

Woodwind Syllabus


Digital and face-to-face assessment

Qualification specifications
for graded exams from 2022



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Welcome

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

- ▶ Flute (Initial–Grade 8)
- ▶ Clarinet (Initial–Grade 8)
- ▶ Oboe (Grades 1–8)
- ▶ Bassoon (Grades 1–8)
- ▶ Saxophone (Grades 1–8)
- ▶ Recorder (Initial–Grade 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.

Woodwind from 2022

Your Performance. Your Choice.

Extensive and varied repertoire including newly published pieces and specially commissioned works by composers from all over the world.

New books for flute and clarinet with a minimum of 12 pieces per grade, including popular classics, folk tunes and music from stage and screen.

Combined classical and jazz repertoire options for the first time for flute, clarinet and saxophone, 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. Duets (up to Grade 3) and original compositions at all grades, are welcome in our exams.

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 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)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

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 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
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Instrument requirements

Flute

- ▶ Piccolo and alto flute may be used only where stated in the repertoire list.
- ▶ Only one piccolo or alto flute piece may be chosen.
- ▶ 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.

Clarinet

- ▶ E \flat and bass clarinets may be used only where stated in the repertoire list.
- ▶ Only one E \flat or bass clarinet piece may be chosen.
- ▶ 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.

Oboe

- ▶ Cor anglais may be used only where stated in the repertoire list.
- ▶ Only one cor anglais piece may be chosen.

Bassoon

- ▶ Contrabassoon may be used only where stated in the repertoire list.
- ▶ Only one contrabassoon piece may be chosen.
- ▶ Mini bassoons and tenoroons may be used up to and including Grade 3. Any accompaniments will need to be transposed where appropriate.

Saxophone

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

Recorder

- ▶ Candidates may use recorders with baroque fingering. Instruments using German fingering must not be used.
- ▶ Instruments pitched at A=415Hz may be used where suitable accompanying instruments are available.
- ▶ At Initial-Grade 5, candidates may play either descant or treble recorder, or a combination of the two.
- ▶ At Grades 6-8, both descant and treble recorders must be played.
- ▶ At all grades, only one piece may be played on tenor, soprano or bass recorder.
- ▶ At Initial, the piano part may be transposed down a 5th and the exam taken on treble. In all other grades transposition of set repertoire is not permitted.
- ▶ At Initial-Grade 5, technical work and supporting tests can be offered on either descant or treble recorders (except for technical work at Initial, which must be taken on descant recorder).
- ▶ At Grades 6-8, technical work must be taken on treble recorder. Sight reading and improvisation can be on descant or treble recorder at the candidate's choice.

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 Exam Pieces from 2023

Initial	TCL 020826
Grade 1	TCL 020833
Grade 2	TCL 020840
Grade 3	TCL 020857
Grade 4	TCL 020864
Grade 5	TCL 020871
Grade 6	TCL 020888
Grade 7	TCL 020895
Grade 8	TCL 020901

Clarinet Exam Pieces from 2023

Initial	TCL 020918
Grade 1	TCL 020925
Grade 2	TCL 020932
Grade 3	TCL 020949
Grade 4	TCL 020956
Grade 5	TCL 020963
Grade 6	TCL 020970
Grade 7	TCL 020987
Grade 8	TCL 020994

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

Recorder repertoire

Recorder Anthology book 1 (Initial-Grade 1)	TG 009234
Recorder Anthology book 2 (Grades 2-3)	TG 009241
Recorder Anthology book 3 (Grades 4-5)	TG 009258

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
Oboe (Grades 1-8)	TCL 015587
Bassoon (Grades 1-8)	TCL 015594
Recorder (Initial-Grade 8)	TCL 015600

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
Oboe: Initial-Grade 2	TCL 019448
Oboe: Grades 3-5	TCL 019455
Oboe: Grades 6-8	TCL 019462
Saxophone: Initial-Grade 2	TCL 019479
Saxophone: Grades 3-5	TCL 019486
Saxophone: Grades 6-8	TCL 019493

Sound at Sight (sample sight reading tests)

Bassoon (Grades 1-8)	TG 007568
Descant Recorder (Initial-Grade 5)	TCL 011541
Treble Recorder (Grades 1-8)	TCL 011558

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

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 woodwind instruments.

D natural minor scale (one octave, slurred)



F major scale (to 12th, with mixed articulation)



F major arpeggio (to 12th, slurred)

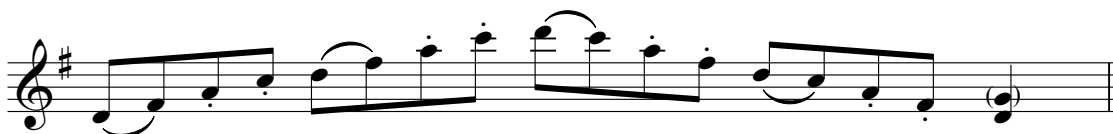


F major arpeggio (to 12th, with mixed articulation)



Dominant 7th in the key of G (2 octaves, with mixed articulation)

[Candidates may choose to finish dominant 7th arpeggios on the tonic]



Whole-tone scale starting on C (2 octaves, slurred)



C major scale (one octave and down to the dominant, tongued) (recorder only)



C major arpeggio (one octave and down to the dominant, tongued) (recorder only)



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

Digital assessment

A young boy with dark hair, wearing a grey shirt and a red tie, is playing a silver flute. He is looking down at the instrument with a focused expression. The background is dark and slightly blurred.

Continue to **learn more** →

Face-to-face assessment

A woman with blonde hair, wearing a light-colored top, is playing a golden saxophone. She is looking down at the instrument with a focused expression. The background is dark and slightly blurred.

Continue to **learn more** →

Options for digital music grades

Choose between two pathways:

► Technical work pathway

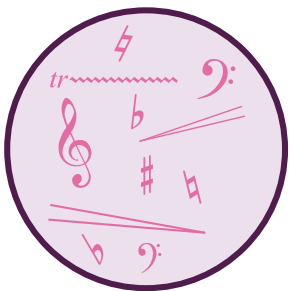
Perform three repertoire pieces, as well as technical work, and receive a mark for the overall performance (read this [blog post](#) for further details).



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 →

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Grade 3	37	>
Grade 4	39	>
Grade 5	41	>
Grade 6	43	>
Grade 7	45	>
Grade 8	47	>

Clarinet

Initial	49	>
Grade 1.....	50	>
Grade 2	51	>
Grade 3	53	>
Grade 4	55	>
Grade 5	57	>
Grade 6	59	>
Grade 7	61	>
Grade 8	63	>

Oboe

Grade 1.....	65	>
Grade 2	66	>
Grade 3	68	>
Grade 4	70	>
Grade 5	72	>
Grade 6	74	>
Grade 7	76	>
Grade 8	78	>

Select arrows to jump to a section 

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Bassoon


Grade 1	80	>
Grade 2	81	>
Grade 3	82	>
Grade 4	84	>
Grade 5	86	>
Grade 6	88	>
Grade 7	90	>
Grade 8	92	>

Saxophone

Grade 1	94	>
Grade 2	95	>
Grade 3	97	>
Grade 4	99	>
Grade 5	101	>
Grade 6	103	>
Grade 7	105	>
Grade 8	107	>



Recorder

Initial	109	>
Grade 1 Descant	110	>
Grade 1 Treble	111	>
Grade 2 Descant	112	>
Grade 2 Treble	114	>
Grade 3 Descant	116	>
Grade 3 Treble	118	>
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Grade 4 Treble	122	>
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Grade 5 Treble	126	>
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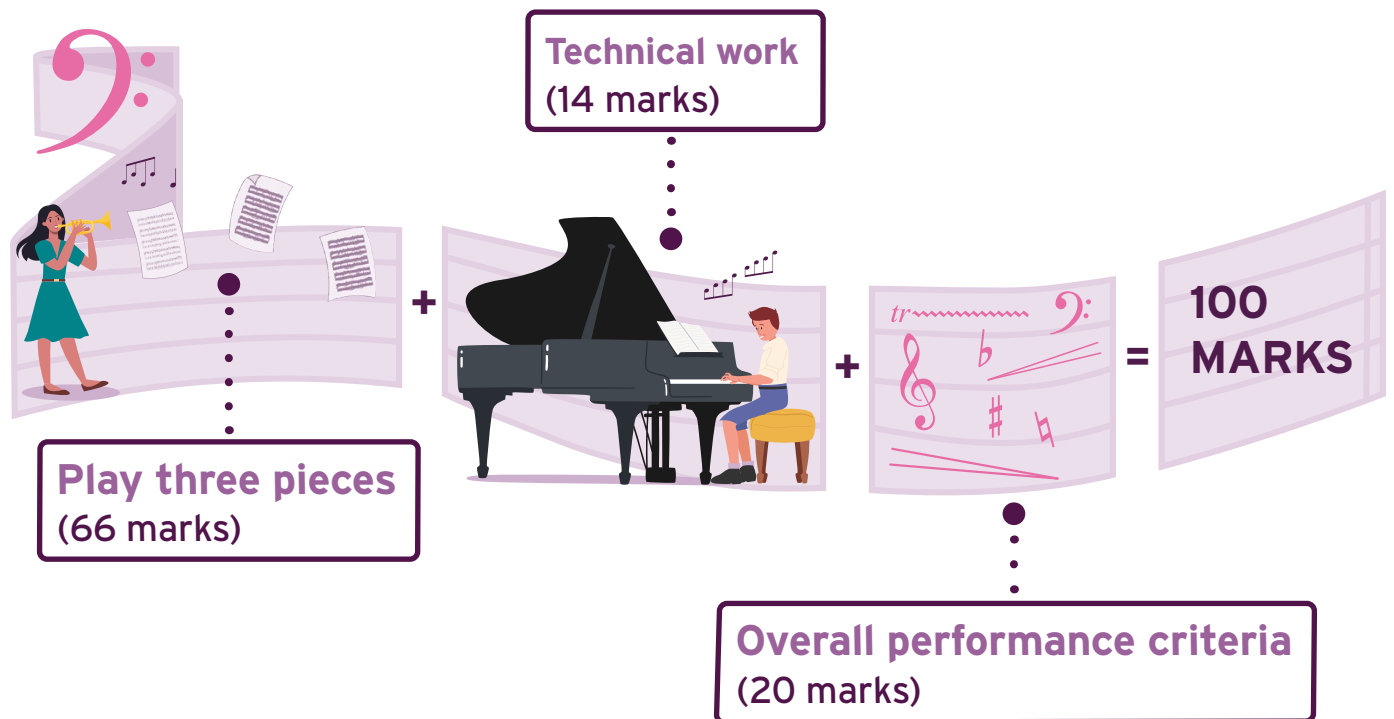
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Structure and mark scheme

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

Initial to Grade 3

(Initial = RQF Entry Level 3, 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

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.
- ▶ At Initial-Grade 3, one of the group A pieces may be a duet.
- ▶ 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).
- ▶ Flute, clarinet and saxophone candidates may choose to play one piece from the Jazz 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).
- ▶ Refer to the [Instrument requirements](#) section for further guidance.

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.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ 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).
- ▶ Other than for duets (see below), 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 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.

Duets

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a woodwind instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

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.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.

- ▶ 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 Initial to Grade 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
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work
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	Duration	Examples of compositional techniques
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ 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.

Initial-Grade 5*

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

- ▶ Scales & arpeggios
- ▶ Exercises

*At Initial, flute and clarinet candidates play scales & triads.

Grades 6-8

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

- ▶ Scales & arpeggios
- ▶ Orchestral extract(s) or 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.
- ▶ At Grades 6-8, candidates should play the major scale and major arpeggio in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- ▶ 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.

Orchestral extracts

- ▶ At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Flute, clarinet, oboe and bassoon candidates choose and perform **two** extracts (selected from different groups). Recorder candidates choose and perform **one** extract.
- ▶ Extracts may be played either from memory or using the music.
- ▶ If an extract has a long section of rest, candidates may shorten this but should maintain a feeling of pulse throughout their performance.

Study

- ▶ At Grades 6-8, saxophone and recorder 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/triads:** 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/orchestral extracts/studies:** music may be used for these items.

Supporting documents

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

Flute | Initial

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

All requirements are available at trinitycollege.com/woodwind-resources.

Either

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

Scale (first five notes only): F major	tongued	ascending and descending	min. tempo: ♩ = 60	<i>mf</i>
Triad: G major			min. tempo: ♩ = 120	

Or

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

Scale (first five notes only): G major	tongued	ascending and descending	min. tempo: ♩ = 60	<i>mf</i>
Triad: F major			min. tempo: ♩ = 120	

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.

Scales:				
<ul style="list-style-type: none"> ▶ F major 	slurred	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> ▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggio:				
<ul style="list-style-type: none"> ▶ G major 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> ▶ G major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> ▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> ▶ F major 	slurred			

Or

3. Exercises (music may be used)

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

Group 1	
<ul style="list-style-type: none"> 1a. A Sad Story 1b. Rising and Falling 	for tone and phrasing
Group 2	
<ul style="list-style-type: none"> 2a. Spiky 2b. Snowflakes 	for articulation
Group 3	
<ul style="list-style-type: none"> 3a. Symmetry 3b. Waltzing 	for finger technique

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.

Scales:				
▶ D major	tongued	two octaves	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	slurred	one octave		
Arpeggios:	slurred			
▶ B♭ major	tongued			
▶ A minor	tongued			

Or

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

Scales:				
▶ B♭ major	slurred	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
Arpeggios:	tongued	two octaves		
▶ D major	slurred	one octave		
▶ G minor				

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

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.

Scales:				
▶ G major	slurred	two octaves	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
▶ A major	tongued	to 12th		
▶ Chromatic scale starting on G		one octave		
Arpeggios:				
▶ F major	slurred	two octaves		
▶ G minor	tongued			
▶ A major	slurred	to 12th		

Or

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

Scales:				
▶ F major	slurred	two octaves	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
▶ Chromatic scale starting on G	slurred	one octave		
Arpeggios:				
▶ G major	tongued	two octaves		
▶ A major	slurred	to 12th		
▶ A minor				

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

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.

Scales:				
▶ G major	slurred	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
▶ E \flat major	tongued			
▶ Chromatic scale starting on D				
▶ Pentatonic (major) scale starting on D	slurred	to 12th		
▶ B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
Arpeggios:				
▶ C major	tongued	two octaves		
▶ D minor	slurred			
▶ Dominant 7th in the key of G	tongued			

Or

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

Scales:				
▶ C major	tongued	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	slurred			
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
▶ Chromatic scale starting on D	slurred			
▶ Pentatonic (major) scale starting on D	tongued			
Arpeggios:				
▶ E \flat major	slurred	to 12th		
▶ Dominant 7th in the key of C				
▶ B minor	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

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.

Scales:				
▶ E major	slurred	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
▶ E \flat major	tongued			
▶ F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				
▶ F \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	slurred			
▶ Chromatic scale starting on E	tongued			
▶ Pentatonic (major) scale starting on C (starting on lowest C)				
Arpeggios:	slurred			
▶ A major	tongued			
▶ C \sharp minor				
▶ Dominant 7th in the key of A \flat	slurred			
▶ Diminished 7th starting on F \sharp	tongued			

Or

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

Scales:				
▶ A \flat major	tongued	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
▶ A major	slurred			
▶ C \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				
▶ C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
▶ Chromatic scale starting on E	slurred			
▶ Pentatonic (major) scale starting on C (starting on lowest C)				
Arpeggios:	slurred			
▶ E major	tongued			
▶ F minor				
▶ Dominant 7th in the key of A \flat				
▶ Diminished 7th starting on F \sharp	slurred			

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

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*.

The orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ B \flat major tonal centre	tongued	<i>f</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96
▶ F \sharp minor tonal centre	slurred	<i>p</i>		
▶ Pentatonic (major) scale starting on F \sharp	staccato-tongued	<i>f</i>		
▶ Chromatic scale starting on B \flat				
▶ Dominant 7th in the key of B	tongued	<i>p</i>		
▶ Diminished 7th starting on B \flat	slurred			

Or

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

▶ B \flat minor tonal centre	tongued	<i>f</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96
▶ F \sharp major tonal centre	slurred	<i>p</i>		
▶ Chromatic scale starting on B \flat	tongued			
▶ Whole-tone scale starting on D	slurred			
▶ Dominant 7th in the key of B	staccato-tongued	<i>f</i>		
▶ Diminished 7th starting on B \flat	tongued	<i>p</i>		

Or

3. Orchestral extracts (music may be used)

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

The piccolo option may be substituted for one of the extracts.

