

Jazz Woodwind Syllabus


Digital and face-to-face assessment

Qualification specifications
for graded exams from 2022



Contents

Welcome	3	>
Introduction to Trinity's graded music exams	5	>
Instrument requirements.....	10	>
Policies.....	11	>
Trinity publications	13	>
Scales, arpeggios and modes	15	>
Jazz Woodwind resources	17	>
Options for digital music grades	19	>
Digital assessment	21	>
Technical work pathway	23	>
Repertoire-only pathway	81	>
Face-to-face assessment	93	>

Select the text, number or arrows to jump to a section 

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Welcome

Welcome to Trinity College London's Jazz Woodwind syllabus for digital and face-to-face exams, containing details of graded exams for the following instruments:

- ▶ Jazz Flute (Grades 1-8)
- ▶ Jazz Clarinet (Grades 1-8)
- ▶ Jazz Saxophone (Grades 1-8)

It offers the choice and flexibility to allow woodwind players to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

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

Jazz Woodwind from 2022

Your Performance. Your Choice.

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

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

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

Flexible exam formats – Take your exam in-person or digitally. Digital candidates play three pieces plus technical work, or they can now opt for the Repertoire-only pathway and perform four pieces.

About Trinity College London

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

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

Keep up to date

Please check trinitycollege.com/woodwind to make sure you are using the current version of the syllabus and for the latest information about our Jazz Woodwind exams.

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 impressions of the syllabus.

Introduction to Trinity's graded music exams

Objective of the qualifications

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

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

Who the qualifications are for

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

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

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

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 in the Marking section.

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

Duration of study (total qualification time)

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

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

Recognition and UCAS points

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

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

Grade 6

UCAS points

Pass **8** | Merit **10** | Distinction **12**

Grade 7

UCAS points

Pass **12** | Merit **14** | Distinction **16**

Grade 8

UCAS points

Pass **18** | Merit **24** | Distinction **30**

Where the qualifications could lead

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

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

How to enter for an exam

Face-to-face 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/private-music-exam-visits.

For digital exams, details are available at trinitycollege.com/dgd.

Trinity qualifications that complement the jazz woodwind qualifications

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

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

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

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

Theory exams are available from Grade 1 to support learners in developing their understanding of the technical language of music, and are available both as paper-based and digital exams. No theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory.

Other qualifications offered by Trinity

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

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

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at trinitycollege.com/musical-development.

We also offer:

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

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

Trinity music qualifications

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Teaching	Music Performance in Choirs	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates ³
7	7	FTCL	FTCL ²							
6	6	LTCL	LTCL ²	LMusTCL ¹	LTCL					
5	4/5									
4		ATCL	ATCL ²	AMusTCL ¹	ATCL					
					Certificate for Music Educators (CME)					
3	4	Grade 8	Grade 8	Grade 8					Level 3	Advanced
		Grade 7	Grade 7	Grade 7						
		Grade 6	Grade 6	Grade 6						
2	3	Grade 5	Grade 5	Grade 5					Level 2	Intermediate
		Grade 4	Grade 4	Grade 4						
1	2	Grade 3	Grade 3	Grade 3					Level 1	Foundation
		Grade 2	Grade 2	Grade 2		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			Initial	Initial	Initial	Entry 3	
Entry Level 2						Pre-Initial		Pre-Initial	Entry 2	
Entry Level 1									Entry 1	

* Regulated Qualifications Framework ** European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

3 Available only as in-person exams and not EQF or RQF regulated

Regulated titles and qualification numbers for graded music exams

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

Instrument requirements

Jazz Flute

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

Jazz Clarinet

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

Jazz Saxophone

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

Policies

Safeguarding and child protection

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

Equal opportunities

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

Reasonable adjustment

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

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

Data protection

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

Customer service

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

Quality assurance

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

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

Release of exam results

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

Malpractice

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

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

Results review and appeals procedure

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

Trinity publications

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

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

Flute repertoire

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

Clarinet repertoire

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

Saxophone repertoire

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

Progressive Guide to Melodic Jazz Improvisation

Book	GSM 10547
CD	GSM 10523

Scales, Arpeggios & Exercises

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

Sight Reading

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

Specimen Aural Tests from 2017

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

Theory of Music Workbooks

Introducing Theory of Music	TCL 024107
Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

Scales, arpeggios and modes

Articulation for scales and arpeggios

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

Slurred articulation

(Augmented arpeggio on C#)

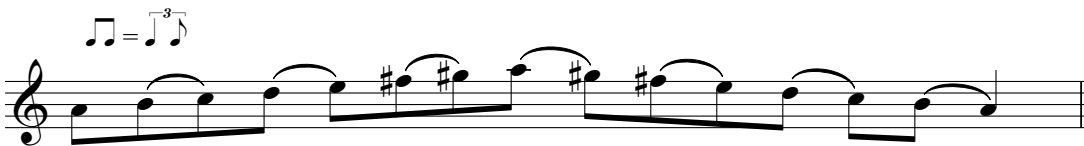


(Dorian scale on D)



Swung scales may be slurred in pairs:

(Jazz melodic minor scale on A)



Modes

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

eg on D



eg on C



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

eg on G



eg on C



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

eg on A



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

eg on D



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

eg on D



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

eg on C



Jazz Woodwind resources

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

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

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

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

Facebook

 /TrinityCollegeLondon

X

 /TrinityC_L

YouTube

 /TrinityVideoChannel

A young man with curly hair is playing a saxophone. He is wearing a light-colored t-shirt and a dark strap. The background is a room with a window and a plant. The image has a purple tint.

Digital assessment

Continue to **learn more** →

A young woman with red hair is playing a flute. She is wearing a grey sweatshirt and glasses. The background is a room with a white door and a music stand. The image has a purple tint.

Face-to-face assessment

Continue to **learn more** →

Options for digital music grades

Choose between two pathways:

► Technical work pathway

Perform three repertoire pieces, as well as technical work, and receive a mark for the overall performance (read this [blog post](#) for further details).



Play three pieces
(66 marks)



Technical work
(14 marks)



Overall performance criteria
(20 marks)



The maximum marks for each component add together to make a total of 100 marks

Repertoire-only pathway

Perform four pieces of repertoire.



Play four pieces



Each piece is marked out of **25**
to make a total of **100 marks**

The exam entry process is exactly the same.

Simply select Technical work or Repertoire-only pathway.

