):
reedimensions.com

Regent (*Regent Music Corporation*):
c/o Music Sales

Saxtet (*Saxtet Publications*):
saxtetpublications.com

Schott (*Schott Music Ltd*): schott-music.com

Spartan (*Spartan Press Music Publishers Ltd*):
spartanpress.co.uk

Stainer (*Stainer & Bell Ltd*): stainer.co.uk

Studio (*Studio Music Company*):
studio-music.co.uk

Trinity (*Trinity College London*):
trinitycollege.com

UMP (*United Music Publishing Ltd*): ump.co.uk

UMPG (*United Music Publishing Group*):
umusicpub.co.uk

Universal (*Universal Edition (London) Ltd*):
london.universaledition.com

Useful (*Useful Music*): c/o Spartan Press

Warner Bros (*Warner Bros. Publications*):
warnerchappell.com; c/o Alfred Publishing

Warwick (*Warwick Music*): warwickmusic.com

Wise (*Wise Publications*): c/o Music Sales

Yorktown (*Yorktown Music Press*):
c/o Music Sales

Trinity publications

All available from your local music retailer, or online from trinitycollege.com/shop

Progressive Guide to Melodic Jazz Improvisation

Book	GSM 10547
CD	GSM 10523

Woodwind Scales, Arpeggios & Exercises

Flute & Jazz Flute	TCL 013392
Clarinet & Jazz Clarinet	TCL 013408
Saxophone & Jazz Saxophone	TCL 013415

Sound at Sight

Flute	
Grades 1-4	TG 006752
Grades 5-8	TG 006769

Clarinet

Grades 1-4	TG 006776
Grades 5-8	TG 006783

Saxophone

Grades 1-4	TG 006790
Grades 5-8	TG 006806

Woodwind World Orchestral Extracts

Flute	TCL 002273
Clarinet	TCL 002266

Aural Tests

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

All Sorts

Flute (Grades 1-3)	0 571 52123 1
Clarinet (Grades 1-3)	0 571 52112 6

Woodwind World

Flute	
Book 1 (score & part)	TCL 320018
Book 1 (part only)	TCL 320117
Book 2 (score & part)	TCL 320025
Book 2 (part only)	TCL 002211
Book 3 (score & part)	TCL 320032
Book 3 (part only)	TCL 002228
Book 4 (score & part)	TCL 320049
Book 4 (part only)	TCL 002235
Book 5 (score & part)	TCL 320056
Book 5 (part only)	TCL 320155
Clarinet	
Book 1 (score & part)	TCL 350015
Book 1 (part only)	TCL 001931
Book 2 (score & part)	TCL 350022
Book 2 (part only)	TCL 001948
Book 3 (score & part)	TCL 350039
Book 3 (part only)	TCL 001955
Book 4 (score & part)	TCL 350046
Book 4 (part only)	TCL 001962
Book 5 (score & part)	TCL 350053
Book 5 (part only)	TCL 002204

Musical Moments – accompanied pieces for Flute, Clarinet & Saxophone

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
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
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 – solo pieces for Flute, Clarinet & Saxophone

Mosaics Flute book 1 (Initial-Grade 5).....	TG 009265
Mosaics Flute book 2 (Grades 6-8).....	TG 009272
Mosaics Clarinet book 1 (Initial-Grade 5).....	TG 009289
Mosaics Clarinet book 2 (Grades 6-8).....	TG 009296
Mosaics Saxophone book 1 (Initial-Grade 5).....	TG 009302
Mosaics Saxophone book 2 (Grades 6-8).....	TG 009319

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



Regulatory information

Regulated titles and qualification numbers for graded music exams

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
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

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.

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)
Initial	8	32	40
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

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 available at trinitycollege.com/music-assessment-criteria

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

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**

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 out more at trinitycollege.com/music-csn

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

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 conservatories and universities, for which Grade 8 is often specified as an entry requirement
- ▶ employment opportunities in music and the creative arts

Notes