<p>Group 1</p> <p>1a. Bizet: Carmen, 3. Akt 1. Bild Vorspiel (beginning to figure 2)</p> <p>1b. Brahms: Sinfonie Nr. 4, 4. Satz (entire extract)</p>	<p>for tone and phrasing</p>
<p>Group 2</p> <p>2a. Mozart: Die Zauberflöte, 1. Akt Nr. 8 Finale (beginning to bar 181)</p> <p>2b. Strawinsky: Petruschka (beginning to figure 3)</p>	<p>for articulation</p>
<p>Group 3</p> <p>3a. Mozart: Die Zauberflöte, 2. Akt Nr. 21 Finale (entire extract)</p> <p>3b. Verdi: Rigoletto, 1. Akt Arie der Gilda (entire extract)</p>	<p>for finger technique</p>
<p>Piccolo Mozart: Die Zauberflöte (entire extract)</p>	

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*.

The orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

Scales & arpeggios: Set A & Set B

For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ major scale ▶ major arpeggio 	For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ melodic minor scale ▶ harmonic minor scale ▶ minor arpeggio
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Either

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

▶ B minor tonal centre	slurred	<i>f</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ E \flat minor tonal centre	tongued	<i>p</i>		
▶ A major tonal centre				
▶ Chromatic scale starting on B				
▶ Pentatonic (major) scale starting on A	slurred	<i>f</i>		
▶ Whole-tone scale starting on A	tongued			
▶ Dominant 7th in the key of D	slurred	<i>p</i>		
▶ Augmented arpeggio starting on G	tongued	<i>f</i>		

Or

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

▶ B major tonal centre	tongued	<i>f</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ G minor tonal centre		<i>p</i>		
▶ A minor tonal centre	slurred			
▶ Chromatic scale starting on B	tongued	<i>f</i>		
▶ Pentatonic (major) scale starting on E _b	slurred	<i>p</i>		
▶ Whole-tone scale starting on A	tongued	<i>f</i>		
▶ Dominant 7th in the key of A _b	slurred	<i>p</i>		
▶ Diminished 7th starting on B	tongued	<i>f</i>		

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

The piccolo option may be substituted for one of the extracts.

Group 1 1a. J S Bach: Matthäus-Passion, Arie: Aus Liebe will mein Heiland sterben (entire extract) 1b. Debussy: Prélude à l'après-midi d'un faune (beginning to bar 25)	for tone and phrasing
Group 2 2a. Beethoven: Ouverture zu Leonore Nr. 3 (bar 328 to end) 2b. Reznicek: Donna Diana, Ouverture (figure 1 to figure 3)	for articulation
Group 3 3a. Dvořák: Sinfonie Nr. 8, 4. Satz (entire extract, no repeats) 3b. Schumann: Sinfonie Nr. 1, 4. Satz (entire extract)	for finger technique

Piccolo

Rossini: Die diebische Elster, Ouverture (entire extract)

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*.

The orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ C major tonal centre	staccato-tongued	<i>f</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ E major tonal centre	mixed articulation	<i>p</i>	two octaves	
▶ F minor tonal centre	slurred	<i>f</i>	three octaves	
▶ Chromatic scale starting on C	tongued	<i>p</i>	two octaves	
▶ Pentatonic (major) scale starting on A \flat				
▶ Whole-tone scale starting on C \sharp	slurred	<i>f</i>	two octaves	
▶ Dominant 7th in the key of F \sharp	mixed articulation	<i>f</i>	two octaves	
▶ Diminished 7th starting on A \flat	tongued	<i>f</i>	two octaves	
▶ Augmented arpeggio starting on F	slurred	<i>p</i>	two octaves	

Or

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

Ab major tonal centre	slurred	<i>p</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
G# minor tonal centre	tongued			
C# minor tonal centre	mixed articulation	<i>f</i>	three octaves	
Chromatic scale starting on C	tongued			
Diminished 7th starting on C	staccato-tongued	<i>p</i>	two octaves	
Pentatonic (major) scale starting on Ab	tongued			
Whole tone scale starting on C#	slurred	<i>f</i>		
Dominant 7th in the key of F#	tongued	<i>p</i>		
Augmented arpeggio starting on E	slurred			

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

The piccolo option may be substituted for one of the extracts.

Group 1 1a. Mahler: Sinfonie Nr. 9, 1. Satz (entire extract) 1b. Ravel: Daphnis et Chloé, 2ème Suite (solo only: figure 176 to end)	for tone and phrasing
Group 2 2a. Busoni: Doktor Faust, Erstes Bild (entire extract) and Zweites Bild (entire extract) 2b. Strawinsky: Concerto in Es 'Dumbarton Oaks', II Allegretto (entire extract)	for articulation
Group 3 3a. Rossini: Wilhelm Tell, Ouverture (bar 197 to end) 3b. Strawinsky: Petruschka (figure 3 to bottom of p33)	for finger technique
Piccolo Smetana: Die verkaufte Braut, Ouverture (entire extract)	

Clarinet | Initial

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

All requirements are available at trinitycollege.com/woodwind-resources.

Either

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

Scale (first five notes only): <ul style="list-style-type: none"> ▶ C major 	tongued	ascending and descending	min. tempo: ♩ = 60	<i>mf</i>
Triad: <ul style="list-style-type: none"> ▶ D minor 			min. tempo: ♩ = 120	

Or

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

Scale (first five notes only): <ul style="list-style-type: none"> ▶ D minor 	tongued	ascending and descending	min. tempo: ♩ = 60	<i>mf</i>
Triad: <ul style="list-style-type: none"> ▶ C major 			min. tempo: ♩ = 120	

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.

Scales:				
<ul style="list-style-type: none"> F major 	slurred	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggio:				
<ul style="list-style-type: none"> G major 				

Or

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

Scales:				
<ul style="list-style-type: none"> G major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> F major 	tongued			

Or

3. Exercises (music may be used)

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

Group 1	
<ul style="list-style-type: none"> 1a. Going through a Phrase 1b. A Soft Drum 	for tone and phrasing
Group 2	
<ul style="list-style-type: none"> 2a. Chalk and Cheese 2b. Answering Back 	for articulation
Group 3	
<ul style="list-style-type: none"> 3a. Relaxing 3b. Steady Now! 	for finger technique

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.

Scales:				
<ul style="list-style-type: none"> F major 	tongued	two octaves	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred	one octave		
Arpeggios:				
<ul style="list-style-type: none"> G minor 	tongued	two octaves		
<ul style="list-style-type: none"> C major 	slurred	to the 12th		

Or

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

Scales:				
<ul style="list-style-type: none"> C major 	slurred	to the 12th	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued	two octaves		
Arpeggios:				
<ul style="list-style-type: none"> F major 				
<ul style="list-style-type: none"> E minor 	slurred	one octave		

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

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.

Scales:			min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
<ul style="list-style-type: none"> ▶ B♭ major 	tongued	two octaves		
<ul style="list-style-type: none"> ▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
<ul style="list-style-type: none"> ▶ Chromatic scale starting on G 	tongued	one octave		
Arpeggios:				
<ul style="list-style-type: none"> ▶ C major 	tongued	two octaves		
<ul style="list-style-type: none"> ▶ D minor 	slurred	to the 12th		
<ul style="list-style-type: none"> ▶ A major 	tongued	one octave		

Or

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

Scales:			min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
<ul style="list-style-type: none"> ▶ C major 	slurred	two octaves		
<ul style="list-style-type: none"> ▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued	to the 12th		
<ul style="list-style-type: none"> ▶ Chromatic scale starting on G 		one octave		
Arpeggios:				
<ul style="list-style-type: none"> ▶ B♭ major 	slurred	two octaves		
<ul style="list-style-type: none"> ▶ A minor 	tongued			
<ul style="list-style-type: none"> ▶ D minor 	slurred	to the 12th		

Or

3. Exercises (music may be used)

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

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

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.

Scales:				
<ul style="list-style-type: none"> D major 	slurred	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
<ul style="list-style-type: none"> E minor (starting on low E) (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
<ul style="list-style-type: none"> B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
<ul style="list-style-type: none"> Chromatic scale starting on F 				
<ul style="list-style-type: none"> Pentatonic (major) scale starting on G (candidate choice of starting G) 	tongued	one octave		
Arpeggios:				
<ul style="list-style-type: none"> A major 	slurred	two octaves		
<ul style="list-style-type: none"> G minor 	tongued			
<ul style="list-style-type: none"> Dominant 7th in the key of C 	slurred			

Or

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

Scales:				
▶ A major	tongued	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
▶ G major	slurred			
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
▶ Chromatic scale starting on F				
▶ Pentatonic (major) scale starting on G (candidate choice of starting G)	slurred	one octave		
Arpeggios:				
▶ G major	tongued	two octaves		
▶ B minor	slurred			
▶ Dominant 7th in the key of C				

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

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

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.

Scales:		two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
▶ E major	tongued			
▶ E \flat major				
▶ F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	slurred			
▶ F \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
▶ Chromatic scale starting on E (starting on low E)	slurred			
▶ Pentatonic (major) scale starting on C	tongued			
Arpeggios:				
▶ A \flat major	slurred			
▶ C minor	tongued			
▶ Dominant 7th in the key of D	slurred			
▶ Diminished 7th starting on G	tongued			

Or

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

Scales:				
▶ A major	slurred	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
▶ A \flat major	tongued			
▶ C \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	slurred			
▶ C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued			
▶ Chromatic scale starting on E (starting on low E)				
▶ Pentatonic (major) scale starting on C	slurred			
Arpeggios:				
▶ E major	tongued			
▶ F \sharp minor	slurred			
▶ Dominant 7th in the key of G	tongued			
▶ Diminished 7th starting on G	slurred			

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

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*.

The orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ F major tonal centre	tongued	<i>f</i>	three octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96
▶ A minor tonal centre	slurred	<i>p</i>	two octaves	
▶ C# minor tonal centre	tongued			
▶ Chromatic scale starting on F	slurred	<i>f</i>	three octaves	
▶ Whole-tone scale starting on A	tongued	<i>p</i>	two octaves	
▶ Dominant 7th in the key of F#	staccato-tongued	<i>f</i>		

Or

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

▶ A major tonal centre	slurred	<i>p</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96
▶ D \flat major tonal centre	tongued			
▶ C# minor tonal centre	staccato-tongued	<i>f</i>	three octaves	
▶ Diminished 7th starting on F		<i>p</i>		
▶ Pentatonic scale starting on D \flat	tongued	<i>f</i>	two octaves	
▶ Dominant 7th in the key of F#	slurred	<i>p</i>		

Or

3. Orchestral extracts (music may be used)

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

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

<p>Group 1</p> <p>1a. Beethoven: Sinfonie Nr. 4, 2. Satz (bars 81-89, 1st clarinet part)</p> <p>1b. Tchaikovsky: Sinfonie Nr. 6, 1. Satz (entire extract)</p>	<p>for tone and phrasing</p>
<p>Group 2</p> <p>2a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)</p> <p>2b. Verdi: Rigoletto, 3. Akt (entire extract)</p>	<p>for articulation</p>
<p>Group 3</p> <p>3a. Borodin: Fürst Igor, Nr. 8 Tanz der Polowetzer Mädchen (bars 111-138)</p> <p>3b. Liszt: Ungarische Rhapsodie Nr. 2 (bars 11-18)</p>	<p>for finger technique</p>
<p>E\flat clarinet Ravel: Boléro (entire extract)</p> <p>Bass clarinet Liszt: Dante-Sinfonie, 1. Inferno (bars 286-294)</p>	

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*.

The orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ F# minor tonal centre	slurred	<i>f</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ Bb major tonal centre	tongued		two octaves	
▶ D minor tonal centre		<i>p</i>	three octaves	
▶ Chromatic scale starting on F#	slurred		<i>f</i>	
▶ Pentatonic (major) scale starting on Bb	tongued	<i>p</i>		
▶ Whole-tone scale starting on Eb	slurred		<i>f</i>	
▶ Dominant 7th in the key of G	staccato-tongued	<i>p</i>		
▶ Augmented arpeggio starting on D	slurred			

Or

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

▶ F# major tonal centre	tongued	<i>f</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ B♭ minor tonal centre	slurred	<i>p</i>	two octaves	
▶ E♭ minor tonal centre	tongued			
▶ Chromatic scale starting on F#	staccato-tongued	<i>f</i>	three octaves	
▶ Pentatonic (major) scale starting on E♭	tongued	<i>p</i>	two octaves	
▶ Whole-tone scale starting on E♭	slurred			
▶ Dominant 7th in the key of E♭	tongued			
▶ Augmented arpeggio starting on D		<i>f</i>		

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

Extracts for A clarinet may be played on an A clarinet or a B♭ clarinet.

One extract for E♭ clarinet or bass clarinet may be substituted for one of the extracts.

Group 1 1a. Puccini: Tosca, 3. Akt (entire extract) 1b. Schubert: Sinfonie Nr. 7, 2. Satz (entire extract)	for tone and phrasing
Group 2 2a. Beethoven: Sinfonie Nr. 6, 3. Satz (entire extract) 2b. Brahms: Sinfonie Nr. 1, 3. Satz (bars 1-23)	for articulation
Group 3 3a. Mendelssohn: Sinfonie Nr. 3, 2. Satz (bars 8-31) 3b. Rimsky-Korsakow: Scheherazade, 4. Satz (entire extract)	for finger technique

E♭ clarinet

Strawinsky: Le Sacre du Printemps, 1. Teil (three bars before figure 10 to figure 12)

Bass clarinet

Verdi: Aida, 4. Akt 2. Szene (figure B to figure C)

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*.

The orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ E major tonal centre	tongued	<i>p</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ G minor tonal centre	mixed articulation	<i>f</i>		
▶ B minor tonal centre	slurred		two octaves	
▶ Chromatic scale starting on E	staccato-tongued	<i>p</i>	three octaves	
▶ Whole-tone scale starting on G	slurred	<i>f</i>		
▶ Dominant 7th in the key of C	tongued	<i>p</i>		
▶ Pentatonic (major) scale starting on C	slurred	<i>f</i>	two octaves	
▶ Diminished 7th starting on C	mixed articulation	<i>p</i>		
▶ Augmented arpeggio starting on B	slurred			

Or

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

▶ G major tonal centre	mixed articulation	<i>p</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ G# minor tonal centre	slurred		two octaves	
▶ C minor tonal centre	tongued	<i>f</i>		
▶ Chromatic scale starting on E	slurred	<i>p</i>	three octaves	
▶ Whole-tone scale starting on G	staccato-tongued			
▶ Dominant 7th in the key of A		<i>p</i>		
▶ Diminished 7th starting on E	mixed articulation	<i>f</i>		
▶ Pentatonic (major) scale starting on C	slurred	<i>p</i>	two octaves	
▶ Augmented arpeggio starting on B	tongued			

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Group 1 1a. Beethoven: Sinfonie Nr. 6, 2. Satz (entire extract) 1b. Kodály: Tánze aus Galanta (bars 31-49)	for tone and phrasing
Group 2 2a. Beethoven: Sinfonie Nr. 6, 1. Satz (bars 476-492) 2b. Mendelssohn: Ein Sommernachtstraum, Scherzo (bars 222-385, 1st clarinet part)	for articulation
Group 3 3a. Prokofieff: Peter und der Wolf (entire extract) 3b. Rimsky-Korsakow: Scheherazade, 3. Satz (entire extract)	for finger technique

E \flat clarinet

Berlioz: Symphonie fantastique, 5. Satz (bars 40-64)

Bass clarinet

Strauss: Don Quixote (entire extract)

Oboe | Grade 1

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

All requirements are in Trinity's *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> F major 	tongued	one octave	min. tempi: scales ♩ = 56 arpeggios ♩ = 80	<i>mf</i>
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> G major 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> G major 	slurred	one octave	min. tempi: scales ♩ = 56 arpeggios ♩ = 80	<i>mf</i>
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggio:				
<ul style="list-style-type: none"> G major 	slurred			

Or

3. Exercises (music may be used)

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

Group 1	
1a. Curves 1b. Rising and Falling	for tone and phrasing
Group 2	
2a. Neat and Tidy 2b. Tee-ya-ti-dum	for articulation
Group 3	
3a. Like a CD 3b. Smooth	for finger technique

Oboe | Grade 2

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

All requirements are in Trinity's *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> D major 	tongued	to 12th	min. tempi: scales ♩ = 66 arpeggios ♩ = 92	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred	one octave		
Arpeggios:				
<ul style="list-style-type: none"> C major 		to 12th		
<ul style="list-style-type: none"> D minor 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> C major 	slurred	to 12th	min. tempi: scales ♩ = 66 arpeggios ♩ = 92	<i>mf</i>
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggios:				
<ul style="list-style-type: none"> D major 				
<ul style="list-style-type: none"> A minor 	slurred	one octave		

Or

3. Exercises (music may be used)

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

Group 1 1a. The Peace Pipe 1b. Emerging	for tone and phrasing
Group 2 2a. Py-a-ta-ti 2b. Light and Shade	for articulation
Group 3 3a. Twister 3b. Negotiate	for finger technique