I know which pathway I want to take

Take me to Technical work pathway →

Take me to Repertoire-only pathway →

Contents

Technical work pathway

Structure and mark scheme	23	>
Learning outcomes and assessment criteria.....	24	>
Pieces.....	26	>
Technical work.....	30	>

Jazz Flute



Grade 1.....	32	>
Grade 2	33	>
Grade 3	34	>
Grade 4	35	>
Grade 5	37	>
Grade 6	39	>
Grade 7	41	>
Grade 8	43	>

Jazz Clarinet

Grade 1.....	45	>
Grade 2	46	>
Grade 3	47	>
Grade 4	48	>
Grade 5	50	>
Grade 6	52	>
Grade 7	54	>
Grade 8	56	>


Jazz Saxophone

Grade 1.....	58	>
Grade 2	59	>
Grade 3	60	>
Grade 4	61	>
Grade 5	63	>
Grade 6	65	>
Grade 7	67	>
Grade 8	69	>

Select arrows to jump to a section  

Contents

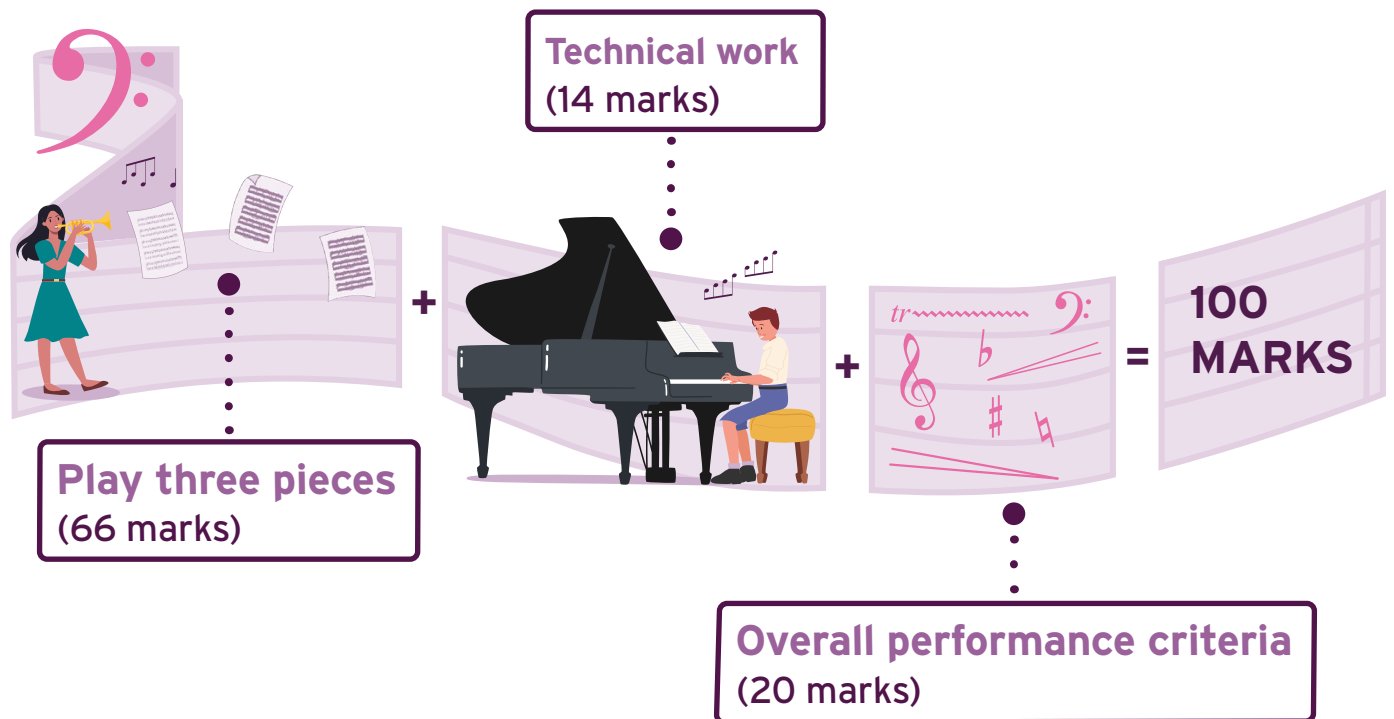
Filming your exam.....	71	>
Submitting your exam for assessment.....	73	>
Repertoire-only pathway		
Marking.....	74	>
Structure and mark scheme.....	81	>
Learning outcomes and assessment criteria.....	82	>
Pieces.....	83	>
Filming your exam.....	87	>
Submitting your exam for assessment.....	89	>
Marking.....	90	>

Select arrows to jump to a section 

Structure and mark scheme

Technical work pathway

Perform three pieces from the repertoire list, select and perform technical work, and receive a mark for the overall performance.



Technical work pathway	Maximum marks
Piece 1	22
Piece 2	22
Piece 3	22
Technical work	14
Overall performance	20
Total	100

Programme order

- ▶ Your pieces should be performed in the same order as they are listed on the upload form.
- ▶ Your technical work can be played before, after or between pieces, but must be played as one complete unit, and must be performed in the listed order.

Learning outcomes and assessment criteria

Grades 1–3

(RQF Level 1)

Learning outcomes

The learner will:

Assessment criteria

The learner can:

1. Perform music in a variety of styles set for the grade	1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate familiarity with the fundamentals of instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to simple elements of music in a practical context 3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

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

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

3. Respond to set musicianship tests

Assessment criteria

The learner can:

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

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

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

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

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

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

3. Respond to set musicianship tests

Assessment criteria

The learner can:

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

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

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

Pieces

Choosing pieces

Candidates play **three pieces**, selected from the current repertoire list for their instrument, available at trinitycollege.com/woodwind.

- ▶ Programmes must comprise **two** accompanied pieces chosen from group A, and **one** unaccompanied piece chosen from group B.
- ▶ One or two of the pieces must contain improvisation. These are indicated in the repertoire list with an asterisk (*).
- ▶ Candidates may perform their own composition in place of **one** of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece).
- ▶ Candidates may choose to play one piece from the Classical Woodwind syllabus in place of one of the listed pieces. The chosen piece must be listed for the same instrument and grade, and must be selected from the same group (A or B).

Performance and interpretation

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

Accompaniments and page turns

- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved in advance by Trinity. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where there is no fully written out piano part or backing track 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.
- ▶ The accompanist does not need to be in shot during the filming of the performance.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6–8.
- ▶ Candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- ▶ Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation:

- ▶ Enter the details of your pieces on the relevant screen, in order of performance.
- ▶ If you are playing from a book not published by Trinity, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ For jazz exams, candidates should perform from the edition listed in the repertoire list.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.

- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece. Any accompaniments should not be overly supportive of the candidate part, so that an assessment can be made.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Grades 1-5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

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

Grade	Duration	Examples of compositional techniques
Grade 8	3.5-5 minutes	<ul style="list-style-type: none">Wide range of expressive techniquesCreative use of formExtended techniques, wide range, chromaticism and rhythmic variationUse of any key

Obtaining music for the exam

- Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work

Requirements

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

Technical work can be played before, after or between pieces, but must be played as one complete unit, and must be performed in the listed order.

Grades 1-5

Candidates choose **one** of the following options:

- ▶ Scales & arpeggios
- ▶ Exercises

Grades 6-8

Candidates choose **one** of the following options:

- ▶ Scales & arpeggios
- ▶ Study

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

Scales & arpeggios

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.
- ▶ Candidates select and perform **one** of two defined groups of scales and arpeggios (set A or set B).
- ▶ All scales and arpeggios are to be performed ascending then descending.
- ▶ A breath may be taken at the top of the scale/arpeggio.
- ▶ All scales and arpeggios must be played from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade.
- ▶ Full details of scale patterns are given in Trinity's *Scales, Arpeggios & Exercises* books.

