

# Woodwind Syllabus

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Flute, Clarinet, Oboe, Bassoon,  
Saxophone & Recorder

Grade exams  
2015-2016

Trinity College London  
[www.trinitycollege.com](http://www.trinitycollege.com)

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# Important information

## Changes from the previous syllabus

- Pieces are unchanged except for minor corrections.
- Two group A pieces and one group B piece must be chosen.
- Revisions have been made to scales and arpeggios for flute, clarinet and saxophone.
- There are new exercises for flute, clarinet and saxophone (Grades 1-5).
- Revisions have been made to the orchestral extracts requirements for flute, clarinet, oboe and bassoon (Grades 6-8).
- Supporting tests are unchanged.
- Please note that from 2015, candidates are required to provide the examiner with photocopies of all pieces being performed (excluding Trinity publications), in addition to bringing original copies or authorised downloads into the exam.

## Overlap arrangements

This syllabus is valid from 1 January 2015. The 2013-2014 syllabus will remain valid until 31 December 2015, giving a one-year overlap. During this time, candidates may present pieces and technical work from either syllabus, but not a mixture of both.

## Impression information

*Please note that this is the **first impression** (June 2014).*

Candidates should refer to [www.trinitycollege.com/music](http://www.trinitycollege.com/music) to ensure that they are using the latest impression of the syllabus.

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# Introduction

I am delighted to introduce this syllabus containing details of grade exams for woodwind instruments.

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](http://www.trinitycollege.com/music) ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we 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.

## **Francesca Christmas**

Head of Academic Governance – Music

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 the Welsh Government (WG). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). 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 page 165 for further information.

# Why take a Trinity grade exam?

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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

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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 stagecraft. 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 grade 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 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

QCF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks <sup>†</sup>	Solo Certificate <sup>†</sup>	Group Certificate <sup>†</sup>
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
		Grade 2	Grade 2	Grade 2	Track 2		
		Grade 1	Grade 1	Grade 1	Track 1		
Entry Level 3	1	Initial	Initial	n/a	Initial Track		
Entry Levels 1-2					First Access Track		

\* Qualifications and Credit Framework in England, Wales and Northern Ireland    † Not QCF or EQF accredited

\*\* European Qualifications Framework

# About this syllabus

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This syllabus is designed to give 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, studies or orchestral extracts as an alternative to scales and arpeggios, and there is flexibility of choice within the supporting tests at all grades.

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



# About the exam

## Exam structure and mark scheme

Grades 1-5	Maximum marks	Grades 6-8	Maximum marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work <i>Either</i> scales & arpeggios <i>or</i> exercises/ exercise & study*	14	Technical work <i>Either</i> scales & arpeggios <i>or</i> orchestral extracts/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

\* Exercise and study for recorder only

\*\* Study for recorder and saxophone only

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)
Initial	11
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. Candidates may substitute one piece for an own composition (see page 13)

## 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.
- ▶ Cadenzas should be omitted unless otherwise stated.
- ▶ 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.

### Flute

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

### 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.

### Oboe

- ▶ Cor anglais may be used only where stated in the syllabus.

### Bassoon

- ▶ Contrabassoon may be used only where stated in the syllabus. Mini bassoons and tenoroons may be used up to and including Grade 3. Any accompaniments will need to be transposed where appropriate.

### Saxophone

- ▶ Candidates may 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.

## Recorder

- ▶ Candidates may use recorders with baroque fingering. Instruments using German fingering must not be used.
- ▶ Instruments pitched at A=415Hz may be used where suitable accompanying instruments are available.
- ▶ At Initial-Grade 5 candidates may play either descant or treble recorder, or a combination of the two.
- ▶ At Grades 6-8 both descant and treble recorders must be played.
- ▶ At all grades, one piece only may be played on tenor, sopranino or bass recorder.
- ▶ At Initial, the piano part may be transposed down a 5th and the exam taken on treble. In all other grades transposition of set repertoire is not permitted.
- ▶ At Initial-Grade 5, technical work and supporting tests can be offered on either descant or treble recorders.
- ▶ At Grades 6-8, technical work must be taken on treble recorder. Sight reading and improvisation can be on descant or treble recorder at the 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 London 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 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.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. 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 edition as long as it 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](http://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 (excluding Trinity publications) to be performed 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.