Oboe | Grade 3

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

All requirements are in Trinity's *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:		two octaves	min. tempi: scales ♩ = 72 arpeggios ♩ = 100	<i>mf</i>
▶ C major	tongued	one octave		
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
▶ Chromatic scale starting on G				
Arpeggios:		to 12th		
▶ F major	slurred	to 12th		
▶ E minor	tongued			
▶ B♭ major (starting an octave above the lowest tonic)	slurred	one octave		

Or

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

Scales:		to 12th	min. tempi: scales ♩ = 72 arpeggios ♩ = 100	<i>mf</i>
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued	one octave		
▶ B♭ major	slurred			
▶ Chromatic scale starting on G	tongued	two octaves		
Arpeggios:				
▶ C major	slurred	one octave		
▶ F major	tongued			
▶ G minor				

Or

3. Exercises (music may be used)

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

Group 1 1a. Draw a Line 1b. Olde England	for tone and phrasing
Group 2 2a. A Good Read 2b. Oh Boy	for articulation
Group 3 3a. Thirds 3b. Highland Tune	for finger technique

Oboe | Grade 4

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

All requirements are in Trinity's *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> D major 	slurred	two octaves	min. tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	<i>mf</i>
<ul style="list-style-type: none"> C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	tongued			
<ul style="list-style-type: none"> Chromatic scale starting on C 	slurred			
<ul style="list-style-type: none"> A major 	tongued	one octave		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F 	slurred			
Arpeggios:				
<ul style="list-style-type: none"> E\flat major 	tongued	two octaves		
<ul style="list-style-type: none"> D minor 	slurred			
<ul style="list-style-type: none"> Dominant 7th in the key of F 	tongued			

Or

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

Scales:				
▮ E♭ major	tongued			
▮ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	slurred	two octaves		
▮ Chromatic scale starting on C				
▮ G major	tongued	to 12th	min. tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	<i>mf</i>
▮ Pentatonic (major) scale starting on F		one octave		
Arpeggios:				
▮ D major	slurred	two octaves		
▮ Dominant 7th in they key of F				
▮ A major	tongued	one octave		

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

Group 1	
1a. Lament 1b. Song Without Words	for tone and phrasing
Group 2	
2a. Animato 2b. Haiku	for articulation
Group 3	
3a. Spinning Wheel 3b. Run Around	for finger technique

Oboe | Grade 5

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

All requirements are in Trinity's *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> B♭ major 	tongued	two octaves	min. tempi: scales ♩ = 92 arpeggios ♩ = 132 7ths ♩ = 76	<i>mf</i>
<ul style="list-style-type: none"> C# minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	slurred			
<ul style="list-style-type: none"> Chromatic scale starting on E♭ 	tongued			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on D 				
<ul style="list-style-type: none"> F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	slurred	to 12th		
Arpeggios:				
<ul style="list-style-type: none"> B minor 	tongued	two octaves		
<ul style="list-style-type: none"> Dominant 7th in the key of G 	slurred			
<ul style="list-style-type: none"> Diminished 7th starting on B 	tongued			
<ul style="list-style-type: none"> A♭ major 	slurred	to 12th		
<ul style="list-style-type: none"> F# minor 	tongued			

Or

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

Scales:				
▶ E major	slurred	two octaves	min. tempi: scales ♩ = 92 arpeggios ♩ = 132 7ths ♩ = 76	<i>mf</i>
▶ B minor (candidate choice of <i>either</i> harmonic or melodic minor)	tongued			
▶ Chromatic scale starting on E \flat	slurred			
▶ Pentatonic (major) scale starting on D				
▶ F \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)		to 12th		
Arpeggios:				
▶ B \flat major	tongued	two octaves		
▶ Dominant 7th in they key of F				
▶ Diminished 7th starting on B	slurred			
▶ A major	tongued	to 12th		
▶ F minor	slurred			

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

Group 1	
1a. Major Sevenths 1b. Sweet Waltz	for tone and phrasing
Group 2	
2a. Calypso 2b. Two Doves	for articulation
Group 3	
3a. Echoes 3b. Hide and Seek	for finger technique

Oboe | Grade 6

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

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

The orchestral extracts are in *Orchester Probespiel: Oboe* (Peters EP8660).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ B \flat major tonal centre	tongued	<i>f</i>	two octaves	min. tempi: scales ♩ = 108 arpeggios ♩ = 60 7ths ♩ = 90
▶ G minor tonal centre	staccato-tongued		to 12th	
▶ A \flat major tonal centre	slurred			
▶ Chromatic scale starting on B \flat	tongued	<i>p</i>	two octaves	
▶ Pentatonic (major) scale starting on B \flat	slurred			
▶ Dominant 7th in the key of E \flat	staccato-tongued	<i>f</i>		
▶ Diminished 7th starting on B \flat	tongued			

Or

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

▶ B♭ minor tonal centre	tongued	<i>f</i>	two octaves	min. tempi: scales ♩ = 108 arpeggios ♩ = 60 7ths ♩ = 90
▶ G major tonal centre		<i>p</i>	to 12th	
▶ G♯ minor tonal centre	staccato-tongued	<i>f</i>		
▶ Chromatic scale starting on B♭	slurred	<i>p</i>	two octaves	
▶ Whole-tone scale starting on D	tongued			
▶ Dominant 7th in the key of E♭	staccato-tongued			
▶ Diminished 7th starting on B♭	tongued	<i>f</i>		

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

The cor anglais option may be substituted for one of the extracts.

Group 1 1a. Beethoven: Sinfonie Nr. 3 'Eroica', 2. Satz Marcia funebre (bars 8-56) 1b. Mascagni: Cavalleria rusticana, Nr. 5 Romanze (bars 1-44)	for tone and phrasing
Group 2 2a. Wagner: Die Meistersinger von Nürnberg, Vorspiel (bars 122-134) 2b. Weber: Der Freischütz, 2. Aufzug Ariette des Ännchen (bars 1-26)	for articulation
Group 3 3a. Smetana: Die verkaufte Braut, 1. Akt 4. Szene Quartett (entire extract) 3b. Verdi: Aida, 1. Akt 1. Szene Romanze des Radames (entire extract)	for finger technique
Cor anglais Dvořák: Sinfonie Nr. 9, 2. Satz Largo (entire extract)	

Oboe | Grade 7

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

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

The orchestral extracts are in *Orchester Probespiel: Oboe* (Peters EP8660).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ C major tonal centre	slurred	<i>p</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96
▶ E \flat minor tonal centre	staccato-tongued			
▶ A minor tonal centre	tongued	<i>f</i>	to 12th	
▶ Chromatic scale starting on F	slurred	<i>p</i>	two octaves	
▶ Pentatonic (major) scale starting on E \flat	staccato-tongued	<i>f</i>		
▶ Dominant 7th in the key of A \flat	slurred	<i>p</i>		
▶ Diminished 7th starting on C	tongued	<i>f</i>		
▶ Augmented arpeggio starting on C	staccato-tongued			

Or

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

▶ F major tonal centre	staccato-tongued	<i>f</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96
▶ C minor tonal centre	tongued			
▶ E \flat minor tonal centre	slurred	<i>p</i>		
▶ Whole-tone scale starting on C		<i>f</i>		
▶ Pentatonic (major) scale starting on C	staccato-tongued	<i>p</i>		
▶ Dominant 7th in the key of F	tongued			
▶ Diminished 7th starting on C	slurred	<i>f</i>		
▶ Augmented arpeggio starting on C	tongued	<i>p</i>		

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

The cor anglais option may be substituted for one of the extracts.

Group 1 1a. Brahms: Violinkonzert, 2. Satz (entire extract) 1b. Tchaikowsky: Sinfonie Nr. 4, 2. Satz (entire extract)	for tone and phrasing
Group 2 2a. Bartók: Konzert für Orchester, Il Giuco delle coppie (entire extract) 2b. Mozart: Sinfonie Nr. 41 'Jupiter', 1. Satz (entire extract)	for articulation
Group 3 3a. Mozart: Così fan tutte, Ouverture (bar 81 to end of extract) 3b. Strawinsky: Pulcinella Suite, V Toccata (entire extract)	for finger technique
Cor anglais Franck: Sinfonie d-Moll, 2. Satz (entire extract)	

Oboe | Grade 8

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

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

The orchestral extracts are in *Orchester Probespiel: Oboe* (Peters EP8660).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ F# major tonal centre	tongued	<i>p</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ D minor tonal centre	mixed articulation			
▶ B major tonal centre	tongued			
▶ B minor tonal centre	slurred	<i>f</i>	two and a half octaves	
▶ Chromatic scale starting on B	staccato-tongued			
▶ Pentatonic (major) scale starting on D	slurred	<i>p</i>	two octaves	
▶ Dominant 7th in the key of B	mixed articulation	<i>f</i>		
▶ Diminished 7th starting on B	tongued	<i>p</i>		
▶ Augmented arpeggio starting on B	slurred	<i>f</i>		

Or

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

▶ F# minor tonal centre	tongued	<i>p</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ E major tonal centre	slurred			
▶ E minor tonal centre	mixed articulation			
▶ D♭ major tonal centre	staccato-tongued	<i>f</i>	two and a half octaves	
▶ Chromatic scale starting on B	slurred			
▶ Whole-tone scale starting on D♭	staccato-tongued			
▶ Dominant 7th in the key of E	slurred			
▶ Diminished 7th starting on E	mixed articulation		two octaves	
▶ Augmented arpeggio starting on D	tongued	<i>p</i>		

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

The cor anglais option may be substituted for one of the extracts.

Group 1 1a. Strauss: Der Rosenkavalier, 2. Aufzug [Rosenüberreichung] (5 bars before figure 30 to 2nd bar of figure 31, <i>and</i> from Etwas fließender after figure 33 to 2 bars before figure 37) 1b. Strawinsky: Pulcinella Suite, II Serenata (beginning of extract to 1st bar of figure 10)	for tone and phrasing
Group 2 2a. Mendelssohn: Sinfonie Nr. 3 'Schottische', 2. Satz (entire extract) 2b. Verdi: Rigoletto, 3. Akt 7. Szene (omit last 2 bars, no repeats)	for articulation
Group 3 3a. Mussorgski: Bilder einer Ausstellung, III Les Tuileries (entire extract) 3b. Ravel: Le Tombeau de Couperin, Prélude (entire extract)	for finger technique
Cor anglais Ravel: Klavierkonzert G-Dur, 2. Satz (figure 6 to 1st bar of figure 9)	

Bassoon | Grade 1

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

All requirements are in Trinity's *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> C major (starting an octave above the lowest tonic) 	tongued	one octave	min. tempi: scales ♩ = 56 arpeggios ♩ = 80	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> F major 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> F major 	slurred	one octave	min. tempi: scales ♩ = 56 arpeggios ♩ = 80	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggio:				
<ul style="list-style-type: none"> C major (starting an octave above the lowest tonic) 	slurred			

Or

3. Exercises (music may be used)

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

Group 1	
1a. Contemplate 1b. Without Words	for tone and phrasing
Group 2	
2a. Marching Off 2b. Shuffle	for articulation
Group 3	
3a. Symmetry 3b. Eastern Twist	for finger technique

Bassoon | Grade 2

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

All requirements are in Trinity's *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ F major	tongued	two octaves	min. tempi: scales ♩ = 66 arpeggios ♩ = 92	<i>mf</i>
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	slurred	one octave		
Arpeggios:				
▶ G major				
▶ D minor	tongued	to 12th		

Or

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

Scales:				
▶ G major	slurred	one octave	min. tempi: scales ♩ = 66 arpeggios ♩ = 92	<i>mf</i>
▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	tongued	to 12th		
Arpeggios:		two octaves		
▶ F major				
▶ E minor	slurred	one octave		

Or

3. Exercises (music may be used)

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

Group 1	
1a. Springtime	for tone and phrasing
1b. Tempo di Valse	
Group 2	
2a. Dinosaur Dance	for articulation
2b. Vive la Différence	
Group 3	
3a. Sphynx	for finger technique
3b. Semitonal	

Bassoon | Grade 3

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

All requirements are in Trinity's *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:			min. tempi: scales ♩ = 72 arpeggios ♩ = 100	<i>mf</i>
▶ G major	slurred	two octaves		
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued	to 12th		
▶ Chromatic scale starting on G	slurred	one octave		
Arpeggios:				
▶ C major	slurred	two octaves		
▶ B♭ major (starting an octave above the lowest tonic)	tongued	to 12th		
▶ G minor	slurred	one octave		

Or

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

Scales:			min. tempi: scales ♩ = 72 arpeggios ♩ = 100	<i>mf</i>
▶ B♭ major (starting an octave above the lowest tonic)	tongued	to 12th		
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	slurred	one octave		
▶ Chromatic scale starting on G				
Arpeggios:				
▶ C major	slurred	two octaves		
▶ G major	tongued			
▶ A minor	slurred	to 12th		

Or

3. Exercises (music may be used)

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

Group 1 1a. Whistling a Tune 1b. Balance	for tone and phrasing
Group 2 2a. Hot and Cold 2b. Folksy	for articulation
Group 3 3a. Chromatic Dance 3b. Sunshine	for finger technique

Bassoon | Grade 4

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

All requirements are in Trinity's *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ A♭ major	tongued			
▶ D major				
▶ C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	slurred	two octaves		
▶ Chromatic scale starting on F				
▶ Pentatonic (major) scale starting on F	tongued	one octave		
Arpeggios:				
▶ E♭ major	tongued			
▶ G minor				
▶ Dominant 7th in the key of C	slurred	two octaves		
			min. tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	<i>mf</i>

Or

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

Scales:					
▮ E♭ major	tongued	two octaves	min. tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	<i>mf</i>	
▮ G minor (candidate choice of <i>either</i> harmonic or melodic minor)	slurred				
▮ B minor (candidate choice of <i>either</i> harmonic or melodic minor)	tongued				
▮ Chromatic scale starting on F					
▮ Pentatonic (major) scale starting on F	slurred	one octave			
Arpeggios:					
▮ A♭ major	tongued	two octaves			
▮ C minor	slurred				
▮ Dominant 7th in the key of C	tongued				

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

Group 1 1a. Semplice 1b. Melodie	for tone and phrasing
Group 2 2a. Q & A 2b. Scat	for articulation
Group 3 3a. Handy 3b. At the Ball	for finger technique

Bassoon | Grade 5

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

All requirements are in Trinity's *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> ▶ B♭ major (candidates may start on the lowest tonic <i>or</i> an octave higher) 	tongued	two octaves	min. tempi: scales ♩ = 92 arpeggios ♩ = 132 7ths ♩ = 76	<i>mf</i>
▶ E major	slurred			
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
▶ F♯ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued			
▶ Chromatic scale starting on A	slurred			
Arpeggios:				
▶ A major	tongued			
▶ E♭ major				
▶ C minor	slurred			
▶ Dominant 7th in the key of B♭				
▶ Diminished 7th starting on E	tongued			

Or

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

Scales:				
▶ A major	slurred	two octaves	min. tempi: scales ♩ = 92 arpeggios ♩ = 132 7ths ♩ = 76	<i>mf</i>
▶ E \flat major				
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued			
▶ C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
▶ Pentatonic (major) scale starting on C	slurred			
Arpeggios:				
▶ B \flat major (candidates may start on the lowest tonic or an octave higher)	slurred			
▶ E major	tongued			
▶ A minor	slurred			
▶ Dominant 7th in the key of D	tongued			
▶ Diminished 7th starting on E	slurred			

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

Group 1	
1a. Lilt	for tone and phrasing
1b. Just a Minuet	
Group 2	
2a. A Conversation	for articulation
2b. Chase Away	
Group 3	
3a. Gliding	for finger technique
3b. Seven Up	

Bassoon | Grade 6

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

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

The orchestral extracts are in *Orchester Probespiel: Bassoon* (Peters EP8662).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ B \flat major tonal centre	tongued	<i>f</i>	three octaves	min. tempi: scales ♩ = 108 arpeggios ♩ = 60 7ths ♩ = 90
▶ F minor tonal centre			two octaves	
▶ G minor tonal centre	slurred	<i>p</i>	three octaves	
▶ Chromatic scale starting on B \flat	staccato-tongued			
▶ Dominant 7th in the key of E \flat	slurred			
▶ Diminished 7th starting on B \flat	tongued	<i>f</i>	two octaves	
▶ Pentatonic (major) scale starting on G				

Or

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

▶ F major tonal centre	tongued	<i>p</i>	two octaves	min. tempi: scales ♩ = 108 arpeggios ♩ = 60 7ths ♩ = 90	
▶ B♭ minor tonal centre	slurred		three octaves		
▶ F minor tonal centre	staccato-tongued	<i>f</i>	two octaves		
▶ Chromatic scale starting on B♭	slurred	<i>p</i>	three octaves		
▶ Dominant 7th in the key of E♭	staccato-tongued				<i>f</i>
▶ Diminished 7th starting on B♭	tongued				<i>p</i>
▶ Whole-tone scale starting on G	slurred	<i>f</i>	two octaves		

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

Group 1 1a. Donizetti: Der Liebestrank, 2. Akt Nr. 19 Romanze des Nemorino (opening to bar 9) 1b. Strawinsky: Der Feuervogel, Berceuse (entire extract)	for tone and phrasing
Group 2 2a. Beethoven: Sinfonie Nr. 4, 1. Satz (bars 65-78 and bars 221-237) 2b. Bizet: Carmen, Zwischenspiel (first section only, ie first 28 bars)	for articulation
Group 3 3a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract) 3b. Beethoven: Violinkonzert, 3. Satz: Rondo (bars 134-142 and bars 150-158)	for finger technique

Bassoon | Grade 7

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

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

The orchestral extracts are in *Orchester Probespiel: Bassoon* (Peters EP8662).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ C major tonal centre	tongued	<i>f</i>	three octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96
▶ D \flat major tonal centre			two octaves	
▶ E \flat minor tonal centre	slurred	<i>p</i>	three octaves	
▶ Chromatic scale starting on C	tongued	<i>f</i>	two octaves	
▶ Diminished 7th starting on C	slurred			
▶ Whole-tone scale starting on A	staccato-tongued	<i>p</i>		
▶ Pentatonic (major) scale starting on E \flat	slurred	<i>f</i>		
▶ Dominant 7th in the key of A \flat	tongued			
▶ Augmented arpeggio starting on G	slurred			

Or

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

▶ E \flat major tonal centre	tongued	<i>p</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96
▶ A major tonal centre	slurred			
▶ C minor tonal centre	tongued	<i>f</i>	three octaves	
▶ C \sharp minor tonal centre	slurred		two octaves	
▶ Chromatic scale starting on C		<i>p</i>	three octaves	
▶ Dominant 7th in the key of F	staccato-tongued			
▶ Diminished 7th starting on C	tongued		two octaves	
▶ Pentatonic (major) scale starting on A	slurred			
▶ Augmented arpeggio starting on G	slurred			

Or

3. Orchestral extracts (music may be used)Candidates choose and perform **two** extracts (selected from different groups).