Exercises

- ▶ Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.
- ▶ Candidates choose and perform **two** exercises (selected from different groups).
- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in Trinity's *Scales, Arpeggios and Exercises* books.

Study

- ▶ At Grades 6-8, candidates can demonstrate technique through performing a study.
- ▶ Candidates choose and perform **one** study.
- ▶ The study may be played either from memory or using the music.

Performing from memory

- ▶ **Scales & arpeggios:** before you begin the technical work, you must close your music and remove it from your music stand. You may use a list of the technical work items you are performing, but no information other than their titles, articulation and dynamics should be written here. You must hold this list up to the camera before placing it on the music stand.
- ▶ It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- ▶ **Exercises/studies:** music may be used.

Supporting documents

- ▶ Indicate your technical work selections on the relevant screen when you upload your video.

Jazz Flute | Grade 1

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Major scale followed by major 7th arpeggio	one octave	swung	tongued	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
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Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Dorian scale followed by minor 7th arpeggio	one octave	straight	slurred	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
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Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. A Sad Story 1b. Rising and Falling	for tone and phrasing
Group 2 2a. Spiky 2b. Snowflakes	for articulation
Group 3 3a. Symmetry 3b. Waltzing	for finger technique

Jazz Flute | Grade 2

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

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

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Springtime 1b. Little Pinkie Waltz	for tone and phrasing
Group 2 2a. A Conversation 2b. On Tiptoes	for articulation
Group 3 3a. Swing Time 3b. A Minor Incident	for finger technique

Jazz Flute | Grade 3

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre A:					
Major scale followed by major 7th arpeggio	to 12th	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 84 7ths ♩ = 66
Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)		straight	slurred		
Pentatonic minor scale	one octave	swung	tongued		

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre A:					
Dorian scale followed by minor 7th arpeggio	to 12th	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 84 7ths ♩ = 66
Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)		swung	tongued		
Pentatonic minor scale	one octave	straight	slurred		

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Persuasive 1b. Strolling	for tone and phrasing
Group 2 2a. In the Groove 2b. Soaring	for articulation
Group 3 3a. Sunshine 3b. Solitude	for finger technique

Jazz Flute | Grade 4

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

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

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Memories 1b. Sing It!	for tone and phrasing
Group 2 2a. Groove in Blue 2b. Mechanical	for articulation
Group 3 3a. Sighing 3b. The Machine	for finger technique

Jazz Flute | Grade 5

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre of <i>either</i> E or F (candidate choice):	two octaves	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 116 7ths ♩ = 76
Major scale followed by major 7th arpeggio		straight	slurred		
Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or F ⁷)		swung	tongued		
Chromatic scale		straight	slurred		
Blues scale		swung	tongued		
Diminished 7th arpeggio					

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre of <i>either</i> E or F (candidate choice):	two octaves	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 116 7ths ♩ = 76
Dorian scale followed by minor 7th arpeggio		swung	tongued		
Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or F ⁷)		straight	slurred		
Pentatonic major scale		swung	tongued		
Pentatonic minor scale					
Diminished 7th arpeggio					

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

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

Jazz Flute | Grade 6

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre B\flat: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	two octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 120 7ths ♩ = 96
Using the tonal/modal centre D: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (D7) 		straight	slurred		
Plus: <ul style="list-style-type: none"> Blues scale starting on D 		swung	tongued	<i>p</i>	
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F\sharp 		straight	staccato-tongued		
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on B\flat 		swung	tongued	<i>f</i>	
<ul style="list-style-type: none"> Chromatic scale starting on B\flat 	straight	staccato-tongued	<i>p</i>		

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre D: <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 	two octaves	straight	staccato-tongued	<i>f</i>	min. tempi: scales ♩ = 120 7ths ♩ = 96
Using the tonal/modal centre F\sharp: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (F\sharp^7) 		swung	tongued		
Plus: <ul style="list-style-type: none"> Blues scale starting on D 		straight	slurred	<i>p</i>	
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F\sharp 		swung	tongued		
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on B\flat 		straight	staccato-tongued	<i>p</i>	
<ul style="list-style-type: none"> Chromatic scale starting on B\flat 	swung	tongued			

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

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

Jazz Flute | Grade 7

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre Eb: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre B: <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 			staccato-tongued		
Using the tonal/modal centre Eb: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (Eb⁷) 		swung	tongued	<i>f</i>	
Using the tonal/modal centre G: <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 		straight	slurred		
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B 			staccato-tongued	<i>p</i>	
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on B 		swung	tongued	<i>f</i>	
<ul style="list-style-type: none"> Pentatonic (minor) scale starting on G 		straight	slurred	<i>p</i>	

Or

3. Study (music may be used)Candidates choose and perform **one** study.

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

Jazz Flute | Grade 8

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Flute Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre E: Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre A^b/G[#]: Dorian scale followed by minor 7th arpeggio			staccato-tongued	<i>f</i>	
Using the tonal/modal centre C: Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)	three octaves	swung	tongued		
Using the tonal/modal centre E: Whole tone scale followed by augmented arpeggio	two octaves	straight	slurred	<i>p</i>	
Plus: Diminished 7th arpeggio starting on C	three octaves		staccato-tongued	<i>f</i>	
Pentatonic (minor) scale starting on E	two octaves	swung	tongued		
Blues scale starting on C [#]	two octaves	straight	slurred	<i>p</i>	

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

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

Jazz Clarinet | Grade 1

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Major scale followed by major 7th arpeggio	one octave	swung	tongued	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
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Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Dorian scale followed by minor 7th arpeggio	one octave	straight	slurred	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
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Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Going Through a Phrase 1b. A Soft Drum	for tone and phrasing
Group 2 2a. Chalk and Cheese 2b. Answering Back	for articulation
Group 3 3a. Relaxing 3b. Steady Now!	for finger technique

Jazz Clarinet | Grade 2

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

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

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Snake in a Basket 1b. D-lightful	for tone and phrasing
Group 2 2a. Vive la Difference 2b. One Man Band	for articulation
Group 3 3a. The Sphinx 3b. A Cloudy Day	for finger technique

Jazz Clarinet | Grade 3

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre F (starting on the lowest F):	two octaves	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 84 7ths ♩ = 66
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F⁷) 		straight	slurred		
<ul style="list-style-type: none"> Pentatonic minor scale 	one octave	swung	tongued		

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre F (starting on the lowest F):	two octaves	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 84 7ths ♩ = 66
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F⁷) 		swung	tongued		
<ul style="list-style-type: none"> Pentatonic minor scale 	one octave	straight	slurred		

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1	
1a. Whistling a Tune	for tone and phrasing
1b. Meandering	
Group 2	
2a. Hit It!	for articulation
2b. Hot and Cold	
Group 3	
3a. Wandering	for finger technique
3b. Dig the Digit!	

