

Jazz
Woodwind Syllabus

Flute, Clarinet & Saxophone

Grade exams
2017-2020

Trinity College London
www.trinitycollege.com

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Important information

Changes from the previous syllabus

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

Overlap arrangements

This syllabus is valid from 1 January 2017. The 2015-2016 syllabus will remain valid until 31 December 2017, giving a one-year overlap. During this time, candidates may present pieces and technical work from either syllabus, but not a mixture of both. There is no overlap for supporting tests, which must be taken from this syllabus.

Impression information

*Please note that this is the **first impression** (June 2016).*

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

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Introduction

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

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

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

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see our website for full details.

Why take a Trinity grade exam?

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

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

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

Range of qualifications

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

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level.

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

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

Range of qualifications

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

* Regulated Qualifications Framework in England, Wales and Northern Ireland, † Not RQF or EQF regulated

** European Qualifications Framework

About this syllabus

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

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

Syllabus support materials, teaching resources and discussion forums may be found on the Trinity Music Support pages of our website.

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

About the exam

Exam structure and mark scheme

| Grades 1-5 | Maximum marks | Grades 6-8 | Maximum marks |
|--|---------------|---|---------------|
| Piece 1 | 22 | Piece 1 | 22 |
| Piece 2 | 22 | Piece 2 | 22 |
| Piece 3 | 22 | Piece 3 | 22 |
| Technical work <i>Either</i> scales & arpeggios <i>or</i> exercises | 14 | Technical work <i>Either</i> scales & arpeggios <i>or</i> study | 14 |
| Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge | 10 10 | Supporting test 1 sight reading | 10 |
| | | Supporting test 2 One of the following: improvisation <i>or</i> aural | 10 |
| Total | 100 | | 100 |

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

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

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

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

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

Pieces

Piece choice and programming

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

Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Improvised sections must be played where pieces contain these.
- ▶ Candidates must not bring additional notation or written-out solos to the exam; this is to ensure a sense of spontaneity in improvisation.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg *Allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.

Instruments and tuning

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

Jazz flute

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

Jazz clarinet

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

Jazz saxophone

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

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists. Pieces published with an accompaniment must not be performed unaccompanied.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than the piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniment can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments must be provided on a single instrument.
- ▶ Where there is no fully written out piano part or CD accompaniment for group A pieces, it is expected that the accompanist will realise any given chord symbols.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ For jazz exams, recorded accompaniments may be used across the range of exams up to and including Grade 8. Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc) which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Music and copies

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

Own composition

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

Own compositions may be accompanied or unaccompanied, and must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques which may be used at each level are given in the table below, and candidates may use the sample openings available on the Trinity Music Support pages of our website if they wish.

A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Grades 1-5 own compositions may be notated in any coherent form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.

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

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

Mark scheme for pieces

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

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

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

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

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

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

Technical work

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

Candidates choose one of the following options:

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

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

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

Support for preparing scales and arpeggios

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

Mark scheme

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

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

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

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Grades 1-5, candidates must choose two supporting tests from the following options:

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

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

Mark scheme

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

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

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

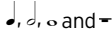






Sight reading

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

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

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

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

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

* Tests may also include requirements from preceding grades.

Keys

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

* Tests may also include requirements from preceding grades.

Aural

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

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

| Grade | Parameters | Task | Response |
|---------|---|--|--|
| Grade 1 | melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$ | ▶ Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | | ▶ Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | | ▶ Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | | ▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurred |
| Grade 2 | melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | ▶ Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | | ▶ Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | | ▶ Listen to the melody once | Identify the last note as higher or lower than the first note |
| | | ▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurred ii) Identify the change as rhythm or pitch |

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

About the exam

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

Improvisation

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

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

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

Stylistic stimulus

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

Motivic stimulus

The motivic stimulus requires candidates to improvise unaccompanied in response to a short melodic fragment. Candidates are given a notated melodic fragment which the examiner plays twice on the piano for candidates' reference (candidates are not required to play this back). Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, candidates are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval.

Harmonic stimulus

The harmonic stimulus requires candidates to improvise unaccompanied in response to a chord sequence. Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

Parameters for improvisation

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

Stylistic stimulus

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

* Tests may also include requirements from preceding grades.

Motivic stimulus

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

* Tests may also include requirements from preceding grades.

Harmonic stimulus

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

Musical knowledge (Grades 1-5 only)

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

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

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

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

* Tests may also include requirements from preceding grades.