Group 1 1a. Beethoven: Violinkonzert, 1. Satz (bars 18-25, upper part) AND 2. Satz (entire extract) 1b. Tschaikowsky: Sinfonie Nr. 4, 2. Satz (bars 274-290)	for tone and phrasing
Group 2 2a. Mozart: Die Zauberflöte, Ouverture (bars 27-53) 2b. Rossini: Der Barbier von Sevilla, Ouverture (bars 179-197)	for articulation
Group 3 3a. Brahms: Variationen über ein Thema von Haydn, Var. II (entire extract, upper part, no repeats) 3b. Rossini: Der Barbier von Sevilla, 2. Akt Nr. 14 Temporale (Gewitter) (bars 35-53 downbeat)	for finger technique

Bassoon | Grade 8

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

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

The orchestral extracts are in *Orchester Probespiel: Bassoon* (Peters EP8662).

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ B major tonal centre	tongued	<i>f</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ A \flat major tonal centre	slurred	<i>p</i>	two octaves	
▶ D minor tonal centre	mixed articulation	<i>f</i>	three octaves	
▶ F \sharp minor tonal centre	tongued	<i>p</i>	two octaves	
▶ Chromatic scale starting on D	slurred		three octaves	
▶ Whole-tone scale starting on B	staccato-tongued	<i>f</i>	two octaves	
▶ Dominant 7th in the key of B	slurred			
▶ Diminished 7th starting on F \sharp	tongued	<i>p</i>		
▶ Augmented arpeggio starting on A \flat	mixed articulation	<i>f</i>		

Or

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

▶ D major tonal centre	slurred	<i>p</i>	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ F# major tonal centre	mixed articulation	<i>f</i>	two octaves	
▶ B minor tonal centre	tongued		three octaves	
▶ G# minor tonal centre	staccato-tongued	<i>p</i>	two octaves	
▶ Chromatic scale starting on D	slurred		three octaves	
▶ Dominant 7th in the key of G	mixed articulation	<i>f</i>	two octaves	
▶ Pentatonic (major) scale starting on B	staccato-tongued		three octaves	
▶ Diminished 7th starting on B	slurred	<i>p</i>	two octaves	
▶ Augmented arpeggio starting on F#	tongued		two octaves	

Or

3. Orchestral extracts (music may be used)

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

<p>Group 1</p> <p>1a. Ravel: Boléro (entire extract)</p> <p>1b. Rimsky-Korsakow: Scheherazade, 2. Satz Andantino (bars 5-26)</p>	for tone and phrasing
<p>Group 2</p> <p>2a. Berlioz: Symphonie fantastique, 4. Satz Der Gang zum Richtplatz (entire extract, upper part)</p> <p>2b. Bizet: Carmen, 3. Akt 2. Bild No. 25 (entire extract)</p>	
<p>Group 3</p> <p>3a. Mozart: Così fan tutte, Overture (entire extract)</p> <p>3b. Strawinsky: Pulcinella-Suite, 6. Satz: Gavotta con due variazioni, Variazione IIa (entire extract, 1st bassoon only, no repeats)</p>	for finger technique

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.

Scales:				
<ul style="list-style-type: none"> F major 	slurred	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggio:				
<ul style="list-style-type: none"> G major 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> G major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> F major 	slurred			

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

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.

Scales:				
<ul style="list-style-type: none"> D major 	tongued	two octaves		
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
Arpeggios:	slurred			
<ul style="list-style-type: none"> C major (starting on either C) 				
<ul style="list-style-type: none"> B minor 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> C major (starting on either C) 	slurred	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	tongued			
Arpeggios:		two octaves		
<ul style="list-style-type: none"> D major 	tongued			
<ul style="list-style-type: none"> A minor 	slurred	one octave		

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

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.

Scales:			
▶ C major	tongued	two octaves	min. tempi: scales ♩ = 84 arpeggios ♩ = 132
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	slurred	to 12th	
▶ Chromatic scale starting on G	tongued	one octave	
Arpeggios:			
▶ D minor	tongued	two octaves	
▶ F major	slurred	to 12th	
▶ E minor	tongued		

mf

Or

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

Scales:			
▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued	two octaves	min. tempi: scales ♩ = 84 arpeggios ♩ = 132
▶ F major	slurred	to 12th	
▶ Chromatic scale starting on G		one octave	
Arpeggios:			
▶ C major	tongued	two octaves	
▶ E minor		to 12th	
▶ G minor			slurred

mf

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

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.

Scales:				
<ul style="list-style-type: none"> E♭ major 	tongued	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on D 	slurred			
<ul style="list-style-type: none"> G major 	tongued	to 12th		
<ul style="list-style-type: none"> F# minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 		one octave		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on G 	slurred	two octaves		
Arpeggios:				
<ul style="list-style-type: none"> C minor 		tongued	to 12th	
<ul style="list-style-type: none"> Dominant 7th in the key of G 	two octaves			
<ul style="list-style-type: none"> A major 			to 12th	

Or

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

Scales:				
<ul style="list-style-type: none"> C minor (candidate choice of <i>either</i> harmonic or melodic minor) 	tongued	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on D 	slurred			
<ul style="list-style-type: none"> A major 				
<ul style="list-style-type: none"> F# minor (candidate choice of <i>either</i> harmonic or melodic minor) 	tongued	to 12th		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on G 		one octave		
Arpeggios:				
<ul style="list-style-type: none"> E♭ major 	slurred	two octaves		
<ul style="list-style-type: none"> Dominant 7th in the key of G 	tongued			
<ul style="list-style-type: none"> A minor 		to 12th		

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

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.

Scales:				
<ul style="list-style-type: none"> ▶ B♭ major 	slurred			
<ul style="list-style-type: none"> ▶ E major 				
<ul style="list-style-type: none"> ▶ C# minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	tongued	two octaves		
<ul style="list-style-type: none"> ▶ Chromatic scale starting on E 				
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on D 				
<ul style="list-style-type: none"> ▶ F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	slurred	to 12th	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
Arpeggios:				
<ul style="list-style-type: none"> ▶ E minor 	slurred			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of F 	tongued	two octaves		
<ul style="list-style-type: none"> ▶ Diminished 7th starting on D 	slurred			
<ul style="list-style-type: none"> ▶ A♭ major 	tongued	to 12th		

Or

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

Scales:				
<ul style="list-style-type: none"> ▶ E♭ major 	slurred	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
<ul style="list-style-type: none"> ▶ E minor (candidate choice of <i>either</i> harmonic or melodic minor) 	tongued			
<ul style="list-style-type: none"> ▶ C# minor (candidate choice of <i>either</i> harmonic or melodic minor) 				
<ul style="list-style-type: none"> ▶ Chromatic scale starting on E 	slurred			
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on D 	tongued			
<ul style="list-style-type: none"> ▶ A♭ major 		to 12th		
Arpeggios:				
<ul style="list-style-type: none"> ▶ E major 	tongued	two octaves		
<ul style="list-style-type: none"> ▶ C# minor 	slurred			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of A 				
<ul style="list-style-type: none"> ▶ Diminished 7th starting on D 	tongued			

Or

3. Exercises (music may be used)

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

<p>Group 1</p> <ul style="list-style-type: none"> 1a. At Sixes and Sevens 1b. Rising and Falling 	for tone and phrasing
<p>Group 2</p> <ul style="list-style-type: none"> 2a. A Good Turn 2b. A Little Waltz 	for articulation
<p>Group 3</p> <ul style="list-style-type: none"> 3a. Be Flattered 3b. Viennese 	for finger technique

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*.

Scales & arpeggios: Set A & Set B

For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ major scale ▶ major arpeggio 	For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ melodic minor scale ▶ harmonic minor scale ▶ minor arpeggio
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Either

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

▶ C major tonal centre	slurred	<i>f</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96
▶ A \flat major tonal centre	staccato-tongued	<i>p</i>	to 12th	
▶ G \sharp minor tonal centre	tongued			
▶ Chromatic scale starting on C	slurred	<i>f</i>	two octaves	
▶ Pentatonic (major) scale starting on A \flat		<i>p</i>	to 12th	
▶ Dominant 7th in the key of D \flat	staccato-tongued			

Or

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

▶ E major tonal centre	slurred	<i>f</i>	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96
▶ C minor tonal centre	tongued	<i>p</i>	to 12th	
▶ G \sharp minor tonal centre				
▶ Whole tone scale starting on E	staccato-tongued	<i>f</i>	two octaves	
▶ Diminished 7th starting on C	slurred	<i>p</i>	to 12th	
▶ Pentatonic (major) scale starting on A \flat	tongued			

Or

3. Study (music may be used)

Candidates choose and perform **one** study.

Composer	Study	Book	Publisher & code
a. Ferling	No. 17 <i>or</i> no. 18	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Return Flight <i>or</i> Breakaway	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 11 <i>or</i> no. 12	Saxtudes	Camden CM240

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*.

Scales & arpeggios: Set A & Set B

For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ major scale ▶ major arpeggio 	For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ melodic minor scale ▶ harmonic minor scale ▶ minor arpeggio
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Either

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

▶ B major tonal centre	tongued	<i>f</i>	two and a half octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ E♭ minor tonal centre	slurred		two octaves	
▶ A minor tonal centre	staccato-tongued		to 12th	
▶ Chromatic scale starting on B	slurred	<i>p</i>	two and a half octaves	
▶ Diminished 7th starting on B	tongued		two octaves	
▶ Whole-tone scale starting on E♭				
▶ Augmented arpeggio starting on E♭	staccato-tongued			
▶ Dominant 7th in the key of D	slurred	<i>f</i>	to 12th	

Or

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

▶ E \flat major tonal centre	slurred	<i>p</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ G minor tonal centre	staccato-tongued		to 12th	
▶ A minor tonal centre	tongued	<i>f</i>	two and a half octaves	
▶ Chromatic scale starting on B	staccato-tongued		two octaves	
▶ Diminished 7th starting on B	slurred	<i>p</i>	to 12th	
▶ Pentatonic (major) scale starting on E \flat	staccato-tongued	<i>f</i>		
▶ Augmented arpeggio starting on E \flat	slurred	<i>p</i>		
▶ Dominant 7th in the key of D	tongued			

Or

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

Composer	Study	Book	Publisher & code
a. Ferling	No. 37 or no. 38	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Sales Force or Hocus Pocus	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 13 or no. 14	Saxtudes	Camden CM240

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*.

Scales & arpeggios: Set A & Set B

For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ major scale ▶ major arpeggio 	For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> ▶ melodic minor scale ▶ harmonic minor scale ▶ minor arpeggio
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Either

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

▶ B \flat major tonal centre	tongued	<i>p</i>	two and a half octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ D \flat major tonal centre	slurred		two octaves	
▶ F \sharp major tonal centre	mixed articulation	<i>f</i>	to 12th	
▶ F \sharp minor tonal centre	tongued			
▶ Chromatic scale starting on B \flat	staccato-tongued	<i>p</i>	two and a half octaves	
▶ Whole-tone scale starting on C \sharp	slurred	<i>f</i>	two octaves	
▶ Dominant 7th in the key of F \sharp major	tongued	<i>p</i>		
▶ Augmented arpeggio starting on D	mixed articulation			
▶ Diminished 7th starting on F \sharp	tongued	<i>f</i>	to 12th	

Or

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

▶ D major tonal centre	mixed articulation	<i>f</i>	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
▶ F major tonal centre	tongued	<i>p</i>		
▶ C# minor tonal centre	slurred			
▶ F# minor tonal centre	staccato-tongued	<i>f</i>	to 12th	
▶ Chromatic scale starting on B \flat	slurred		<i>p</i>	
▶ Diminished 7th starting on B \flat	tongued	<i>f</i>		
▶ Dominant 7th in the key of E \flat	mixed articulation			
▶ Augmented arpeggio starting on F	slurred	<i>p</i>	to 12th	
▶ Pentatonic (major) scale starting on F#	staccato-tongued			

Or

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

Composer	Study	Book	Publisher & code
a. Ferling	No. 45 or no. 46	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Devil's Brew	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 15 or no. 16	Saxtudes	Camden CM240

Recorder | Initial

Technical work must be played on **descant recorder**.

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scale (first five notes only): G major	ascending and descending	min. tempo: ♩ = 60	tongued	<i>mf</i>
Triad: D major		min. tempo: ♩ = 120		

Or

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

Scale (first five notes only): D major	ascending and descending	min. tempo: ♩ = 60	tongued	<i>mf</i>
Triad: G major		min. tempo: ♩ = 120		

Or

3. Exercises (music may be used)

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

Group 1 1a. Steady Now 1b. Top to Bottom	for tone and phrasing
Group 2 2a. Spider in the Sink! 2b. Upstairs	for articulation
Group 3 3a. In Threes 3b. Round and Round	for finger technique

Recorder | Grade 1

Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> F major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> C major 	tongued			

Or

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

Scales:				
<ul style="list-style-type: none"> C major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> F major 	tongued			

Or

3. Exercises (music may be used)

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

Group 1 1a. Go East 1b. Kyoto	for tone and phrasing
Group 2 2a. Log Drum 2b. Marcial	for articulation
Group 3 3a. Arpeggioni 3b. The Third Way	for finger technique

Recorder | Grade 1

Treble recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> B♭ major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> F major 	slurred			

Or

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

Scales:				
<ul style="list-style-type: none"> F major 	tongued	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	slurred			
Arpeggio:				
<ul style="list-style-type: none"> B♭ major 	tongued			

Or

3. Exercises (music may be used)

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

Group 1	
<ul style="list-style-type: none"> 1a. Go East 1b. Kyoto 	for tone and phrasing
Group 2	
<ul style="list-style-type: none"> 2a. Log Drum 2b. Marcial 	for articulation
Group 3	
<ul style="list-style-type: none"> 3a. Arpeggioni 3b. The Third Way 	for finger technique

Recorder | Grade 2

Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> D major 	tongued	to 12th	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic or melodic <i>or</i> natural minor) 	slurred	one octave		
Arpeggios:				
<ul style="list-style-type: none"> G major 	slurred	one octave and down to the dominant		
<ul style="list-style-type: none"> D minor 	tongued	to 12th		

Or

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

Scales:				
<ul style="list-style-type: none"> G major 	slurred	one octave and down to the dominant	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic or melodic <i>or</i> natural minor) 	tongued	to 12th		
Arpeggios:				
<ul style="list-style-type: none"> D major 	slurred			
<ul style="list-style-type: none"> E minor 	tongued	one octave		

Or

3. Exercises (music may be used)

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

Group 1 1a. Minor Steps 1b. Shaping	for tone and phrasing
Group 2 2a. Echo Swing 2b. Some Cuckoo	for articulation
Group 3 3a. Jazz Hands 3b. Off and On	for finger technique