Jazz Clarinet | Grade 4

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

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

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Express Yourself 1b. Rephrase That	for tone and phrasing
Group 2 2a. Scat! 2b. Haiku	for articulation
Group 3 3a. Arpeggiate 3b. Fair Comment	for finger technique

Jazz Clarinet | Grade 5

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre of <i>either</i> low E or A (candidate choice):	two octaves	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 116 7ths ♩ = 76
Major scale followed by major 7th arpeggio		straight	slurred		
Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or A ⁷)		swung	tongued		
Chromatic scale		straight	slurred		
Blues scale		swung	tongued		
Diminished 7th arpeggio					

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre of <i>either</i> low E or A (candidate choice):	two octaves	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 116 7ths ♩ = 76
Dorian scale followed by minor 7th arpeggio		swung	tongued		
Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or A ⁷)		straight	slurred		
Pentatonic major scale		swung	tongued		
Pentatonic minor scale					
Diminished 7th arpeggio					

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Lilt 1b. Sequences	for tone and phrasing
Group 2 2a. A Conversation 2b. Got the Blues	for articulation
Group 3 3a. Gliding 3b. Hide and Seek	for finger technique

Jazz Clarinet | Grade 6

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre F: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	three octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 120 7ths ♩ = 96
Using the tonal/modal centre A: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	two octaves	straight	slurred		
Plus: <ul style="list-style-type: none"> Blues scale starting on A Pentatonic (major) scale starting on C# 		swung	tongued	<i>p</i>	
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on F 	three octaves	straight	staccato-tongued		
<ul style="list-style-type: none"> Chromatic scale starting on F 		swung	tongued	<i>f</i>	
		straight	staccato-tongued	<i>p</i>	

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre F: <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 	three octaves	straight	staccato-tongued	<i>f</i>	min. tempi: scales ♩ = 120 7ths ♩ = 96
Using the tonal/modal centre A: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	two octaves	swung	tongued		
Plus: <ul style="list-style-type: none"> Blues scale starting on A Pentatonic (major) scale starting on C# 		straight	slurred	<i>p</i>	
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on F 	three octaves	swung	tongued	<i>f</i>	
<ul style="list-style-type: none"> Chromatic scale starting on F 		straight	staccato-tongued	<i>p</i>	
		swung	tongued		

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

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

Jazz Clarinet | Grade 7

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre F#: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	three octaves	swung	tongued	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre B♭: <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 	two octaves	straight	slurred		
Using the tonal/modal centre D: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 			staccato-tongued	<i>f</i>	
Using the tonal/modal centre F#: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	three octaves	swung	tongued		
Plus: <ul style="list-style-type: none"> Pentatonic (major) scale starting on B♭ 	two octaves	straight	slurred	<i>p</i>	
<ul style="list-style-type: none"> Blues scale starting on B♭ 			staccato-tongued		
<ul style="list-style-type: none"> Pentatonic (minor) scale starting on D 		swung	tongued	<i>f</i>	

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre B\flat: Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre D: Dorian scale followed by minor 7th arpeggio			staccato-tongued		
Using the tonal/modal centre F\sharp: Mixolydian scale followed by major arpeggio with a lowered 7th (F \sharp 7)	three octaves	swung	tongued	<i>f</i>	
Using the tonal/modal centre D: Whole tone scale followed by augmented arpeggio	two octaves	straight	slurred	<i>p</i>	
Plus: Chromatic scale starting on F \sharp	three octaves		staccato-tongued		
Diminished 7th arpeggio starting on F \sharp		swung	tongued	<i>f</i>	
Pentatonic (minor) scale starting on D	two octaves	straight	slurred	<i>p</i>	

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

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

Jazz Clarinet | Grade 8

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Clarinet Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Major scale followed by major 7th arpeggio	three octaves		slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre A^b/G[#]: Dorian scale followed by minor 7th arpeggio	two octaves	straight	staccato-tongued	<i>f</i>	
Using the tonal/modal centre E: Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷)	three octaves	swung	tongued		
Using the tonal/modal centre A^b/G[#]: Whole tone scale followed by augmented arpeggio	two octaves	straight	slurred	<i>p</i>	
Plus: Diminished 7th arpeggio starting on E	three octaves		staccato-tongued	<i>f</i>	
Pentatonic (minor) scale starting on A ^b	two octaves	swung	tongued		
Blues scale starting on G	three octaves	straight	slurred	<i>p</i>	

Or

3. Study (music may be used)Candidates choose and perform **one** study.

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

Jazz Saxophone | Grade 1

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Major scale followed by major 7th arpeggio	one octave	swung	tongued	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
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Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre G: Dorian scale followed by minor 7th arpeggio	one octave	straight	slurred	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
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Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. A Mouthful 1b. Snake in a Basket	for tone and phrasing
Group 2 2a. Waltz by Step 2b. The Earthworm	for articulation
Group 3 3a. Smooth 3b. ...and back again	for finger technique

Jazz Saxophone | Grade 2

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

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

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. The Peace Pipe 1b. The Cossack	for tone and phrasing
Group 2 2a. Light and Shade 2b. The Same but Different!	for articulation
Group 3 3a. Twister 3b. Shaker	for finger technique

Jazz Saxophone | Grade 3

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre A:					
Major scale followed by major 7th arpeggio	to 12th	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 84 7ths ♩ = 66
Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)		straight	slurred		
Pentatonic minor scale	one octave	swung	tongued		

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre A:					
Dorian scale followed by minor 7th arpeggio	to 12th	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 84 7ths ♩ = 66
Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)		swung	tongued		
Pentatonic minor scale	one octave	straight	slurred		

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Last Dance 1b. Olde Englande	for tone and phrasing
Group 2 2a. A Handful 2b. Sidestepping	for articulation
Group 3 3a. Highland Tune 3b. Gently Does It	for finger technique

Jazz Saxophone | Grade 4

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

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

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

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

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Song Without Words 1b. Leap of Faith	for tone and phrasing
Group 2 2a. Details, Details! 2b. Blue Lament	for articulation
Group 3 3a. Spinning Wheel 3b. Run Around	for finger technique

Jazz Saxophone | Grade 5

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

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

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre of <i>either</i> low E or F (candidate choice):	two octaves	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 116 7ths ♩ = 76
Major scale followed by major 7th arpeggio		straight	slurred		
Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or F ⁷)		swung	tongued		
Chromatic scale		straight	slurred		
Blues scale		swung	tongued		
Diminished 7th arpeggio					

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre of <i>either</i> low E or F (candidate choice):	two octaves	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 116 7ths ♩ = 76
Dorian scale followed by minor 7th arpeggio		swung	tongued		
Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or F ⁷)		straight	slurred		
Pentatonic major scale		swung	tongued		
Pentatonic minor scale					
Diminished 7th arpeggio					

Or

3. Exercises (music may be used)

Candidates choose and perform **two** exercises (selected from different groups).