About the exam

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

* Tests may also include requirements from preceding grades.

Turn over for grade requirements

Jazz Flute – Grade 1

Subject code: JFL

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

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

Technical work *(14 marks)*

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

Supporting tests *(2 x 10 marks)*

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

Jazz Flute – Grade 2

Subject code: JFL

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

30 † Formerly no. 54 (from *Progressive Jazz Studies for Flute: Easy Level*). Candidates may use either edition.

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces *(3 x 22 marks)*

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

Group A (accompanied)

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

Group B (unaccompanied)

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

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces *(3 x 22 marks)*

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

Group A (accompanied)

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

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Turn over for Grade 5 requirements

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

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

Technical work (14 marks)

| Candidate to prepare <i>either</i> section i) or section ii) in full | | | | | |
|---|-----------------------|---|--|--------------------|-----------|
| either i) Scales and arpeggios (from memory) – the examiner will select from the following: | | | | | |
| Using the tonal/modal centre G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio | one octave | min. tempi: scales: ♩ = 72 7ths: ♩ = 60 | straight or swung (♩ = ♩ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): | | | | | |
| Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London. | | | | | |
| 1a. Going Through a Phrase 1b. A Soft Drum | for tone and phrasing | | | | |
| 2a. Chalk and Cheese 2b. Answering Back | for articulation | | | | |
| 3a. Relaxing 3b. Steady Now! | for finger technique | | | | |

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Jazz Clarinet – Grade 3

Subject code: JCL

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

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

Technical work (14 marks)

| Candidate to prepare <i>either</i> section i) or section ii) in full | | | | | |
|---|-------------|---|---|--------------------|-----------|
| either i) Scales and arpeggios (from memory) – the examiner will select from the following: | | | | | |
| Using the tonal/modal centre F, starting on the lowest F: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F ⁷) | two octaves | min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132 | straight or swung (♩ = ♩ ³ ♩) | tongued or slurred | <i>mf</i> |
| | one octave | 7ths: ♩ = 66 | | | |
| or ii) Exercises (music may be used): | | | | | |
| Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London. | | | | | |
| 1a. Whistling a Tune 1b. Meandering | | for tone and phrasing | | | |
| 2a. Hit It! 2b. Hot and Cold | | for articulation | | | |
| 3a. Wandering 3b. Dig the Digit! | | for finger technique | | | |

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------|---|---|----------------------|
| Buttall | Eclogue [without suggested optional solo] | | Saxtet 319 |
| Cullen | Parachuting, no. 2 | 13 Ways of Getting There | Schott ED 12846 |
| Desmond | Take Five | Take Ten for Clarinet and Piano | Universal UE 19736 |
| Ellington | Sophisticated Lady | Take Ten for Clarinet and Piano | Universal UE 19736 |
| Gorb | Side Street Blues | Up Front Album for Clarinet | Brass Wind 0306 |
| Gumbley | Heading West | Cops, Caps and Cadillacs | Saxtet 306 |
| Harvey | Stomping Stella or Backgarden Blues | Jazzy Clarinet 2 | Universal UE 19361 |
| Harvey | HappiJazz | Three Harveynian Showpieces | Reedimensions RD 033 |
| L'Estrange | Wanna Walk with Me?* | Jazz Sessions – Clarinet | Faber |
| Ledbury | In the Pink | Jazzed Up Too for Clarinet | Brass Wind 1306 |
| Miles | Bathwater Blues | Creative Variations vol. 1 | Camden CM181 |
| Miles/Wilson | Mystique* (p. 14, CD track 8) or Question and Answer Revisited* (p. 35, CD track 26) | The Scales Wizard | Camden CM187 |
| Mower | Flat Fives* | Musical Postcards for Clarinet | Boosey |
| Mower | That's Enough of That! | Not The Boring Stuff | Itchy Fingers IFPO29 |
| Norton | Hot Potato or Puppet Theatre | The Microjazz Clarinet Collection 2 | Boosey |
| Pogson | South Sea Bubble | The Way To Rock | Boosey |
| Rae | Last, but not Least* | Jazz Zone – Clarinet | Universal UE 21031 |
| J Wilson | Blues for Joseph* | Creative Variations vol. 1 | Camden CM181 |
| J Wilson | Module 5: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Group B (unaccompanied)