Recorder | Grade 2

Treble recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> G major 	tongued	to 12th	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic or melodic <i>or</i> natural minor) 	slurred	one octave		
Arpeggios:				
<ul style="list-style-type: none"> C major 	slurred	one octave and down to the dominant		
<ul style="list-style-type: none"> G minor 	tongued	to 12th		

Or

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

Scales:				
<ul style="list-style-type: none"> C major 	slurred	one octave and down to the dominant	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	<i>mf</i>
<ul style="list-style-type: none"> G minor (candidate choice of <i>either</i> harmonic or melodic <i>or</i> natural minor) 	tongued	to 12th		
Arpeggios:				
<ul style="list-style-type: none"> G major 	slurred			
<ul style="list-style-type: none"> A minor 	tongued	one octave		

Or

3. Exercises (music may be used)

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

Group 1 1a. Minor Steps 1b. Shaping	for tone and phrasing
Group 2 2a. Echo Swing 2b. Some Cuckoo	for articulation
Group 3 3a. Jazz Hands 3b. Off and On	for finger technique

Recorder | Grade 3

Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ B♭ major	tongued	one octave and down to the dominant	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
▶ A minor (candidate choice of <i>either</i> harmonic or melodic minor)	slurred	one octave		
▶ Chromatic scale starting on G				
Arpeggios:				
▶ E minor	slurred	to 12th		
▶ F major	tongued	one octave and down to the dominant		
▶ G minor		one octave		

Or

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

Scales:				
▶ F major	slurred	one octave and down to the dominant	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor)		one octave		
▶ Chromatic scale starting on G				
Arpeggios:				
▶ B♭ major	slurred	one octave and down to the dominant		
▶ E minor	tongued	to 12th		
▶ A minor		one octave		

Or

3. Exercises (music may be used)

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

Group 1 1a. A Major Event 1b. Espressivo	for tone and phrasing
Group 2 2a. On Tiptoe 2b. Ornamental Garden	for articulation
Group 3 3a. A Smoothie 3b. Wedding Dance	for finger technique

Recorder | Grade 3

Treble recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> E♭ major 	tongued	one octave and down to the dominant	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic or melodic minor) 	slurred	one octave		
<ul style="list-style-type: none"> Chromatic scale starting on C 				
Arpeggios:				
<ul style="list-style-type: none"> A minor 	slurred	to 12th		
<ul style="list-style-type: none"> B♭ major 	tongued	one octave and down to the dominant		
<ul style="list-style-type: none"> C minor 		one octave		

Or

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

Scales:				
<ul style="list-style-type: none"> B♭ major 	slurred	one octave and down to the dominant	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	<i>mf</i>
<ul style="list-style-type: none"> C minor (candidate choice of <i>either</i> harmonic or melodic minor) 		one octave		
<ul style="list-style-type: none"> Chromatic scale starting on C 	tongued			
Arpeggios:				
<ul style="list-style-type: none"> E♭ major 	slurred	one octave and down to the dominant		
<ul style="list-style-type: none"> A minor 	tongued	to 12th		
<ul style="list-style-type: none"> D minor 		one octave		

Or

3. Exercises (music may be used)

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

Group 1 1a. A Major Event 1b. Espressivo	for tone and phrasing
Group 2 2a. On Tiptoe 2b. Ornamental Garden	for articulation
Group 3 3a. A Smoothie 3b. Wedding Dance	for finger technique

Recorder | Grade 4

Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ C major	tongued	two octaves		
▶ A major	slurred	one octave and down to the dominant		
▶ B minor (candidate choice of <i>either</i> harmonic or melodic minor)	tongued			
▶ Chromatic scale starting on C	tongued	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
Arpeggios:				
▶ E \flat major	slurred	to 12th		
▶ A minor	tongued	one octave and down to the dominant		
▶ F \sharp minor		one octave		
▶ Dominant 7th in the key of F	slurred	two octaves		

Or

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

Scales:				
▮ Eb major	tongued	to 12th	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
▮ A major	slurred	one octave and down to the dominant		
▮ F# minor (candidate choice of <i>either</i> harmonic or melodic minor)	tongued	one octave		
▮ Pentatonic (major) scale starting on F				
Arpeggios:				
▮ C major	slurred	two octaves		
▮ A minor		one octave and down to the dominant		
▮ B minor	tongued			
▮ Dominant 7th in the key of F		two octaves		

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

Group 1	
1a. Balancing Act 1b. Converse	for tone and phrasing
Group 2	
2a. Dainty 2b. Nice Groove	for articulation
Group 3	
3a. Cheeky 3b. Sharpish	for finger technique

Recorder | Grade 4

Treble recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ F major	tongued	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
▶ D major	slurred	one octave and down to the dominant		
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued			
▶ Chromatic scale starting on F		two octaves		
Arpeggios:				
▶ A \flat major	slurred	to 12th		
▶ D minor	tongued	one octave and down to the dominant		
▶ B minor		one octave		
▶ Dominant 7th in the key of B \flat	slurred	two octaves		

Or

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

Scales:				
▮ A♭ major	tongued	to 12th	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	<i>mf</i>
▮ D major	slurred	one octave and down to the dominant		
▮ B minor (candidate choice of <i>either</i> harmonic or melodic minor)	tongued	one octave		
▮ Pentatonic (major) scale starting on B♭				
Arpeggios:				
▮ F major	slurred	two octaves		
▮ D minor		one octave and down to the dominant		
▮ E minor	tongued	two octaves		
▮ Dominant 7th in the key of B♭				

Or

3. Exercises (music may be used)Candidates choose and perform **two** exercises (selected from different groups).

Group 1	
1a. Balancing Act 1b. Converse	for tone and phrasing
Group 2	
2a. Dainty 2b. Nice Groove	for articulation
Group 3	
3a. Cheeky 3b. Sharpish	for finger technique

Recorder | Grade 5

Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ E major	tongued	to 12th	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
▶ G major	slurred			
▶ F minor (candidate choice of <i>either</i> harmonic or melodic minor)				
▶ F# minor (candidate choice of <i>either</i> harmonic or melodic minor)	tongued	one octave and down to the dominant		
▶ Chromatic scale starting on C	slurred	two octaves		
▶ Pentatonic (major) scale starting on C	tongued			
Arpeggios:				
▶ C minor	slurred	two octaves		
▶ A \flat major	tongued	one octave and down to the dominant		
▶ Diminished 7th starting on C	slurred	two octaves		
▶ Dominant 7th in the key of A	tongued	one octave		

Or

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

Scales:				
<ul style="list-style-type: none"> C minor (candidate choice of <i>either</i> harmonic or melodic minor) 	slurred	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
<ul style="list-style-type: none"> A\flat major 	tongued	one octave and down to the dominant		
<ul style="list-style-type: none"> E\flat major 	slurred	to 12th		
<ul style="list-style-type: none"> C\sharp minor (candidate choice of <i>either</i> harmonic or melodic minor) 	tongued			
<ul style="list-style-type: none"> Chromatic scale starting on C 	slurred	two octaves		
<ul style="list-style-type: none"> Pentatonic (major) scale starting on C 	tongued			
Arpeggios:				
<ul style="list-style-type: none"> G major 	slurred	to 12th		
<ul style="list-style-type: none"> F\sharp minor 	tongued	one octave and down to the dominant		
<ul style="list-style-type: none"> Diminished 7th starting on C 	slurred	two octaves		
<ul style="list-style-type: none"> Dominant 7th in the key of D\flat 	tongued	one octave		

Or

3. Exercises (music may be used)

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

Group 1	
1a. Persuasion 1b. Sequences	for tone and phrasing
Group 2	
2a. Good Effects 2b. Left, Right!	for articulation
Group 3	
3a. Minor Debate 3b. Trills and Spills	for finger technique

Recorder | Grade 5

Treble recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
▶ A major	tongued	to 12th	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>
▶ C major	slurred			
▶ B♭ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
▶ B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	tongued	one octave and down to the dominant		
▶ Chromatic scale starting on F	slurred	two octaves		
▶ Pentatonic (major) scale starting on F	tongued			
Arpeggios:				
▶ F minor	slurred			
▶ D♭ major	tongued	one octave and down to the dominant		
▶ B minor				
▶ Diminished 7th starting on F	slurred	two octaves		
▶ Dominant 7th in the key of D	tongued	one octave		

Or

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

Scales:						
<ul style="list-style-type: none"> F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	slurred	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	<i>mf</i>		
<ul style="list-style-type: none"> D\flat major 	tongued	one octave and down to the dominant				
<ul style="list-style-type: none"> A\flat major 	slurred	to 12th				
<ul style="list-style-type: none"> F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	tongued					
<ul style="list-style-type: none"> Chromatic scale starting on F 	slurred	two octaves				
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F 	tongued					
Arpeggios:						
<ul style="list-style-type: none"> C major 	slurred	to 12th				
<ul style="list-style-type: none"> B\flat minor 	tongued					
<ul style="list-style-type: none"> B minor 		one octave and down to the dominant				
<ul style="list-style-type: none"> Diminished 7th starting on F 	slurred	two octaves				
<ul style="list-style-type: none"> Dominant 7th in the key of D 	tongued	one octave				

Or

3. Exercises (music may be used)

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

Group 1	
1a. Persuasion 1b. Sequences	for tone and phrasing
Group 2	
2a. Good Effects 2b. Left, Right!	for articulation
Group 3	
3a. Minor Debate 3b. Trills and Spills	for finger technique

Recorder | Grade 6

Technical work must be played on **treble recorder**.

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

The scales & arpeggios are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ F major tonal centre	tongued	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	<i>mf</i>
▶ A major tonal centre		to 12th		
▶ E♭ minor tonal centre	slurred	one octave and down to the dominant		
▶ Chromatic scale starting on F		two octaves		
▶ Diminished 7th starting on F	tongued	one octave		
▶ Pentatonic (major) scale starting on E♭				
▶ Dominant 7th in the key of D	slurred			

Or

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

▶ F minor tonal centre	tongued	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	<i>mf</i>
▶ A minor tonal centre	slurred	to 12th		
▶ E \flat major tonal centre		one octave and down to the dominant		
▶ Chromatic scale starting on F	tongued	two octaves		
▶ Whole tone scale starting on F	slurred			
▶ Diminished 7th starting on F				
▶ Dominant 7th in the key of D	tongued	one octave		

Or

3. Study or Orchestral extract (music may be used)Candidates choose and perform **one** of the following.

Composer	Study/Extract	Book	Publisher & code
a. Brüggen	Allegro, no. 1	Five Studies for Finger Control	Broekmans BP712
b. Linde	Allegro moderato, no. 11	Modern Exercises for Treble Recorder	Schott ED4797
c. Mönkemeyer	Other Ornaments, no. 108	Handleitung für das Spiel der Altblockflöte book 2	Moeck EM2001
d. J S Bach	Höchster was ich habe (from <i>Cantata 39</i>), no. 14	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
e. Handel	O Ruddier than the Cherry (from <i>Acis and Galatea</i>), no. 4 (may be played on treble or sopranino)		

Recorder | Grade 7

Technical work must be played on **treble recorder**.

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

The scales & arpeggios are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ C major tonal centre	staccato-tongued	to 12th	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 116	<i>mf</i>
▶ B \flat minor tonal centre	slurred			
▶ D \flat major tonal centre	tongued	one octave and down to the dominant		
▶ Chromatic scale starting on B \flat	staccato-tongued	to 12th		
▶ Whole-tone scale starting on D \flat	tongued	one octave		
▶ Pentatonic (major) scale starting on D \flat	slurred			
▶ Dominant 7th in the key of A	tongued			
▶ Diminished 7th starting on C	slurred			

Or

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

▶ B♭ major tonal centre	slurred	to 12th	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 116	<i>mf</i>
▶ C minor tonal centre	staccato-tongued			
▶ E major tonal centre	tongued	one octave and down to the dominant		
▶ Augmented arpeggio starting on C	staccato-tongued	to 12th		
▶ Whole-tone scale starting on D♭	slurred	one octave		
▶ Pentatonic (major) scale starting on D♭	tongued			
▶ Dominant 7th in the key of E♭	slurred			
▶ Diminished 7th starting on C	staccato-tongued			

Or

3. Study or Orchestral extract (music may be used)Candidates choose and perform **one** of the following.

Composer	Study/Extract	Book	Publisher & code
a. Brüggen	Molto adagio, no. 4	Five Studies for Finger Control	Broekmans BP712
b. Linde	Allegretto grazioso, no. 10 or Allegro vivace, no. 13	Modern Exercises for Treble Recorder	Schott ED4797
c. Mönkemeyer	Flat Keys, no. 24	Handleitung für das Spiel der Altblockflöte book 2	Moeck EM2001
d. J S Bach	Bestelle dein Haus (from <i>Cantata 106</i>), no. 10	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
e. Gluck	Lento from Dance of the Blessed Spirits (from <i>Orfeo</i>), no. 15		

Recorder | Grade 8

Technical work must be played on **treble recorder**.

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

The scales & arpeggios are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Either

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

▶ A \flat major tonal centre	tongued	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 76 7ths ♩ = 132	<i>mf</i>
▶ G major tonal centre	slurred	to 12th		
▶ F \sharp minor tonal centre	staccato-tongued			
▶ D minor tonal centre	mixed articulation	one octave and down to the dominant		
▶ Pentatonic (major) scale starting on G	slurred	two octaves		
▶ Diminished 7th starting on A \flat	tongued			
▶ Augmented arpeggio starting on G	slurred			
▶ Whole-tone scale starting on F \sharp	mixed articulation	one octave		
▶ Dominant 7th in the key of G	slurred			

Or

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

▶ A \flat major tonal centre	slurred	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 76 7ths ♩ = 132	<i>mf</i>
▶ F \sharp major tonal centre	tongued	to 12th		
▶ G minor tonal centre	mixed articulation			
▶ B minor tonal centre	tongued	one octave and down to the dominant		
▶ Diminished 7th starting on G	mixed articulation	two octaves		
▶ Augmented arpeggio starting on A \flat	tongued			
▶ Chromatic scale starting on F \sharp	slurred	to 12th		
▶ Whole-tone scale starting on F \sharp	staccato-tongued	one octave		
▶ Dominant 7th in the key of E	slurred			

Or

3. Study or Orchestral extract (music may be used)Candidates choose and perform **one** of the following.

Composer	Study/Extract	Book	Publisher & code
a. Brüggen	Allegretto, no. 2 or Vivace, no. 3	Five Studies for Finger Control	Broekmans BP712
b. Mönkemeyer	Intervals, no. 88	Handleitung für das Spiel der Altblockflöte book 2	Moeck EM2001
c. J S Bach	Stein, der über alle Schätze (from <i>Cantata 152</i>), no. 13	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
d. Handel	Augelletti, che cantate (from <i>Rinaldo</i>), no. 5		

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>
Studies, exercises & orchestral extracts	<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>
Studies, exercises & orchestral extracts	<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

Initial-Grade 3

(Initial = RQF Entry Level 3, 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 Initial-Grade 3, one of the group A pieces may be a duet.
- ▶ 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).
- ▶ Flute, clarinet and saxophone candidates may choose to play one piece from the Jazz 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).
- ▶ Refer to the [Instrument requirements](#) section for further guidance.

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.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ 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).
- ▶ Other than for duets (see below), 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 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.

Duets

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a woodwind instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

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.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.

- ▶ 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 Initial to Grade 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
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ 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.

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 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>

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Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, 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)

Initial-Grade 5: *either* scales & arpeggios *or* exercises

Grades 6-8: *either* scales & arpeggios *or* orchestral extract(s)/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

Initial-Grade 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: ▶ Scales & arpeggios ▶ Exercises		One of the following: ▶ Scales & arpeggios ▶ Orchestral extract(s)/Study	
Supporting tests	20	Supporting test 1	10
Any two of the following: ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge		▶ Sight reading	
		Supporting test 2	10
		One of the following: ▶ Aural ▶ Improvisation	
Total	100	Total	100

* At Initial, flute and clarinet candidates play scales & triads.

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:



Initial
11 mins



Grade 1
13 mins



Grade 2
13 mins



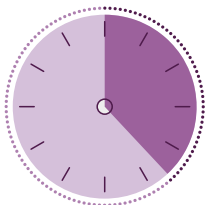
Grade 3
13 mins



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.
- At Initial-Grade 3, one of the group A pieces may be a duet.
- 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).
- Flute, clarinet and saxophone candidates may choose to play one piece from the Jazz 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.
- Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- 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).
- ▶ Other than for duets (see below), 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 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.
- ▶ Candidates may use a backing track or recorded accompaniment in exams up to and including Grade 3. This may be played on the piano or may be an instrumental backing track. From Grade 4 onwards, the accompaniment must be performed live in the exam.
- ▶ 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.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.

- ▶ 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.
- ▶ If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a copy 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.