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

Jazz Saxophone | Grade 6

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre C:	two octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 120 7ths ♩ = 96
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 		straight	slurred		
Using the tonal/modal centre E:	to 12th	swung	tongued	<i>p</i>	
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷) 		straight	staccato-tongued		
Plus:	two octaves	swung	tongued	<i>f</i>	
<ul style="list-style-type: none"> Blues scale starting on E 		straight	staccato-tongued		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on A_b 	two octaves	swung	tongued	<i>f</i>	
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on C 		straight	staccato-tongued		
<ul style="list-style-type: none"> Chromatic scale starting on C 		swung	tongued	<i>f</i>	
		straight	staccato-tongued	<i>p</i>	

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre E:	two octaves	straight	staccato-tongued	<i>f</i>	min. tempi: scales ♩ = 120 7ths ♩ = 96
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 		swung	tongued		
Using the tonal/modal centre C:	to 12th	straight	slurred	<i>p</i>	
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (C⁷) 		swung	tongued		
Plus:	two octaves	straight	staccato-tongued	<i>p</i>	
<ul style="list-style-type: none"> Blues scale starting on E 		swung	tongued		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on A_b 	two octaves	straight	staccato-tongued	<i>p</i>	
<ul style="list-style-type: none"> Diminished 7th arpeggio starting on C 		swung	tongued		
<ul style="list-style-type: none"> Chromatic scale starting on C 		straight	staccato-tongued	<i>f</i>	
		swung	tongued	<i>p</i>	

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

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

Jazz Saxophone | Grade 7

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre B: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	two octaves	swung	tongued	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre E\flat: <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 			slurred		
Using the tonal/modal centre B: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (B7) 		straight	staccato-tongued	<i>f</i>	
Using the tonal centre B: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 		swung	tongued		
Plus: <ul style="list-style-type: none"> Pentatonic (major) scale starting on E\flat 		straight	slurred	<i>p</i>	
<ul style="list-style-type: none"> Blues scale starting on E\flat 			staccato-tongued		
<ul style="list-style-type: none"> Pentatonic (minor) scale starting on G 	to 12th	swung	tongued	<i>f</i>	

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

Using the tonal/modal centre E_b : Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre B : Dorian scale followed by minor 7th arpeggio			staccato-tongued		
Using the tonal/modal centre E_b : Mixolydian scale followed by major arpeggio with a lowered 7th (E _b ⁷)	swung	tongued	<i>f</i>		
Using the tonal/modal centre G : Whole tone scale followed by augmented arpeggio	to 12th	straight		slurred	
Plus: Chromatic scale starting on B	two octaves	swung	staccato-tongued	<i>p</i>	
Diminished 7th arpeggio starting on B			tongued	<i>f</i>	
Pentatonic (minor) scale starting on G	to 12th	straight	slurred	<i>p</i>	

Or

3. Study (music may be used)Candidates choose and perform **one** study.

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

Jazz Saxophone | Grade 8

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

The scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Either

1. Scales & arpeggios: Set A (from memory) – All requirements should be performed.

Using the tonal/modal centre B\flat: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	two and a half octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre D: <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 	two octaves	straight	slurred	<i>p</i>	
Using the tonal/modal centre F\sharp: <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (F\sharp7) 			staccato-tongued		
Using the tonal/modal centre B\flat: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	two and a half octaves	swung	tongued	<i>f</i>	
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B\flat 			straight		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F\sharp 	two octaves	swung	tongued	<i>p</i>	
<ul style="list-style-type: none"> Blues scale starting on C\sharp 			straight		

Or

2. Scales & arpeggios: Set B (from memory) – All requirements should be performed.

<p>Using the tonal/modal centre D:</p> <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
<p>Using the tonal/modal centre F#:</p> <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 			staccato-tongued	<i>f</i>	
<p>Using the tonal/modal centre C#/Db:</p> <ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (C#7) 		swung	tongued		
<p>Using the tonal/modal centre D:</p> <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 		straight	slurred	<i>p</i>	
<p>Plus:</p> <ul style="list-style-type: none"> Diminished 7th arpeggio starting on B\flat 	two and a half octaves	straight	staccato-tongued	<i>f</i>	
<ul style="list-style-type: none"> Pentatonic (minor) scale starting on D 	two octaves		swung		
<ul style="list-style-type: none"> Blues scale starting on C# 		straight	slurred	<i>p</i>	

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

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

Filming your exam

Position your camera so that your face, hands, and all of your instrument are in shot, while ensuring that your music stand and/or recording microphone do not obscure the view.

A pickup may be used.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces and technical work). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. This will enable the examiner to assess you according to the 'overall performance' criteria. You should remain in shot at all times during the video.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral. The exception to this is where candidates would prefer a verbal prompt when performing the technical work.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used; multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve an effective balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- ▶ Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example: **ForenameSurname_Classical(Instrument)_Grade(Number)**.
- ▶ Enter the details of your pieces and technical work on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ Make sure that your video file does not exceed 3GB.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that the audio and video are still in sync.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music syllabus are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Technical work pathway > Structure and mark scheme](#).

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

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

How the pieces are marked (continued)

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

How technical work is marked

Examiners use the criteria below to decide on the mark.

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

How technical work is marked (continued)

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

How overall performance is marked

The candidate's entire performance (ie pieces and technical work) is awarded two separate marks corresponding to two assessment areas, as below. Further information about the adaptation of the supporting tests can be found at trinitycollege.com/digital-cj-grades.

Performance delivery & focus (10 marks)

- ▶ Assurance and continuity of delivery.
- ▶ Consistency of focus.

Musical awareness (10 marks)

- ▶ Demonstration of musical personality.
- ▶ Ability to work within, move between, or maintain styles.

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	9-10 marks	8 marks
Performance delivery & focus	<p>The performances are delivered with assurance, and transition between items is smooth.</p> <p>Focus is maintained throughout the presentation.</p>	<p>The performances are mostly delivered with assurance, and transition between items is mainly smooth.</p> <p>Focus is maintained throughout the presentation for the most part.</p>
Musical awareness	<p>There is a convincing level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is well-developed.</p>	<p>There is a good level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is mostly well-developed.</p>

How overall performance is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	6-7 marks	4-5 marks	1-3 marks
Performance delivery & focus	<p>The performances are delivered with reasonable assurance, and transition between items is moderately smooth.</p> <p>Focus is adequately maintained throughout the presentation.</p>	<p>Assurance in performance delivery is limited, with unreliable continuity between items.</p> <p>Focus is inconsistently maintained throughout the presentation.</p>	<p>There is little or no assurance in performance delivery, with limited continuity between items.</p> <p>Focus is not maintained throughout the presentation.</p>
Musical awareness	<p>There is an adequate level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is reasonably well-developed.</p>	<p>There is a limited level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is limited.</p>	<p>Personal investment and commitment are not demonstrated.</p> <p>The ability to maintain or move between styles is not yet evident.</p>

Structure and mark scheme

Perform **four pieces** from the repertoire list.



Repertoire-only pathway	Maximum marks
Piece 1	25
Piece 2	25
Piece 3	25
Piece 4	25
Total	100

Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.