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

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

Technical work (14 marks)

| Candidate to prepare <i>either</i> section i) or section ii) in full | | | | | |
|---|-----------------------|---|---|---------------------------|-----------|
| either i) Scales and arpeggios (from memory) – the examiner will select from the following: | | | | | |
| <p>Using the tonal/modal centre of <i>either</i> low E or A at the candidate's choice:</p> <p>Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or A⁷) Pentatonic major <i>and</i> minor scale Chromatic scale Blues scale Diminished 7th arpeggio</p> | two octaves | min. tempi: scales: ♩ = 116 arpeggios: ♪ = 152 7ths: ♩ = 76 | straight <i>or</i> swung (♪ = ♩ ³) | tongued <i>or</i> slurred | <i>mf</i> |
| or ii) Exercises (music may be used): | | | | | |
| Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London. | | | | | |
| 1a. Lilt 1b. Sequences | for tone and phrasing | | | | |
| 2a. A Conversation 2b. Got the Blues | for articulation | | | | |
| 3a. Gliding 3b. Hide and Seek | for finger technique | | | | |

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Group B (unaccompanied)

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Jazz Saxophone – Grade 1

Subject code: JSX

Pieces (3 x 22 marks)

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

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------------------|---|--|---|
| Alto/baritone saxophone in Eb | | | |
| Bennett | Open Window | Jazz Club Alto Saxophone, Grades 1-2 | Faber 7532A |
| Boyle | Fresh Air Waltz or Memories | Dances and Daydreams | Boosey |
| Hampton | Mo Better Blues or Green Onions | Saxophone Basics | Faber |
| Mancini | Moon River | All Jazzed Up For Saxophone | Brass Wind O302A |
| Miles | Arriving Home* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Miles | Outside Garden Tap | Jazz Routes for Alto Sax | Camden CM238 |
| Miles/Wilson | Chorale* (p. 4, CD track 3) or Ahead of Time* (p. 10, CD track 6) | The Scales Wizard | Camden CM187 |
| Rae | A Slice Of The Action or Passin' Through | Easy Jazzy Saxophone | Universal UE 16578 |
| Rae | In Demand* or Pentafunk* | Jazz Zone – Saxophone | Universal UE 21394 |
| Rae | On the Case or Tough Cookie or Smuggler's Cove | Saxophone Debut | Universal UE21530 UE21531 piano part |
| Street Trad. | Reflections Un poquito canto or Oh When The Saints | Streetwise for Alto Saxophone and Piano Repertoire Explorer for Alto Saxophone | Boosey Universal UE21486 |
| J Wilson | Gospel Joe* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 1: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| J Wilson | Saxe-Blue or Persuasive Waltz | Saxploration | Brass Wind 1337A |

Soprano/tenor saxophone in Bb

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

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

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

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

Technical work *(14 marks)*

| Candidate to prepare <i>either</i> section i) or section ii) in full | | | | | |
|--|-----------------------|---|--|--------------------|-----------|
| either i) Scales and arpeggios (from memory) – the examiner will select from the following: | | | | | |
| Using the tonal/modal centre G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio | one octave | min. tempi: scales: ♩ = 72 7ths: ♩ = 60 | straight or swung (♩ = ♩ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): | | | | | |
| Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London. | | | | | |
| 1a. A Mouthful 1b. Snake in a Basket | for tone and phrasing | | | | |
| 2a. Waltz by Step 2b. The Earthworm | for articulation | | | | |
| 3a. Smooth 3b. ... and back again | for finger technique | | | | |

Supporting tests *(2 x 10 marks)*

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

Jazz Saxophone – Grade 2

Subject code: JSX

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Soprano/tenor saxophone in B \flat

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

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

Group B (unaccompanied)

Saxophone in E♭/B♭

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

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

Candidates may use either edition.

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces *(3 x 22 marks)*

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

Group A (accompanied)

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

Soprano/tenor saxophone in B \flat

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

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

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

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

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

Soprano/tenor saxophone in B \flat

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

Group B (unaccompanied)

Saxophone in E \flat /B \flat

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

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

Technical work (14 marks)

| Candidate to prepare <i>either</i> section i) or section ii) in full | | | | | | |
|--|--|-----------------------|--|--|--------------------|-----------|
| either i) Scales and arpeggios (from memory) – the examiner will select from the following: | | | | | | |
| Using the tonal/modal centre C: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷) Pentatonic minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale | | two octaves | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 138 7ths: ♩ = 69 | straight or swung (♩ = ♩ [♩]) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): | | | | | | |
| Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London. | | | | | | |
| 1a. 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 (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Soprano/tenor saxophone in B \flat