Duets

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a woodwind instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ If pre-recorded duet parts are used, candidates must provide their own playback equipment. 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.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

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 Initial to Grade 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, technical work books, sight reading books and aural test 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

Initial



Duration:
0.5-1 minute(s)

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys listed for Initial technical work

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.

Initial-Grade 5*

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

- ▶ Scales & arpeggios
- ▶ Exercises

*At Initial, flute and clarinet candidates play scales & triads.

Grades 6-8

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

- ▶ Scales & arpeggios
- ▶ Orchestral extract(s) *or* study

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

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

Scales & arpeggios

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.
- ▶ Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.
- ▶ All scales and arpeggios 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.
- ▶ At Grades 6-8, candidates should play the major scale and major arpeggio in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- ▶ 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.



Technical work
(14 marks)

Orchestral extracts

- ▶ At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Flute, clarinet, oboe and bassoon candidates prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner. Recorder candidates prepare and perform one extract.
- ▶ Extracts may be played either from memory or using the music.
- ▶ If an extract has a long section of rest, candidates may shorten this but should maintain a feeling of pulse throughout their performance.

Study

- ▶ At Grades 6-8, saxophone and recorder candidates can demonstrate technique through performing a study.
- ▶ Candidates 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 Initial to Grade 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 etc* (Flute, Clarinet, Oboe, Saxophone)	Articulation etc* (Bassoon, Recorder)
Initial	$\frac{2}{4}$	♩ and ♪	<i>mf</i> , <i>moderato</i>	tongued	tongued
Grade 1	$\frac{4}{4}$	○ and ▬	<i>p</i> , <i>f</i>		
Grade 2	$\frac{3}{4}$	♩ and ties	<i>allegretto</i>	slurs, accidentals	slurs accidentals (Bassoon)
Grade 3		♩, ♪ and ▬	<i>mp</i> , <i>andante</i>		accidentals (Recorder)
Grade 4		♩ and ♪	<i>dim.</i> , <i>cresc.</i>	<i>staccato</i>	<i>staccato</i> , accents, <i>tenuto</i>
Grade 5	$\frac{6}{8}$	♩ and ♪		accents, <i>tenuto</i>	simple tenor clef (Bassoon)
Grade 6	$\frac{3}{8}$	dotted notes	<i>rit.</i>	◡	acciaccaturas, turns, trills
Grade 7	$\frac{9}{8}$	triplets	<i>accel.</i>		
Grade 8	$\frac{2}{2}$ and changing time signatures	duplets	<i>ff</i> , <i>pp</i> any standard performance direction		

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

Sight reading – keys and ranges

	Initial	Grade 1	Grade 2	Grade 3
Flute*	F major	G major	A minor	E minor
Clarinet*	C major	F, G major	A minor	
Oboe*		F, G major	A minor	D minor
Bassoon*		F major	A, C minor	C major E minor
Saxophone*		F, G major	E minor	A minor
Descant recorder*	G major		E minor	D major D minor
Treble recorder*		C major	A minor	G major G minor
Range of test	5th	octave	octave	12th

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

Sight reading – keys and ranges

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Flute*	B \flat major G minor	A, C major	D major	E, A \flat major B minor	B major
Clarinet*	G minor	B \flat major D minor	D major E minor	E, A \flat major F minor	B, D \flat major B \flat minor
Oboe*	C, D major B minor	A major E minor	B \flat major F \sharp minor	E, E \flat major F minor	A \flat , B major
Bassoon*	G, B \flat major	D major G minor	A, E \flat major	E, A \flat major	D \flat major F minor
Saxophone*	C, D major	B, D minor	A, E \flat major	E, A \flat major C \sharp minor	B, D \flat major B \flat minor
Descant recorder*	C, F major	B \flat major A minor	A major F \sharp minor	E, E \flat major C \sharp minor	F \sharp major E \flat minor
Treble recorder*	F, B \flat major	E \flat major D minor	D major B minor	A, A \flat major F \sharp minor	B major A \flat minor
Range of test	12th	2 octaves	2 octaves	full range	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

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Time signatures*	$\frac{4}{4}$	/ / / / / / / /	/ / / / / / / /	$\frac{3}{4}$	$\frac{2}{4}$
Keys*	C major	F, G major	A minor	D, B \flat major D, E minor	G, B minor
Number of chords per bar	1	1	1	1	1
Chords	I, V	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*	march, lullaby	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.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of stimulus	2 bars	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars	8-12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties	syncopation
Articulation*			<i>staccato</i>		accents
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
Keys*	C major	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	acciacaturas		<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.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of chord sequence	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V	i, iv, V
Keys: Flute, Clarinet, Oboe, Bassoon, Saxophone, Descant recorder	C major	C, F, G major			A, D, E, G, B minor
Keys: Treble recorder	C major	C, F, B \flat major			A, D, E, G, C 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: Flute, Clarinet, Oboe, Bassoon, Saxophone, Descant recorder	A, D, E, G, B minor	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		
Keys: Treble recorder	A, D, E, G, C minor	C, F, G, B ^b , D, E ^b , A ^b major A, D, E, G, B, C, F minor		

Musical knowledge (Initial to Grade 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
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, barlines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
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>
Studies, exercises & orchestral extracts	<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>
Studies, exercises & orchestral extracts	<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>

Flute | Initial

Pieces

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

- Programmes must comprise two accompanied pieces from Group A and one unaccompanied piece from Group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

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

Technical work

Candidates prepare all sections. See [Technical work](#) section for further details.

All requirements are available at trinitycollege.com/woodwind-resources

Scales & triads (from memory)

Examiners select from the following:

Scales (first five notes only): <ul style="list-style-type: none"> F major G major 	ascending and descending	min tempo: ♩ = 60	tongued	<i>mf</i>
Triads: <ul style="list-style-type: none"> F major G major 		min tempo: ♩ = 120		

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 Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

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.

Flute | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one duet may be chosen.
- One piece from the same group of the Grade 1 Jazz 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:

Scales: <ul style="list-style-type: none"> F and G major E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> F and G major E minor 				

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.

Flute | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- ▶ Only one duet may be chosen.
- ▶ One piece from the same group of the Grade 2 Jazz 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:

Scales:	two octaves	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
▶ D major				
▶ B♭ major	one octave			
▶ A and G minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
Arpeggios:	two octaves			
▶ D major				
▶ B♭ major	one octave			
▶ A and G minor				

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	<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.

Flute | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one duet may be chosen.
- One piece from the same group of the Grade 3 Jazz 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

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> F and G major G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	two octaves	min tempi: scales ♩ = 84 arpeggios ♪ = 132	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> A major A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th			
<ul style="list-style-type: none"> Chromatic scale starting on G 	one octave			
Arpeggios: <ul style="list-style-type: none"> F and G major G minor 	two octaves			
<ul style="list-style-type: none"> A major A minor 	to 12th			

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.

Flute | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 4 Jazz 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:

Scales: <ul style="list-style-type: none"> C, G and E\flat major D and E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Chromatic scale starting on D Pentatonic (major) scale starting on D 	two octaves	min tempi: scales ♩ = 96 arpeggios ♪ = 138 7ths ♩ = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th			
Arpeggios: <ul style="list-style-type: none"> C, G and E\flat major D and E minor Dominant 7th in the keys of C and G 	two octaves			
<ul style="list-style-type: none"> B minor 	to 12th			

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.

Flute | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 5 Jazz 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>Scales:</p> <ul style="list-style-type: none"> A, E, A\flat and E\flat major C, F, C\sharp and F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Chromatic scale starting on E Pentatonic (major) scale starting on C (starting on lowest C) 	two octaves	min tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	tongued or slurred	<i>mf</i>
<p>Arpeggios:</p> <ul style="list-style-type: none"> A, E, A\flat and E\flat major C, F, C\sharp and F\sharp minor Dominant 7th in the key of A\flat Diminished 7th starting on F\sharp 				

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	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.

Flute | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- ▶ Only one piccolo or alto flute item may be chosen.
- ▶ One piece from the same group of the Grade 6 Jazz 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)

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

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ B♭ major, B♭ minor ▶ D major, D minor ▶ F♯ major, F♯ minor 	two octaves	min tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	tongued or slurred or staccato-tongued	<i>f or p</i>
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on F♯ ▶ Chromatic scale starting on B♭ ▶ Whole-tone scale starting on D 				
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of B ▶ Diminished 7th starting on B♭ 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

The piccolo option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

<p>1a. Bizet: Carmen, 3. Akt 1. Bild Vorspiel (beginning to figure 2)</p> <p>1b. Brahms: Sinfonie Nr. 4, 4. Satz (entire extract)</p>	for tone and phrasing
<p>2a. Mozart: Die Zauberflöte, 1. Akt Nr. 8 Finale (beginning to bar 181)</p> <p>2b. Strawinsky: Petruschka (beginning to figure 3)</p>	for articulation
<p>3a. Mozart: Die Zauberflöte, 2. Akt Nr. 21 Finale (entire extract)</p> <p>3b. Verdi: Rigoletto, 1. Akt Arie der Gilda (entire extract)</p>	for finger technique

Piccolo

Mozart: Die Zauberflöte (entire extract)

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.

Flute | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one piccolo or alto flute item may be chosen.
- One piece from the same group of the Grade 7 Jazz 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)

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

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> B major, B minor E\flat major, E\flat minor G major, G minor A major, A minor 	two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>
<p>Plus:</p> <ul style="list-style-type: none"> Pentatonic (major) scales starting on E\flat and A Chromatic scale starting on B Whole-tone scale starting on A 				
<ul style="list-style-type: none"> Dominant 7th in the keys of A\flat and D Diminished 7th starting on B Augmented arpeggio starting on G 				

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

The piccolo option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

1a. J S Bach: Matthäus-Passion, Arie: Aus Liebe will mein Heiland sterben (entire extract)	for tone and phrasing
1b. Debussy: Prélude à l'après-midi d'un faune (beginning to bar 25)	
2a. Beethoven: Ouverture zu Leonore Nr. 3 (bar 328 to end)	for articulation
2b. Reznicek: Donna Diana, Ouverture (figure 1 to figure 3)	
3a. Dvořák: Sinfonie Nr. 8, 4. Satz (entire extract, no repeats)	for finger technique
3b. Schumann: Sinfonie Nr. 1, 4. Satz (entire extract)	

Piccolo

Rossini: Die diebische Elster, Ouverture (entire extract)

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.

Flute | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one piccolo or alto flute item may be chosen.
- One piece from the same group of the Grade 8 Jazz 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)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	three octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> C major, C minor 				
<ul style="list-style-type: none"> E major, E minor A\flat major, G\sharp minor F major, F minor D\flat major, C\sharp minor 	two octaves			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on C Dominant 7th in the key of F Diminished 7th starting on C 	three octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on A\flat Whole-tone scale starting on C\sharp Dominant 7th in the key of F\sharp Diminished 7th starting on A\flat Augmented arpeggios starting on E and F 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

The piccolo option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

1a. Mahler: Sinfonie Nr. 9, 1. Satz (entire extract)	for tone and phrasing
1b. Ravel: Daphnis et Chloé, 2ème Suite (solo only: figure 176 to end)	
2a. Busoni: Doktor Faust, Erstes Bild (entire extract) and Zweites Bild (entire extract)	for articulation
2b. Strawinsky: Concerto in Es 'Dumbarton Oaks', II Allegretto (entire extract)	
3a. Rossini: Wilhelm Tell, Overture (bar 197 to end)	for finger technique
3b. Strawinsky: Petruschka (figure 3 to bottom of page 33)	

Piccolo

Smetana: Die verkaufte Braut, Overture (entire extract)

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.

Clarinet | Initial

Pieces

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

- Programmes must comprise two accompanied pieces from Group A and one unaccompanied piece from Group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

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

Technical work

Candidates prepare all sections. See [Technical work](#) section for further details.

All requirements are available at trinitycollege.com/woodwind-resources

Scales & triads (from memory)

Examiners select from the following:

Scales (first five notes only): <ul style="list-style-type: none"> C major D minor 	ascending and descending	min tempo: ♩ = 60	tongued	<i>mf</i>
Triads: <ul style="list-style-type: none"> C major D minor 		min tempo: ♩ = 120		

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 Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

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.

Clarinet | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one duet may be chosen.
- One piece from the same group of the Grade 1 Jazz 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:

Scales: <ul style="list-style-type: none"> F and G major A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> F and G major A minor 				

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

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.

Clarinet | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- ▶ Only one duet may be chosen.
- ▶ One piece from the same group of the Grade 2 Jazz 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:

Scales:				
▶ F major	two octaves	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
▶ C major	to 12th			
▶ E minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios:				
▶ F major	two octaves			
▶ G minor				
▶ C major	to 12th			
▶ E minor	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. 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	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.

Clarinet | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one duet may be chosen.
- One piece from the same group of the Grade 3 Jazz 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

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> C and B\flat major A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	two octaves			
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th			
<ul style="list-style-type: none"> A major Chromatic scale starting on G 	one octave			
Arpeggios:				
<ul style="list-style-type: none"> C and B\flat major A minor 	two octaves			
<ul style="list-style-type: none"> D minor 	to 12th			
<ul style="list-style-type: none"> A major 	one octave			
		min tempi: scales ♩ = 84 arpeggios ♩ = 132	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. 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.

Clarinet | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 4 Jazz 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:

Scales: <ul style="list-style-type: none"> G, D and A major E (starting on low E), B and G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Chromatic scale starting on F 	two octaves	min tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Pentatonic (major) scale starting on G (candidate choice of starting G) 	one octave			
Arpeggios: <ul style="list-style-type: none"> G, D and A major E (starting on low E), B and G minor Dominant 7th in the key of C 	two octaves			

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.

Clarinet | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 5 Jazz 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

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> A, E, A\flat and E\flat major C, F, C\sharp and F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Chromatic scale starting on E (starting on low E) Pentatonic (major) scale starting on C 	two octaves	min tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> A, E, A\flat and E\flat major C, F, C\sharp and F\sharp minor Dominant 7th in the keys of G and D Diminished 7th starting on G 				

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
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.

Clarinet | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one E \flat clarinet or bass clarinet item may be chosen.
- One piece from the same group of the Grade 6 Jazz 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:

Candidates prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> F major, F minor 	three octaves			
<ul style="list-style-type: none"> A major, A minor D\flat major, C\sharp minor 	two octaves			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on F Diminished 7th starting on F 	three octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on D\flat Whole-tone scale starting on A Dominant 7th in the key of F\sharp 	two octaves			
		min tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

Orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

1a. Beethoven: Sinfonie Nr. 4, 2. Satz (bars 81-89, 1st clarinet part)	for tone and phrasing
1b. Tchaikovsky: Sinfonie Nr. 6, 1. Satz (entire extract)	
2a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)	for articulation
2b. Verdi: Rigoletto, 3. Akt (entire extract)	
3a. Borodin: Fürst Igor, Nr. 8 Tanz der Polowetzer Mädchen (bars 111-138)	for finger technique
3b. Liszt: Ungarische Rhapsodie Nr. 2 (bars 11-18)	

E \flat clarinet

Ravel: Boléro (entire extract)

Bass clarinet

Liszt: Dante-Sinfonie, 1. Inferno (bars 286-294)

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.

Clarinet | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one E \flat clarinet or bass clarinet item may be chosen.
- One piece from the same group of the Grade 7 Jazz 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:

Candidates prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> F\sharp major, F\sharp minor 	three octaves			
<ul style="list-style-type: none"> B\flat major, B\flat minor D major, D minor E\flat major, E\flat minor 	two octaves			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on F\sharp Diminished 7th starting on F\sharp 	three octaves	min tempi: scales $\text{♩} = 132$ arpeggios $\text{♩} = 69$ 7ths $\text{♩} = 104$	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> Pentatonic (major) scales starting on B\flat and E\flat Whole-tone scale starting on E\flat Dominant 7th in the keys of E\flat and G Augmented arpeggio starting on D 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Orchestral extracts (music may be used)

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

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

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

Orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

1a. Puccini: Tosca, 3. Akt (entire extract)	for tone and phrasing
1b. Schubert: Sinfonie Nr. 7, 2. Satz (entire extract)	
2a. Beethoven: Sinfonie Nr. 6, 3. Satz (entire extract)	for articulation
2b. Brahms: Sinfonie Nr. 1, 3. Satz (bars 1-23)	
3a. Mendelssohn: Sinfonie Nr. 3, 2. Satz (bars 8-31)	for finger technique
3b. Rimsky-Korsakow: Scheherazade, 4. Satz (entire extract)	

E \flat clarinet

Strawinsky: Le Sacre du Printemps, 1. Teil (three bars before figure 10 to figure 12)

Bass clarinet

Verdi: Aida, 4. Akt 2. Szene (figure B to figure C)

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.