Learning outcomes and assessment criteria

Grades 1-3

(RQF Level 1)

Learning outcomes

The learner will:

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

Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

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

Assessment criteria

The learner can:

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

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

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

Assessment criteria

The learner can:

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

Pieces

Choosing pieces

Candidates play **four** pieces, selected from the current repertoire list for their instrument, available at trinitycollege.com/woodwind.

- ▶ Programmes must include at least two accompanied pieces from group A, and at least one unaccompanied piece from group B.
- ▶ At least one of the pieces must contain improvisation. These are indicated in the repertoire list with an asterisk (*).
- ▶ Candidates may perform their own composition in place of one of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace a group B piece).
- ▶ Candidates may choose to play one piece from the Classical Woodwind syllabus in place of one of the listed pieces. The chosen piece must be listed for the same instrument and grade, and must be selected from the same group (A or B).

Performance & Interpretation

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

Accompaniments & page turns

- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved in advance by Trinity. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where there is no fully written out piano part or backing track 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.
- ▶ The accompanist does not need to be in shot during the filming of the performance.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- ▶ Candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- ▶ Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation.

- ▶ Enter the details of your pieces on the relevant screen, in order of performance.
- ▶ If you are playing from a book not published by Trinity, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ For jazz exams, candidates should perform from the edition listed in the repertoire list.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace a group B piece. Any accompaniments should not be overly supportive of the candidate part, so that an assessment can be made.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Grades 1-5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Grade 1	approx 1 minute	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work

Parameters and examples of compositional techniques for own compositions (cont)

Grade	Duration	Examples of compositional techniques
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity 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.

Filming your exam

Position your camera so that your face, hands, and all of your instrument are in shot, while ensuring that your music stand and/or recording microphone do not obscure the view.

A pickup may be used.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. You should remain in shot at all times during the video.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used, multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

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However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

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Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve an effective balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- ▶ Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:
ForenameSurname_Classical(Instrument)_Grade(Number).
- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ Make sure that your video file does not exceed 3GB.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that the audio and video are still in sync.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Repertoire-only pathway > Structure and mark scheme](#).

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

Maximum mark for each piece	Component
8	Fluency & accuracy
8	Technical facility
9	Communication & interpretation
25	Total mark for each piece

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

Total mark for each piece	Attainment level
22-25	Distinction
19-21	Merit
15-18	Pass
11-14	Below Pass 1
3-10	Below Pass 2

How the pieces are marked

Examiners use the criteria below to decide on the mark.

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

How the pieces are marked (continued)

	5 marks	3-4 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	5 marks	3-4 marks	1-2 marks
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	5-6 marks	3-4 marks	1-2 marks
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

Contents

Learning outcomes and assessment criteria.....	94	>
About the exam.....	96	>
Pieces.....	99	>
Technical work.....	103	>
Supporting tests.....	104	>
Marking.....	116	>

Jazz Flute


Grade 1.....	123	>
Grade 2.....	125	>
Grade 3.....	127	>
Grade 4.....	130	>
Grade 5.....	133	>
Grade 6.....	136	>
Grade 7.....	139	>
Grade 8.....	142	>

Jazz Clarinet

Grade 1.....	145	>
Grade 2.....	147	>
Grade 3.....	149	>
Grade 4.....	152	>
Grade 5.....	155	>
Grade 6.....	158	>
Grade 7.....	161	>
Grade 8.....	164	>

Jazz Saxophone

Grade 1.....	167	>
Grade 2.....	169	>
Grade 3.....	171	>
Grade 4.....	173	>
Grade 5.....	176	>
Grade 6.....	179	>
Grade 7.....	182	>
Grade 8.....	185	>

Select arrows to jump to a section 

Learning outcomes and assessment criteria

Grades 1-3

(RQF Level 1)

Learning outcomes

The learner will:

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

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

3. Respond to set musicianship tests

Assessment criteria

The learner can:

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

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

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

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

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

3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

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

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

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Support their intentions in musical performance

1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance

1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command

2.2 Demonstrate technical control and facility within set tasks

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

3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

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

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

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance

1.2 Present secure and sustained performances that demonstrate some stylistic interpretation

1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command

2.2 Demonstrate technical control across the full compass of the instrument within set tasks

3.1 Recognise and respond to musical features in a practical context

3.2 Demonstrate musical and stylistic awareness

About the exam

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

Pieces

(66 marks)

Three pieces, each worth 22 marks

Technical work

(14 marks)

Grades 1-5: *either* scales & arpeggios
or exercises

Grades 6-8: *either* scales & arpeggios
or study



Supporting tests

(20 marks)

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

Exam structure and mark scheme

Grades 1-5	Maximum marks	Grades 6-8	Maximum marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work	14	Technical work	14
One of the following:		One of the following:	
<ul style="list-style-type: none"> ▸ Scales & arpeggios ▸ Exercises 		<ul style="list-style-type: none"> ▸ Scales & arpeggios ▸ Study 	
Supporting tests	20	Supporting test 1	10
Any two of the following:		▸ Sight reading	
<ul style="list-style-type: none"> ▸ Sight reading ▸ Aural ▸ Improvisation ▸ Musical knowledge 		Supporting test 2	10
		One of the following:	
		<ul style="list-style-type: none"> ▸ Aural ▸ Improvisation 	
Total	100	Total	100

Order of the exam

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

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

Exam durations

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



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Pieces

Choosing pieces

Candidates play **three pieces**, selected from the current repertoire list for their instrument, available at trinitycollege.com/woodwind.

- ▶ Programmes must comprise two accompanied pieces chosen from group A, and one unaccompanied piece chosen from group B.
- ▶ One or two of the pieces must contain improvisation. These are indicated in the repertoire list with an asterisk (*).
- ▶ Candidates may perform their own composition in place of one of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece).
- ▶ Candidates may choose to play one piece from the Classical Woodwind syllabus in place of one of the listed pieces. The chosen piece must be listed for the same instrument and grade, and must be selected from the same group (A or B).