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

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

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

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

Technical work (14 marks)

| Candidate to prepare <i>either</i> section i) or section ii) in full | | | | | |
|---|-----------------------|---|--|--------------------|-----------|
| either i) Scales and arpeggios (from memory) – the examiner will select from the following: | | | | | |
| <p>Using the tonal/modal centre of <i>either</i> low E or F at the candidate's choice:</p> <p>Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) Pentatonic major <i>and</i> minor scale Chromatic scale Blues scale Diminished 7th arpeggio</p> | two octaves | min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76 | straight or swung (♩ = ♩ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): | | | | | |
| <p>Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.</p> | | | | | |
| 1a. At Sixes and Sevens 1b. Rising and Falling | for tone and phrasing | | | | |
| 2a. A Good Turn 2b. A Little Waltz | for articulation | | | | |
| 3a. Be Flattered 3b. Viennese | for finger technique | | | | |

Supporting tests (2 x 10 marks)

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

Turn over for Grade 6 requirements

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Soprano/tenor saxophone in B \flat

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

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

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

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Turn over for Grade 7 requirements

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Soprano/tenor saxophone in B \flat

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

| | | |
|----------|---|------------------|
| J Wilson | Just a Ballad for Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| J Wilson | Synco (from Saxess) | Brass Wind 1340T |

Group B (unaccompanied)

Saxophone in Eb/Bb

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

Technical work (14 marks)

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

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

Supporting tests *(2 x 10 marks)*

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

Jazz Saxophone – Grade 8

Subject code: JSX

Pieces (3 x 22 marks)

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

Group A (accompanied)

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

Soprano/tenor saxophone in B♭

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

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

Group B (unaccompanied)

Saxophone in E♭/B♭

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

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Information and regulations

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

Entry requirements

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

Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

Exam centres

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

Entry process

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

Inaccurate and late entries

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

Exam appointments

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

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

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

On the day

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

In the exam

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

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

Exam recordings

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

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

Exceptional circumstances

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

Results, reports and certificates

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

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

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

Syllabus infringements

- ▶ All syllabus infringements (eg choosing an incorrect piece or technical work item) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

Results review and appeals procedure

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

Policies

Equal opportunities

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

Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the

UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

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

Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

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 no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Music publishers

Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly. Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

A & C Black (*A & C Black Music*):

www.acblack.com

Advance (*Advance Music*):

www.advancemusic.com

Aebersold Jazz (*Jamey Aebersold Jazz*):

www.jazzbooks.com

Alfred (*Alfred Publishing*): www.alfred.com; in UK:

c/o Faber Music

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

Astute (*Astute Music Ltd*):

www.astute-music.com

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

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

Brass Wind (*Brass Wind Publications*):

www.brasswindpublications.co.uk

Camden (*Camden Music*):

www.camdenmusic.com; in UK: c/o Spartan Press

Cascade (*Cascade Music Publishing*):

www.cascademusicpublishing.com

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

Curci (*Edizioni Curci*): www.edizionicurci.it

De Haske (*De Haske Hal Leonard Ltd*):

www.dehaske.com

Emerson (*Emerson Edition Ltd*):

www.juneemerson.co.uk

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

Fentone (*Fentone Music Ltd*):

www.fentone.com; in UK: c/o De Haske Hal Leonard Ltd

Fischer (*Carl Fischer Music*):

www.carlfischer.com; in UK: c/o Schott

Gumbles (*Gumbles Publications*):

www.gumblespublications.co.uk

Hal Leonard (*via De Haske Hal Leonard*):

www.dehaske.com

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

Itchy Fingers (*Itchy Fingers*):

www.itchyfingers.com; in UK: c/o Schott

Lemoine (*Editions Henry Lemoine*):

www.henry-lemoine.com; in UK: c/o Faber Music

Masquerade (*Masquerade Music*):

www.masquerade-music.co.uk

Mayhew (*Kevin Mayhew Ltd*):

www.kevinmayhewltd.com

Musicians Pubs (*Musicians Publications Inc*):

www.billholcombe.com

Music Sales (*Music Sales Ltd*):

www.music-sales.com

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

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

Reedimensions (*Reedimensions*):

www.reedimensions.com

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

Sales

Saxtet (*Saxtet Publications*):