Clarinet | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one E \flat clarinet or bass clarinet item may be chosen.
- One piece from the same group of the Grade 8 Jazz 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:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> E major, E minor G major, G minor 	three octaves	<p>min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104</p>	<p>tongued or slurred or staccato-tongued or mixed articulation</p>	<p><i>f</i> or <i>p</i></p>
<ul style="list-style-type: none"> A\flat major, G\sharp minor C major, C minor B major, B minor 	two octaves			
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on E Whole-tone scale starting on G Dominant 7th in the keys of A and C Diminished 7th starting on E 	three octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on C Diminished 7th starting on C Augmented arpeggios starting on A\flat and B 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

Orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

1a. Beethoven: Sinfonie Nr. 6, 2. Satz
(entire extract)

1b. Kodály: Tánze aus Galanta
(bars 31-49)

for tone and phrasing

2a. Beethoven: Sinfonie Nr. 6, 1. Satz
(bars 476-492)

2b. Mendelssohn: Ein Sommernachtstraum,
Scherzo (bars 222-385, 1st clarinet part)

for articulation

3a. Prokofieff: Peter und der Wolf
(entire extract)

3b. Rimsky-Korsakow: Scheherazade, 3. Satz
(entire extract)

for finger technique

E \flat clarinet

Berlioz: Symphonie fantastique, 5. Satz (bars 40-64)

Bass clarinet

Strauss: Don Quixote (entire extract)

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.

Oboe | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- Only one duet may be chosen.
- 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> F and G major E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 56 arpeggios ♪ = 80	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> F and G major E minor 				

Or

- 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. Curves 1b. Rising and Falling	for tone and phrasing
2a. Neat and Tidy 2b. Tee-ya-ti-dum	for articulation
3a. Like a CD 3b. Smooth	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.

Oboe | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- Only one duet may be chosen.
- 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 *Oboe Scales, Arpeggios & Exercises from 2015*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> C and D major D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th	min tempi: scales ♩ = 66 arpeggios ♩ = 92	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave			
Arpeggios:				
<ul style="list-style-type: none"> C and D major D minor 	to 12th			
<ul style="list-style-type: none"> A minor 	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. The Peace Pipe 1b. Emerging	for tone and phrasing
2a. Py-a-ta-ti 2b. Light and Shade	for articulation
3a. Twister 3b. Negotiate	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.

Oboe | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- Only one duet may be chosen.
- 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> C major 	two octaves			
<ul style="list-style-type: none"> F major E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	to 12th			
<ul style="list-style-type: none"> B\flat major (starting an octave above the lowest tonic) G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 100	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on G 				
Arpeggios:				
<ul style="list-style-type: none"> C major 	two octaves			
<ul style="list-style-type: none"> F major E minor 	to 12th			
<ul style="list-style-type: none"> B\flat major (starting an octave above the lowest tonic) G minor 	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. Draw a Line 1b. Olde England	for tone and phrasing
2a. A Good Read 2b. Oh Boy	for articulation
3a. Thirds 3b. Highland Tune	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.

Oboe | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> D and E\flat major C and D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	two octaves	min tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on C 				
<ul style="list-style-type: none"> G major 	to 12th			
<ul style="list-style-type: none"> A major 	one octave			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F 				
Arpeggios: <ul style="list-style-type: none"> D and E\flat major C and D minor 	two octaves			
<ul style="list-style-type: none"> Dominant 7th in the key of F 				
<ul style="list-style-type: none"> G major 	to 12th			
<ul style="list-style-type: none"> A major 	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. Lament 1b. Song Without Words	for tone and phrasing
2a. Animato 2b. Haiku	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.

Oboe | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales: <ul style="list-style-type: none"> B\flat and E major B and C\sharp minor (candidate choice of <i>either</i> harmonic or melodic minor) 	two octaves	min tempi: scales $\downarrow = 92$ arpeggios $\downarrow = 132$ 7ths $\downarrow = 76$	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on E\flat Pentatonic (major) scale starting on D 				
<ul style="list-style-type: none"> A\flat and A major F and F\sharp minor (candidate choice of <i>either</i> harmonic or melodic minor) 	to 12th			
Arpeggios: <ul style="list-style-type: none"> B\flat and E major B and C\sharp minor 	two octaves			
<ul style="list-style-type: none"> Dominant 7th in the keys of F and G Diminished 7th starting on B 				
<ul style="list-style-type: none"> A\flat and A major F and F\sharp minor 	to 12th			

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. Major Sevenths 1b. Sweet Waltz	for tone and phrasing
2a. Calypso 2b. Two Doves	for articulation
3a. Echoes 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
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.

Oboe | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- Only one cor anglais item may be chosen.
- 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two octaves	min tempi: scales ♩ = 108 arpeggios ♩ = 60 7ths ♩ = 90	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> B♭ major, B♭ minor 				
<ul style="list-style-type: none"> G major, G minor A♭ major, G# minor 	to 12th			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B♭ Whole-tone scale starting on D Pentatonic (major) scale starting on B♭ Dominant 7th in the key of E♭ Diminished 7th starting on B♭ 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

The cor anglais option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Oboe* (Peters EP8660).

<p>1a. Beethoven: Sinfonie Nr. 3 'Eroica', 2. Satz Marcia funebre (bars 8-56)</p> <p>1b. Mascagni: Cavalleria rusticana, Nr. 5 Romanze (bars 1-44)</p>	for tone and phrasing
<p>2a. Wagner: Die Meistersinger von Nürnberg, Vorspiel (bars 122-134)</p> <p>2b. Weber: Der Freischütz, 2. Aufzug Ariette des Ännchen (bars 1-26)</p>	for articulation
<p>3a. Smetana: Die verkaufte Braut, 1. Akt 4. Szene Quartett (entire extract)</p> <p>3b. Verdi: Aida, 1. Akt 1. Szene Romanze des Radames (entire extract)</p>	for finger technique

Cor anglais

Dvořák: Sinfonie Nr. 9, 2. Satz Largo (entire extract)

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.

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.

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

Oboe | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- ▶ Only one cor anglais item may be chosen.
- ▶ 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ F major, F minor ▶ C major, C minor ▶ E\flat major, E\flat minor 	two octaves			
<ul style="list-style-type: none"> ▶ A major, A minor 	to 12th			
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on F ▶ Whole-tone scale starting on C ▶ Pentatonic (major) scales starting on C and E\flat ▶ Dominant 7th in the keys of A\flat and F ▶ Diminished 7th starting on C ▶ Augmented arpeggio starting on C 	two octaves	min tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96	tongued or slurred or staccato- tongued	<i>f or p</i>

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

The cor anglais option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Oboe* (Peters EP8660).

1a. Brahms: Violinkonzert, 2. Satz (entire extract)	for tone and phrasing
1b. Tschaikowsky: Sinfonie Nr. 4, 2. Satz (entire extract)	
2a. Bartók: Konzert für Orchester, Il Giuoco delle coppie (entire extract)	for articulation
2b. Mozart: Sinfonie Nr. 41 'Jupiter', 1. Satz (entire extract)	
3a. Mozart: Così fan tutte, Overture (bar 81 to end of extract)	for finger technique
3b. Strawinsky: Pulcinella Suite, V Toccata (entire extract)	

Cor anglais

Franck: Sinfonie d-Moll, 2. Satz (entire extract)

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.

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.

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

Oboe | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Oboe 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.
- Only one cor anglais item may be chosen.
- 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 *Oboe Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> F# major, F# minor E major, E minor D major, D minor D\flat major, C# minor B major, B minor 	two octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>f</i> or <i>p</i>
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on B 	two and a half octaves			
<ul style="list-style-type: none"> Whole-tone scale starting on D\flat Pentatonic (major) scale starting on D Dominant 7th in the keys of B and E Diminished 7ths starting on E and B Augmented arpeggios starting on B and D 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

The cor anglais option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Oboe* (Peters EP8660).

1a. Strauss: Der Rosenkavalier, 2. Aufzug
[Rosenüberreichung] (5 bars before figure 30 to 2nd bar of figure 31, and from Etwas fließender after figure 33 to 2 bars before figure 37)

for tone and phrasing

1b. Strawinsky: Pulcinella Suite, II Serenata
(beginning of extract to 1st bar of figure 10)

2a. Mendelssohn: Sinfonie Nr. 3 'Schottische', 2. Satz (entire extract)

for articulation

2b. Verdi: Rigoletto, 3. Akt 7. Szene
(omit last 2 bars, no repeats)

3a. Mussorgski: Bilder einer Ausstellung, III Les Tuileries (entire extract)

for finger technique

3b. Ravel: Le Tombeau de Couperin, Prélude
(entire extract)

Cor anglais

Ravel: Klavierkonzert G-Dur, 2. Satz (figure 6 to 1st bar of figure 9)

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.

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.

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

Bassoon | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- Only one duet may be chosen.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales: <ul style="list-style-type: none"> C (starting an octave above the lowest tonic) and F major A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 56 arpeggios ♩ = 80	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> C (starting an octave above the lowest tonic) and F major A minor 				

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. Contemplate 1b. Without Words	for tone and phrasing
2a. Marching Off 2b. Shuffle	for articulation
3a. Symmetry 3b. Eastern Twist	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.

Bassoon | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- Only one duet may be chosen.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> F major 	two octaves	min tempi: scales ♩ = 66 arpeggios ♩ = 92	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th			
<ul style="list-style-type: none"> G major E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave			
Arpeggios:				
<ul style="list-style-type: none"> F major 	two octaves			
<ul style="list-style-type: none"> D minor 	to 12th			
<ul style="list-style-type: none"> G major E minor 	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. Springtime 1b. Tempo di Valse	for tone and phrasing
2a. Dinosaur Dance 2b. Vive la Différence	for articulation
3a. Sphynx 3b. Semitonal	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.

Bassoon | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- Only one duet may be chosen.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> C and G major 	two octaves			
<ul style="list-style-type: none"> B\flat major (starting an octave above the lowest tonic) A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	to 12th			
<ul style="list-style-type: none"> G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 100	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on G 				
Arpeggios:				
<ul style="list-style-type: none"> C and G major 	two octaves			
<ul style="list-style-type: none"> B\flat major (starting an octave above the lowest tonic) A minor 	to 12th			
<ul style="list-style-type: none"> G minor 	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. Balance	for tone and phrasing
2a. Hot and Cold 2b. Folksy	for articulation
3a. Chromatic Dance 3b. Sunshine	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.

Bassoon | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> Ab, D and Eb major G, B and C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	two octaves	min tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on F 				
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F 	one octave			
Arpeggios: <ul style="list-style-type: none"> Ab, D and Eb major G, B and C minor 	two octaves			
<ul style="list-style-type: none"> Dominant 7th in the key of C 				

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. Semplice 1b. Melodie	for tone and phrasing
2a. Q & A 2b. Scat	for articulation
3a. Handy 3b. At the Ball	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.

Bassoon | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> A, B\flat (candidates may start on the lowest tonic or an octave higher), and E\flat and E major A, G, C and F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	two octaves	min tempi: scales \downarrow = 92 arpeggios \uparrow = 132 7ths \downarrow = 76	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on A Pentatonic (major) scale starting on C 				
Arpeggios: <ul style="list-style-type: none"> A, B\flat (candidates may start on the lowest tonic or an octave higher), and E\flat and E major A, G, C and F\sharp minor Dominant 7th in the keys of B\flat and D Diminished 7th starting on E 				

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. Just a Minuet	for tone and phrasing
2a. A Conversation 2b. Chase Away	for articulation
3a. Gliding 3b. Seven Up	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.

Bassoon | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- Only one contrabassoon item may be chosen.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> B♭ major, B♭ minor 	three octaves	<p>min tempi: scales ♩ = 108 arpeggios ♩ = 60 7ths ♩ = 90</p>	<p>tongued or slurred or staccato-tongued</p>	<p><i>f</i> or <i>p</i></p>
<ul style="list-style-type: none"> F major, F minor G major, G minor 	two octaves			
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on B♭ Dominant 7th in the key of E♭ Diminished 7th starting on B♭ 	three octaves			
<ul style="list-style-type: none"> Whole-tone scale starting on G Pentatonic (major) scale starting on G 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

Orchestral extracts are in *Orchester Probespiel: Bassoon* (Peters EP8662).

<p>1a. Donizetti: Der Liebestrank, 2. Akt Nr. 19 Romanze des Nemorino (opening to bar 9)</p> <p>1b. Strawinsky: Der Feuervogel, Berceuse (entire extract)</p>	<p>for tone and phrasing</p>
<p>2a. Beethoven: Sinfonie Nr. 4, 1. Satz (bars 65-78 and bars 221-237)</p> <p>2b. Bizet: Carmen, Zwischenspiel (first section only, ie first 28 bars)</p>	<p>for articulation</p>
<p>3a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)</p> <p>3b. Beethoven: Violinkonzert, 3. Satz: Rondo (bars 134-142 and bars 150-158)</p>	<p>for finger technique</p>

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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$, $\frac{4}{4}$, $\frac{4}{4}$ or 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.

Bassoon | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- ▶ Only one contrabassoon item may be chosen.
- ▶ 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:				
▶ C major, C minor	three octaves			
▶ E \flat major, E \flat minor ▶ D \flat major, C \sharp minor ▶ A major, A minor	two octaves			
Plus: ▶ Chromatic scale starting on C ▶ Dominant 7th in the key of F ▶ Diminished 7th starting on C	three octaves	min tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96	tongued or slurred or staccato-tongued	<i>f or p</i>
▶ Whole-tone scale starting on A ▶ Pentatonic (major) scales starting on A and E \flat ▶ Dominant 7th in the key of A \flat ▶ Augmented arpeggio starting on G	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. **Orchestral extracts** (music may be used)

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

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

Orchestral extracts are in *Orchester Probespiel: Bassoon* (Peters EP8662).

1a. Beethoven: Violinkonzert, 1. Satz (bars 18-25, upper part) and 2. Satz (entire extract)	for tone and phrasing
1b. Tschaikowsky: Sinfonie Nr. 4, 2. Satz (bars 274-290)	
2a. Mozart: Die Zauberflöte, Ouverture (bars 27-53)	for articulation
2b. Rossini: Der Barbier von Sevilla, Ouverture (bars 179-197)	
3a. Brahms: Variationen über ein Thema von Haydn, Var. II (entire extract, upper part, no repeats)	for finger technique
3b. Rossini: Der Barbier von Sevilla, 2. Akt Nr. 14 Temporale (Gewitter) (bars 35-53 downbeat)	

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.

Bassoon | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Bassoon 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.
- Only one contrabassoon item may be chosen.
- 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 *Bassoon Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> B major, B minor D major, D minor 	three octaves	<p>min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104</p>	<p>tongued or slurred or staccato-tongued or mixed articulation</p>	<p><i>f</i> or <i>p</i></p>
<ul style="list-style-type: none"> F# major, F# minor E major, E minor A♭ major, G# minor 	two octaves			
<p>Plus:</p> <ul style="list-style-type: none"> Chromatic scale starting on D Dominant 7th in the key of G 	three octaves			
<ul style="list-style-type: none"> Whole-tone scale starting on B Pentatonic (major) scale starting on B Dominant 7th in the key of B Diminished 7ths starting on B and F# Augmented arpeggios starting on F# and A♭ 	two octaves			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Orchestral extracts (music may be used)

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

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

Orchestral extracts are in *Orchester Probespiel: Bassoon* (Peters EP8662).

1a. Ravel: Boléro (entire extract)	for tone and phrasing
1b. Rimsky-Korsakow: Scheherazade, 2. Satz Andantino (bars 5-26)	
2a. Berlioz: Symphonie fantastique, 4. Satz Der Gang zum Richtplatz (entire extract, upper part)	for articulation
2b. Bizet: Carmen, 3. Akt 2. Bild No. 25 (entire extract)	
3a. Mozart: Così fan tutte, Overture (entire extract)	for finger technique
3b. Strawinsky: Pulcinella-Suite, 6. Satz: Gavotta con due variazioni, Variazione IIa (entire extract, 1st bassoon only, no repeats)	

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.

Saxophone | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- Only one duet may be chosen.
- One piece from the same group of the Grade 1 Jazz 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:

Scales: <ul style="list-style-type: none"> F and G major E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> F and G major E minor 				

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

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.

Saxophone | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- ▶ Only one duet may be chosen.
- ▶ One piece from the same group of the Grade 2 Jazz 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:

Scales:	two octaves	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
▶ D major				
▶ C major (starting on either C)	one octave			
▶ A and B minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
Arpeggios:	two octaves			
▶ D major				
▶ C major (starting on either C)	one octave			
▶ A and B minor				

Or

2. Exercises (music may be used)

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

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

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

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level 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.

Saxophone | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the 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.
- ▶ Only one duet may be chosen.
- ▶ One piece from the same group of the Grade 3 Jazz 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:

Scales: ▶ C major ▶ D minor (candidate choice of <i>either</i> harmonic or melodic minor)	two octaves	min tempi: scales ♩ = 84 arpeggios ♩ = 132	tongued or slurred	<i>mf</i>
▶ F major ▶ E and G minor (candidate choice of <i>either</i> harmonic or melodic minor)	to 12th			
▶ Chromatic scale starting on G	one octave			
Arpeggios: ▶ C major ▶ D minor	two octaves			
▶ F major ▶ E and G minor	to 12th			

Or

2. Exercises (music may be used)

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

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

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

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [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.