Pieces
(66 marks)

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ 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 accurate assessment of improvisation skills.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

Tuning

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

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where there is no fully written out piano part or backing track for group A pieces, it is expected that the accompanist will realise any given chord symbols.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ For jazz exams, recorded accompaniments may be used at all grades.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ Where recorded accompaniments are used, candidates must provide the playback equipment unless other arrangements have been made with the exam centre. Equipment must produce good sound quality at an adequate volume – a phone or tablet speaker is not acceptable. 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 health and safety requirements in the country where the exam is taking place.
- ▶ Examiners will not operate playback equipment – this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ For jazz exams, candidates should perform from the edition listed in the repertoire list.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ Candidates need to provide a copy of each piece as a reference for the examiner (which may be a photocopy). Only the solo part is required. Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded books.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed on the next page.
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece. Any accompaniments should not be overly supportive of the candidate part, so that an assessment can be made.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam.
- ▶ At Grades 1-5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity publishes repertoire books, scales & arpeggios books, sight reading books and aural tests books to support this syllabus. See [Trinity publications](#) section for more information.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Parameters & examples of compositional techniques for own compositions

Grade 1



Duration:
approx. 1 minute

- ▶ Dynamic contrast
- ▶ Simple syncopation or other rhythmic feature
- ▶ Use of keys listed for Grade 1 technical work

Grade 2



Duration:
1-1.5 minute(s)

- ▶ Use of different articulations
- ▶ Simple melodic ornamentation
- ▶ Use of keys listed for Grade 2 technical work

Grade 3



Duration:
1.5-2 minutes

- ▶ Form showing clear selections, eg 'ABA'
- ▶ Melodic range of one octave or more
- ▶ Use of keys listed for Grade 3 technical work

Grade 4



Duration:
2-3 minutes

- ▶ Tempo changes
- ▶ Use of a variety of different articulations
- ▶ Use of keys listed for Grade 4 technical work

Grade 5



Duration:
2-3 minutes

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of keys listed for Grade 5 technical work

Grade 6



Duration:
3-4 minutes

- ▶ More advanced use of form (eg theme and variation)
- ▶ Extensive range
- ▶ More advanced melodic ornamentation or inflection
- ▶ Use of any key

Grade 7



Duration:
3-4 minutes

- ▶ Modulation
- ▶ Use of irregular time signatures
- ▶ Use of any key

Grade 8



Duration:
3.5-5 minutes

- ▶ Wide range of expressive techniques
- ▶ Creative use of form
- ▶ Extended techniques, wide range, chromatic and rhythmic variation
- ▶ Use of any key

Technical work

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

Grades 1-5

Candidates choose **one** of the following options:

- ▶ Scales & arpeggios
- ▶ Exercises

Grades 6-8

Candidates choose **one** of the following options:

- ▶ Scales & arpeggios
- ▶ Study

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

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



Technical work
(14 marks)

Scales & arpeggios

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.
- ▶ Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.
- ▶ All scales and arpeggios must be performed ascending then descending.
- ▶ A breath may be taken at the top of the scale/arpeggio.
- ▶ All scales and arpeggios must be played from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade.
- ▶ Full details of scale patterns are given in Trinity's *Scales, Arpeggios & Exercises* books.

Exercises

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

Study

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

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

Supporting tests

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

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

- Sight reading
- Aural
- Improvisation
- Musical knowledge

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

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

Sight reading

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

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

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

Technical expectations for the tests are given in the [Parameters for sight reading tests](#). Lists are cumulative, meaning that tests may also include requirements from lower grades.

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



Supporting tests
(20 marks)

Parameters for sight reading tests

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

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

Sight reading – keys and ranges

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

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

Aural

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

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

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

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

Improvisation

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

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

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

Parameters



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

Stylistic stimulus

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

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

Stylistic stimulus

	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	2	2	2	3
Total to improvise	8 bars	8 bars	8 bars	12 bars
Time signatures*			$\frac{3}{4}$	$\frac{2}{4}$
Keys*	F, G major	A minor	D, B \flat major D, E minor	G, B minor
Number of chords per bar	1	1	1	1
Chords	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii \flat ⁵ , iv, V	I, ii, IV, V i, ii \flat ⁵ , iv, V
Styles and speeds*	fanfare, <i>moderato</i>	tango, <i>andante</i>	waltz, <i>allegretto</i>	<i>adagio</i> , <i>allegro</i>

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

Stylistic stimulus (continued)

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

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

Motivic stimulus

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

	Grade 1	Grade 2	Grade 3	Grade 4
Length of stimulus	2 bars	2 bars	2 bars	2 bars
Length of response	4-8 bars	6-8 bars	6-8 bars	8-12 bars
Time signatures*			$\frac{3}{4}$	$\frac{2}{4}$
Rhythmic features*	quavers	dotted notes	ties	syncopation
Articulation*		<i>staccato</i>		accents
Intervals*	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
Keys*	F, G major	A minor	D, B \flat major D, E minor	G, B minor

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

Motivic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of stimulus	2 bars	1 bar	1 bar	1 bar
Length of response	8-12 bars	12-16 bars	12-16 bars	12-16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Rhythmic features*	semiquavers	/ / / / / / / / / / / / / / / /	/ / / / / / / / / / / / / / / /	triplets, duplets
Articulation*	slurs	acciaccaturas	/ / / / / / / / / / / / / / / /	<i>sfz</i>
Intervals*	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor

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

Harmonic stimulus

This option 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.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

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

Harmonic stimulus (continued)

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

Musical knowledge (Grades 1-5 only)

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

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

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

The following table gives example questions and responses:

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

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

Musical knowledge (continued)

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

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

Marking

How the exam is marked

Examiners give comments and marks for each section of the exam, up to the maximums listed in the [Exam structure and mark scheme](#) tables in the [About the exam](#) section. It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked (continued)

Examiners use the criteria below to decide on the mark.

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

How the pieces are marked (continued)

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

How technical work is marked

Examiners use the criteria below to decide on the mark.

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

How technical work is marked (continued)

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

How supporting tests are marked

Examiners use the criteria below to decide on the mark.

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

How supporting tests are marked (continued)

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

Jazz Flute | Grade 1

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. A Sad Story 1b. Rising and Falling	for tone and phrasing
2a. Spiky 2b. Snowflakes	for articulation
3a. Symmetry 3b. Waltzing	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Flute | Grade 2

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

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

1a. Springtime 1b. Little Pinkie Waltz	for tone and phrasing
2a. A Conversation 2b. On Tiptoes	for articulation
3a. Swing Time 3b. A Minor Incident	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Flute | Grade 3

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

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

1a. Persuasive 1b. Strolling	for tone and phrasing
2a. In the Groove 2b. Soaring	for articulation
3a. Sunshine 3b. Solitude	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Flute | Grade 4

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. Memories 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

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Flute | Grade 5

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

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

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

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars		
Major or minor key	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
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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 are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Flute | Grade 6

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

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

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

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Flute | Grade 7

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

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

<p>Using the tonal/modal centres B, Eb and G:</p> <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (B⁷, Eb⁷, G⁷) 	two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³ ♩)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
<p>Using the tonal centre B:</p> <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 					
<p>Using the tonal centre G:</p> <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 					

Plus: <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on E\flat ▶ Pentatonic (minor) scale starting on G ▶ Chromatic scale starting on B ▶ Blues scale starting on E\flat ▶ Diminished 7th arpeggio starting on B 	two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
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Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Flute | Grade 8

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

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

Using the tonal/modal centres C, E, Ab/G# and C#/Db: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C⁷, E⁷, Ab⁷, Db⁷) 	C: three octaves E, Ab/G# and C#/Db: two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³ ♩)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre C: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	three octaves				
Using the tonal centre E: <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 	two octaves				

Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on C ▶ Diminished 7th arpeggio starting on C 	three octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on A\flat ▶ Pentatonic (minor) scale starting on E ▶ Blues scale starting on C\sharp 	two octaves				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Clarinet | Grade 1