www.saxtetpublications.com

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

Spartan (*Spartan Press Music Publishers Ltd*):

www.spartanpress.co.uk

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

Studio (*Studio Music Company*):

www.studio-music.co.uk

Trinity (*Trinity College London*):

www.trinitycollege.com

UMP (*United Music Publishing Ltd*):

www.ump.co.uk

UMPG (*United Music Publishing Group*):

www.umusicpub.co.uk

Universal (*Universal Edition (London) Ltd*):

london.universaledition.com

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

Warner Bros (*Warner Bros. Publications*):

www.warnerchappell.com; c/o Alfred Publishing

Warwick (*Warwick Music*):

www.warwickmusic.com

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

Yorktown (*Yorktown Music Press*):

c/o Music Sales

Trinity publications

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

Progressive Guide to Melodic Jazz Improvisation

| | |
|------|-----------|
| Book | GSM 10547 |
| CD | GSM 10523 |

Woodwind Scales, Arpeggios & Exercises

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

Sound at Sight

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

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

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

Woodwind World Orchestral Extracts

| | |
|----------|------------|
| Flute | TCL 002273 |
| Clarinet | TCL 002266 |

Aural Tests

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

All Sorts

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

Woodwind World

| | |
|-------|--|
| Flute | |
|-------|--|

| | |
|-----------------------|------------|
| Book 1 (score & part) | TCL 320018 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 1 (part only) | TCL 320117 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 2 (score & part) | TCL 320025 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 2 (part only) | TCL 002211 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 3 (score & part) | TCL 320032 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 3 (part only) | TCL 002228 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 4 (score & part) | TCL 320049 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 4 (part only) | TCL 002235 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 5 (score & part) | TCL 320056 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 5 (part only) | TCL 320155 |
|--------------------|------------|

Clarinet

| | |
|-----------------------|------------|
| Book 1 (score & part) | TCL 350015 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 1 (part only) | TCL 001931 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 2 (score & part) | TCL 350022 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 2 (part only) | TCL 001948 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 3 (score & part) | TCL 350039 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 3 (part only) | TCL 001955 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 4 (score & part) | TCL 350046 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 4 (part only) | TCL 001962 |
|--------------------|------------|

| | |
|-----------------------|------------|
| Book 5 (score & part) | TCL 350053 |
|-----------------------|------------|

| | |
|--------------------|------------|
| Book 5 (part only) | TCL 002204 |
|--------------------|------------|

Musical Moments – accompanied pieces for Flute, Clarinet & Saxophone

| | |
|---|-----------|
| Musical Moments Flute book 1..... | TG 009548 |
| Musical Moments Flute book 2..... | TG 009555 |
| Musical Moments Flute book 3..... | TG 009562 |
| Musical Moments Flute book 4..... | TG 009579 |
| Musical Moments Flute book 5..... | TG 009586 |
| Musical Moments Clarinet book 1..... | TG 009593 |
| Musical Moments Clarinet book 2..... | TG 009609 |
| Musical Moments Clarinet book 3..... | TG 009616 |
| Musical Moments Clarinet book 4..... | TG 009623 |
| Musical Moments Clarinet book 5..... | TG 009630 |
| Musical Moments Alto Saxophone book 1..... | TG 009647 |
| Musical Moments Alto Saxophone book 2..... | TG 009654 |
| Musical Moments Alto Saxophone book 3..... | TG 009661 |
| Musical Moments Alto Saxophone book 4..... | TG 009678 |
| Musical Moments Alto Saxophone book 5..... | TG 009685 |
| Musical Moments Tenor Saxophone book 1..... | TG 009692 |
| Musical Moments Tenor Saxophone book 2..... | TG 009708 |
| Musical Moments Tenor Saxophone book 3..... | TG 009715 |
| Musical Moments Tenor Saxophone book 4..... | TG 009722 |
| Musical Moments Tenor Saxophone book 5..... | TG 009739 |

Mosaics – solo pieces for Flute, Clarinet & Saxophone

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

Scales, arpeggios and modes

Articulation for scales and arpeggios

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

Slurred articulation

(Augmented arpeggio on C#)



(Dorian scale on D)



Swung scales may be slurred in pairs:

(Jazz melodic minor scale on A)



Modes

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

eg on D



eg on C



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

eg on G



eg on C



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

eg on A



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

eg on D



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

eg on D



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

eg on C