Saxophone | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 4 Jazz 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:

Scales: <ul style="list-style-type: none"> E♭ major C minor (candidate choice of <i>either</i> harmonic or melodic minor) Chromatic scale starting on D 	two octaves	min tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> A and G major A and F♯ minor (candidate choice of <i>either</i> harmonic or melodic minor) 	to 12th			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on G 	one octave			
Arpeggios: <ul style="list-style-type: none"> E♭ major C minor Dominant 7th in the key of G 	two octaves			
<ul style="list-style-type: none"> A and G major A and F♯ minor 	to 12th			

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.

Saxophone | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 5 Jazz 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:

Scales: <ul style="list-style-type: none"> B\flat, E\flat and E major E and C\sharp minor (candidate choice of <i>either</i> harmonic or melodic minor) Chromatic scale starting on E Pentatonic (major) scale starting on D 	two octaves	min tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> A\flat major F minor (candidate choice of <i>either</i> harmonic or melodic minor) 	to 12th			
Arpeggios: <ul style="list-style-type: none"> B\flat, E\flat and E major E and C\sharp minor Dominant 7th in the keys of A and F Diminished 7th starting on D 	two octaves			
<ul style="list-style-type: none"> A\flat major F minor 	to 12th			

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.

Saxophone | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 6 Jazz 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:

Candidates prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> C major, C minor E major, E minor 	two octaves			
<ul style="list-style-type: none"> A\flat major, G\sharp minor 	to 12th			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on C Whole-tone scale starting on E Diminished 7th starting on C 	two octaves	min tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>
<ul style="list-style-type: none"> Pentatonic (major) scale starting on A\flat Dominant 7th in the key of D\flat 	to 12th			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

Composer	Study	Book	Publisher & code
a. Ferling	No. 17 <i>or</i> no. 18	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Return Flight <i>or</i> Breakaway	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 11 <i>or</i> no. 12	Saxtudes	Camden CM240

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.

Saxophone | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 7 Jazz 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:

Candidates prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> B major, B minor 	two and a half octaves			
<ul style="list-style-type: none"> E\flat major, E\flat minor 	two octaves			
<ul style="list-style-type: none"> G major, G minor A major, A minor 	to 12th			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B Diminished 7th starting on B 	two and a half octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued	<i>f or p</i>
<ul style="list-style-type: none"> Pentatonic (major) scale starting on E\flat Whole-tone scale starting on E\flat Dominant 7th in the key of A\flat Augmented arpeggio starting on E\flat 	two octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on G Dominant 7th in the key of D 	to 12th			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

Composer	Study	Book	Publisher & code
a. Ferling	No. 37 <i>or</i> no. 38	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Scale Force <i>or</i> Hocus Pocus	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 13 <i>or</i> no. 14	Saxtudes	Camden CM240

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.

Saxophone | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the 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 piece from the same group of the Grade 8 Jazz 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:

Candidates prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> B\flat major, B\flat minor 	two and a half octaves			
<ul style="list-style-type: none"> D major, D minor D\flat major, C\sharp minor F major, F minor 	two octaves			
<ul style="list-style-type: none"> F\sharp major, F\sharp minor 	to 12th			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on B\flat Dominant 7th in the key of E\flat Diminished 7th starting on B\flat 	two and a half octaves	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>f or p</i>
<ul style="list-style-type: none"> Whole-tone scale starting on C\sharp Dominant 7th in the key of F\sharp Augmented arpeggios starting on D and F 	two octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F\sharp Diminished 7th starting on F\sharp 	to 12th			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Study (music may be used)

Candidates choose and perform **one** study.

Composer	Study	Book	Publisher & code
a. Ferling	No. 45 or no. 46	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Devil's Brew	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 15 or no. 16	Saxtudes	Camden CM240

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.

Recorder | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder Initial repertoire list, available at trinitycollege.com/woodwind

- Programmes must comprise two accompanied pieces from Group A and one unaccompanied piece from Group B.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

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

Technical work

Technical work must be played on descant recorder. Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

- 1. Scales & triads** (from memory) –
Examiners select from the following:

Scales (first five notes only): <ul style="list-style-type: none"> G major D major 	ascending and descending	min tempo: ♩ = 60	tongued	<i>mf</i>
Triads: <ul style="list-style-type: none"> G major D major 		min tempo: ♩ = 120		

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. Steady Now 1b. Top to Bottom	for tone and phrasing
2a. Spider in the Sink! 2b. Upstairs	for articulation
3a. In Threes 3b. Round and Round	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 Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

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.

Recorder | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

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

Technical work Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> F and C major D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> F and C major D minor 				

Or

- 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. Go East 1b. Kyoto	for tone and phrasing
2a. Log Drum 2b. Marcial	for articulation
3a. Arpeggioni 3b. The Third Way	for finger technique

Technical work Treble recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

1. Scales & arpeggios (from memory) –

Examiners select from the following:

Scales: <ul style="list-style-type: none"> ▶ B♭ and F major ▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> ▶ B♭ and F major ▶ G minor 				

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. Go East 1b. Kyoto	for tone and phrasing
2a. Log Drum 2b. Marcial	for articulation
3a. Arpeggioni 3b. The Third Way	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.

Recorder | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

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

Technical work Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales: <ul style="list-style-type: none"> D major D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> G major 	one octave and down to the dominant			
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave			
Arpeggios: <ul style="list-style-type: none"> D major D minor 	to 12th			
<ul style="list-style-type: none"> G major 	one octave and down to the dominant			
<ul style="list-style-type: none"> E minor 	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. Minor Steps 1b. Shaping	for tone and phrasing
2a. Echo Swing 2b. Some Cuckoo	for articulation
3a. Jazz Hands 3b. Off and On	for finger technique

Technical work Treble recorderCandidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.*Either***1. Scales & arpeggios** (from memory) –

Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> ▶ G major ▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	to 12th	min tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
▶ C major	one octave and down to the dominant			
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
Arpeggios:				
<ul style="list-style-type: none"> ▶ G major ▶ G minor 	to 12th			
▶ C major	one octave and down to the dominant			
▶ A minor	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. Minor Steps 1b. Shaping	for tone and phrasing
2a. Echo Swing 2b. Some Cuckoo	for articulation
3a. Jazz Hands 3b. Off and On	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.

Recorder | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- Only one duet may be chosen.
- An own composition may be played instead of one of the listed pieces.

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

Technical work Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	to 12th			
<ul style="list-style-type: none"> F and B\flat major 	one octave and down to the dominant			
<ul style="list-style-type: none"> A and G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave	min tempi: scales ♩ = 84 arpeggios ♩ = 132	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on G 				
Arpeggios:				
<ul style="list-style-type: none"> E minor 	to 12th			
<ul style="list-style-type: none"> F and B\flat major 	one octave and down to the dominant			
<ul style="list-style-type: none"> A and G minor 	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. A Major Event 1b. Espressivo	for tone and phrasing
2a. On Tiptoe 2b. Ornamental Garden	for articulation
3a. A Smoothie 3b. Wedding Dance	for finger technique

Technical work Treble recorderCandidates prepare **either** section 1 **or** section 2. See **Technical work** section for further details.All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.**Either****1. Scales & arpeggios** (from memory) –

Examiners select from the following:

Scales:				
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th	min tempi: scales ♩ = 84 arpeggios ♩ = 132	tongued or slurred	<i>mf</i>
▶ B♭ and E♭ major	one octave and down to the dominant			
▶ D and C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
▶ Chromatic scale starting on C				
Arpeggios:				
▶ A minor	to 12th			
▶ B♭ and E♭ major	one octave and down to the dominant			
▶ D and C minor	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. A Major Event 1b. Espressivo	for tone and phrasing
2a. On Tiptoe 2b. Ornamental Garden	for articulation
3a. A Smoothie 3b. Wedding Dance	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.

Recorder | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- An own composition may be played instead of one of the listed pieces.

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

Technical work Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

- Scales & arpeggios** (from memory) –
Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> C major 	two octaves			
<ul style="list-style-type: none"> E\flat major 	to 12th			
<ul style="list-style-type: none"> A major A and B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave and down to the dominant			
<ul style="list-style-type: none"> F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave			
<ul style="list-style-type: none"> Chromatic scale starting on C (tongued only) 	two octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on F 	one octave			
Arpeggios:				
<ul style="list-style-type: none"> C major 	two octaves			
<ul style="list-style-type: none"> E\flat major 	to 12th			
<ul style="list-style-type: none"> A major A and B minor 	one octave and down to the dominant			
<ul style="list-style-type: none"> F\sharp minor 	one octave			
<ul style="list-style-type: none"> Dominant 7th in the key of F 	two octaves			
		min tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	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. Balancing Act	for tone and phrasing
1b. Converse	
2a. Dainty	for articulation
2b. Nice Groove	
3a. Cheeky	for finger technique
3b. Sharpish	

Technical work Treble recorderCandidates prepare **either** section 1 **or** section 2. See **Technical work** section for further details.All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.*Either***1. Scales & arpeggios** (from memory) –

Examiners select from the following:

Scales:		min tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	tongued or slurred	<i>mf</i>
▶ F major	two octaves			
▶ A \flat major	to 12th			
▶ D major	one octave and down to the dominant			
▶ D and E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
▶ B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
▶ Chromatic scale starting on F (tongued only)	two octaves			
▶ Pentatonic (major) scale starting on B \flat	one octave			
Arpeggios:				
▶ F major	two octaves			
▶ A \flat major	to 12th			
▶ D major	one octave and down to the dominant			
▶ D and E minor				
▶ B minor	one octave			
▶ Dominant 7th in the key of B \flat	two octaves			

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. Balancing Act 1b. Converse	for tone and phrasing
2a. Dainty 2b. Nice Groove	for articulation
3a. Cheeky 3b. Sharpish	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.

Recorder | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- An own composition may be played instead of one of the listed pieces.

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

Technical work Descant recorder

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

All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.

Either

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

Scales:				
<ul style="list-style-type: none"> C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	two octaves			
<ul style="list-style-type: none"> E, E\flat and G major F and C\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	to 12th			
<ul style="list-style-type: none"> A\flat major F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave and down to the dominant			
<ul style="list-style-type: none"> Chromatic scale starting on C Pentatonic (major) scale starting on C 	two octaves			
Arpeggios:				
<ul style="list-style-type: none"> C minor 	two octaves			
<ul style="list-style-type: none"> E, E\flat and G major F and C\sharp minor 	to 12th			
<ul style="list-style-type: none"> A\flat major F\sharp minor 	one octave and down to the dominant			
<ul style="list-style-type: none"> Diminished 7th starting on C 	two octaves			
<ul style="list-style-type: none"> Dominant 7ths in the keys of A and D\flat 	one octave			
		min tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	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. Persuasion	for tone and phrasing
1b. Sequences	
2a. Good Effects	for articulation
2b. Left, Right!	
3a. Minor Debate	for finger technique
3b. Trills and Spills	

Technical work Treble recorderCandidates prepare **either** section 1 **or** section 2. See **Technical work** section for further details.All requirements are in Trinity's *Recorder Scales, Arpeggios & Exercises from 2017*.*Either***1. Scales & arpeggios** (from memory) –

Examiners select from the following:

Scales:		min tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	tongued or slurred	<i>mf</i>			
▶ F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves						
▶ A, A \flat and C major	to 12th						
▶ B \flat and F \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)							
▶ D \flat major	one octave and down to the dominant						
▶ B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)							
▶ Chromatic scale starting on F	two octaves						
▶ Pentatonic (major) scale starting on F							
Arpeggios:					two octaves		
▶ F minor	to 12th						
▶ A, A \flat and C major							
▶ B \flat and F \sharp minor							
▶ D \flat major	one octave and down to the dominant						
▶ B minor							
▶ Diminished 7th starting on F	two octaves						
▶ Dominant 7ths in the keys of D and G \flat	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. Persuasion	for tone and phrasing
1b. Sequences	
2a. Good Effects	for articulation
2b. Left, Right!	
3a. Minor Debate	for finger technique
3b. Trills and Spills	

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.

Recorder | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- Both descant *and* treble recorders must be played.
- An own composition may be played instead of one of the listed pieces.

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

Technical work

Technical work **must** be played on treble recorder.

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 *Recorder Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two octaves	min tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	tongued <i>or</i> slurred <i>or</i> staccato-tongued	<i>mf</i>
<ul style="list-style-type: none"> F major, F minor 				
<ul style="list-style-type: none"> A major, A minor 	to 12th			
<ul style="list-style-type: none"> E♭ major, E♭ minor 	one octave and down to the dominant			
Plus: <ul style="list-style-type: none"> Chromatic scale starting on F Whole-tone scale starting on F Diminished 7th starting on F 	two octaves			
<ul style="list-style-type: none"> Pentatonic (major) scale starting on E♭ Dominant 7th in the key of D 	one octave			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Study or Orchestral extract (music may be used)

Candidates prepare **one** of the following:

Composer	Study/Extract	Book	Publisher & code
a. Brüggen	Allegro, no. 1	Five Studies for Finger Control	Broekmans BP712
b. Linde	Allegro moderato, no. 11	Modern Exercises for Treble Recorder	Schott ED4797
c. Mönkemeyer	Other Ornaments, no. 108	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001
d. J S Bach	Höchster was ich habe (from <i>Cantata 39</i>), no. 14	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
e. Handel	O Ruddier than the Cherry (from <i>Acis and Galatea</i>), no. 4 (may be played on treble or sopranino)		

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.

Recorder | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- ▶ Both descant *and* treble recorders must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

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

Technical work

Technical work **must** be played on treble recorder.

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 *Recorder Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ C major, C minor ▶ B\flat major, B\flat minor 	to 12th	min tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 116	tongued or slurred or staccato- tongued	<i>mf</i>
<ul style="list-style-type: none"> ▶ D\flat major, C\sharp minor ▶ E major, E minor 	one octave and down to the dominant			
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on B\flat ▶ Augmented arpeggio starting on C 	to 12th			
<ul style="list-style-type: none"> ▶ Whole-tone scale starting on D\flat ▶ Pentatonic (major) scales starting on E and D\flat ▶ Dominant 7ths in the keys of A and E\flat ▶ Diminished 7th starting on C 	one octave			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Study or Orchestral extract (music may be used)

Candidates prepare **one** of the following:

Composer	Study/Extract	Book	Publisher & code
a. Brüggen	Molto adagio, no. 4	Five Studies for Finger Control	Broekmans BP712
b. Linde	Allegretto grazioso, no. 10 or Allegro vivace, no. 13	Modern Exercises for Treble Recorder	Schott ED4797
c. Mönkemeyer	Flat Keys, no. 24	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001
d. J S Bach	Bestelle dein Haus (from <i>Cantata 106</i>), no. 10	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
e. Gluck	Lento from Dance of the Blessed Spirits (from <i>Orfeo</i>), no. 15		

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.

Recorder | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Recorder 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.
- Both descant *and* treble recorders must be played.
- An own composition may be played instead of one of the listed pieces.

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

Technical work

Technical work **must** be played on treble recorder.

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 *Recorder Scales, Arpeggios & Exercises from 2017*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:				
<ul style="list-style-type: none"> A\flat major 	two octaves			
<ul style="list-style-type: none"> G\sharp minor G major, G minor F\sharp major, F\sharp minor 	to 12th			
<ul style="list-style-type: none"> D major, D minor B major, B minor 	one octave and down to the dominant			
Plus: <ul style="list-style-type: none"> Pentatonic (major) scale starting on G Diminished 7ths starting on A\flat and G Augmented arpeggios starting on A\flat and G 	two octaves	min tempi: scales ♩ = 132 arpeggios ♩. = 76 7ths ♩ = 132	tongued or slurred or staccato-tongued or mixed articulation	<i>mf</i>
<ul style="list-style-type: none"> Chromatic scale starting on F\sharp 	to 12th			
<ul style="list-style-type: none"> Whole-tone scale starting on F\sharp Dominant 7ths in the keys of G and E 	one octave			

When the examiner requests a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio

When the examiner requests a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

2. Study or Orchestral extract (music may be used)

Candidates prepare **one** of the following:

Composer	Study/Extract	Book	Publisher & code
a. Brüggen	Allegretto, no. 2 or Vivace, no. 3	Five Studies for Finger Control	Broekmans BP712
b. Mönkemeyer	Intervals, no. 88	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001
c. J S Bach	Stein, der über alle Schätze (from <i>Cantata 152</i>), no. 13	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
d. Handel	Augelletti, che cantate (from <i>Rinaldo</i>), no. 5		

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.