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. Going through a Phrase 1b. A Soft Drum	for tone and phrasing
2a. Chalk and Cheese 2b. Answering Back	for articulation
3a. Relaxing 3b. Steady Now!	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Clarinet | Grade 2

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

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

1a. Snake in a Basket 1b. D-lightful	for tone and phrasing
2a. Vive la Difference 2b. One Man Band	for articulation
3a. The Sphinx 3b. A Cloudy Day	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	<ul style="list-style-type: none"> i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	<ul style="list-style-type: none"> i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Clarinet | Grade 3

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

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

1a. Whistling a Tune 1b. Meandering	for tone and phrasing
2a. Hit It! 2b. Hot and Cold	for articulation
3a. Wandering 3b. Dig the Digit!	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Clarinet | Grade 4

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. Express Yourself 1b. Rephrase That	for tone and phrasing
2a. Scat! 2b. Haiku	for articulation
3a. Arpeggiate 3b. Fair Comment	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Clarinet | Grade 5

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

<p>Using the tonal/modal centre of <i>either</i> E or A (candidate choice):</p> <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷ or E⁷) Pentatonic major scale <i>and</i> pentatonic minor scale Chromatic scale Blues scale Diminished 7th arpeggio 	two octaves	min tempi: scales ♩ = 116 7ths ♩ = 76	straight or swung (♩ = ♩ ³)	tongued or slurred	<i>mf</i>
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Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

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

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Harmonised		
8 bars		
Major or minor key	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
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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 are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Clarinet | Grade 6

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. Scales & arpeggios (from memory)

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

Examiners select from the following:

Using the tonal/modal centres F, A and Db/C#: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F⁷, A⁷, Db⁷) 	F: three octaves A & Db/C#: two octaves	min tempi: scales ♩ = 120 7ths ♩ = 96	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Plus: <ul style="list-style-type: none"> Chromatic scale starting on F Diminished 7th arpeggio starting on F 	three octaves				
<ul style="list-style-type: none"> Pentatonic (major) scale starting on C# Blues scale starting on A 	two octaves				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Clarinet | Grade 7

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

1. Scales & arpeggios (from memory)

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

Examiners select from the following:

Using the tonal/modal centres F#, Bb and D: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F#7, Bb7, D7) 	F#: three octaves Bb & D: two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre F#: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	three octaves				
Using the tonal centre D: <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 	two octaves				

Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on F# ▶ Diminished 7th arpeggio starting on F# 	three octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³ ♩)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on B♭ ▶ Pentatonic (minor) scale starting on D ▶ Blues scale starting on B♭ 	two octaves				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Clarinet | Grade 8

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

1. Scales & arpeggios (from memory)

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

Examiners select from the following:

Using the tonal/modal centres E, Ab/G#, C and G: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷, Ab⁷, C⁷, G⁷) 	E & G: three octaves Ab/G# & C: two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight <i>or</i> swung (♩ = ♩ ³)	tongued <i>or</i> slurred <i>or</i> staccato-tongued (straight scales only)	<i>f or p</i>
Using the tonal centre E: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	three octaves				
Using the tonal centre Ab: <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 	two octaves				

Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on E ▶ Blues scale starting on G ▶ Diminished 7th arpeggio starting on E 	three octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on C ▶ Pentatonic (minor) scale starting on A\flat 	two octaves				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Saxophone | Grade 1

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. A Mouthful 1b. Snake in a Basket	for tone and phrasing
2a. Waltz by Step 2b. The Earthworm	for articulation
3a. Smooth 3b. ...and back again	for finger technique

Supporting tests

Candidates choose TWO of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Saxophone | Grade 2

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b.

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

1a. The Peace Pipe	for tone and phrasing
1b. The Cossack	
2a. Light and Shade	for articulation
2b. The Same but Different!	
3a. Twister	for finger technique
3b. Shaker	

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Saxophone | Grade 3

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. Last Dance	for tone and phrasing
1b. Olde Englande	
2a. A Handful	for articulation
2b. Sidestepping	
3a. Highland Tune	for finger technique
3b. Gently Does It	

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Saxophone | Grade 4

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

Or

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. Song Without Words 1b. Leap of Faith	for tone and phrasing
2a. Details, Details! 2b. Blue Lament	for articulation
3a. Spinning Wheel 3b. Run Around	for finger technique

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Saxophone | Grade 5

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

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

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

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

2. Exercises (music may be used)

Candidates prepare **three** exercises: 1a **or** 1b, 2a **or** 2b, and 3a **or** 3b.

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

1a. 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

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars	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
Major or minor key	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 are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Jazz Saxophone | Grade 6

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

1. Scales & arpeggios (from memory)

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

Examiners select from the following:

Using the tonal/modal centres C, E and Ab: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C⁷, E⁷, Ab⁷) 	C & E: two octaves Ab: to 12th	min tempi: scales ♩ = 120 7ths ♩ = 96	straight <i>or</i> swung (♩ = ♩ ³ ♩)	tongued <i>or</i> slurred <i>or</i> staccato-tongued (straight scales only)	<i>f or p</i>
Plus: <ul style="list-style-type: none"> Chromatic scale starting on C Blues scale starting on E Diminished 7th arpeggio starting on C 	two octaves				
<ul style="list-style-type: none"> Pentatonic (major) scale starting on Ab 	to 12th				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Saxophone | Grade 7

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

1. Scales & arpeggios (from memory)

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

Examiners select from the following:

Using the tonal/modal centres B, Eb and G: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (B⁷, Eb⁷, G⁷) 	B & Eb: two octaves G: to 12th	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre B: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	two octaves				
Using the tonal centre G: <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 	to 12th				

Plus: <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on E\flat ▶ Chromatic scale starting on B ▶ Blues scale starting on E\flat ▶ Diminished 7th arpeggio starting on B 	two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
▶ Pentatonic (minor) scale starting on G	to 12th				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Jazz Saxophone | Grade 8

Pieces

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

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

See [Pieces](#) section for further guidance.

Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

Either

1. Scales & arpeggios (from memory)

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

Examiners select from the following:

Using the tonal/modal centres B\flat, D, F\sharp and C\sharp/D\flat: <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (B\flat7, D7, F\sharp7, C\sharp7) 	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 or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
Using the tonal centre B\flat: <ul style="list-style-type: none"> Jazz melodic minor scale followed by minor arpeggio with major 7th 	two and a half octaves				
Using the tonal centre D: <ul style="list-style-type: none"> Whole tone scale followed by augmented arpeggio 	two octaves				

Plus:					
<ul style="list-style-type: none"> ▶ Chromatic scale starting on B\flat ▶ Diminished 7th arpeggio starting on B\flat 	two and a half octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	straight or swung (♩ = ♩ ³)	tongued or slurred or staccato-tongued (straight scales only)	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on F\sharp ▶ Pentatonic (minor) scale starting on D ▶ Blues scale starting on C\sharp 	two octaves				

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

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

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.