Candidates should note that:

- ▶ the technical and musical demands of the own composition must be comparable to the pieces listed at the same grade
- ▶ own compositions may be accompanied or unaccompanied
- ▶ own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary
- ▶ own compositions at Initial-Grade 5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 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
- ▶ notation may be handwritten, typeset or produced electronically
- ▶ a copy of the own composition must be given to the examiner at the start of the exam.

### Durations and compositional brief for own composition:

Grade	Duration (minutes)	Requirements
Initial	1-2	A piece containing sudden changes
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting <i>legato</i> and <i>staccato</i> passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and builds to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece contrasting material in the high and low registers
Grade 7	3.5-4.5	A piece featuring several different tuplets within the same pulse (eg duplets, triplets, etc)
Grade 8	4.5-5.5	A piece featuring a variety of effects

# 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/exercise and study (Initial-Grade 5) or orchestral extracts/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.

If an orchestral extract has a long section of rest, candidates may shorten this, but they should maintain a feeling of pulse throughout their performance.

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 are printed on the inside of the back cover of this syllabus 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 Initial-Grade 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 our online shop\* or your local music retailer.

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










\*[www.trinitycollege.com/shop](http://www.trinitycollege.com/shop)

### Flute, clarinet, oboe, saxophone

Grade	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation & other (cumulative*)
Grade 1	$\frac{2}{4}$ and $\frac{4}{4}$	$\downarrow$ , $\downarrow$ , $\circ$ and $\sim$	<i>moderato</i> , <b><i>mf</i></b> , <b><i>p</i></b> and <b><i>f</i></b>	tongued
Grade 2	$\frac{3}{4}$	$\downarrow$ and ties	<i>allegretto</i>	slurs, accidentals
Grade 3		$\uparrow$ , $\sharp$ and $\sim$	<b><i>mp</i></b> and <i>andante</i>	
Grade 4		$\downarrow$ and $\gamma$	<i>dim.</i> and <i>cresc.</i>	<i>staccato</i>
Grade 5	$\frac{6}{8}$	$\uparrow$ and $\gamma$		accents, <i>tenuto</i>
Grade 6	$\frac{3}{8}$	dotted notes	<i>rit.</i>	$\curvearrowright$
Grade 7	$\frac{9}{8}$	triplets	<i>accel.</i>	
Grade 8	$\frac{2}{2}$ & changing time signatures	duplets	<b><i>ff</i></b> , <b><i>pp</i></b> and any standard performance direction	

\* Tests may also include requirements from preceding grades.

**Bassoon, recorder**

Grade	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation & other (cumulative*)
Initial (recorder only)	$\frac{2}{4}$	 and 	<i>moderato</i> and <i>mf</i>	tongued
Grade 1	$\frac{4}{4}$	 and 	<i>p</i> and <i>f</i>	
Grade 2	$\frac{3}{4}$	 and ties	<i>allegretto</i>	slurs, accidentals (bassoon only)
Grade 3		 and 	<i>mp</i> and <i>andante</i>	accidentals
Grade 4		 and $\gamma$	<i>dim.</i> and <i>cresc.</i>	<i>staccato</i> , accents, <i>tenuto</i>
Grade 5	$\frac{6}{8}$	 and $\gamma$		simple tenor clef (bassoon only)
Grade 6	$\frac{3}{8}$	dotted notes	<i>rit.</i>	acciaccaturas, turns, trills
Grade 7	$\frac{9}{8}$	triplets	<i>accel.</i>	
Grade 8	$\frac{2}{2}$ & changing time signatures	duplets	<i>ff</i> , <i>pp</i> and any standard performance direction	

\* Tests may also include requirements from preceding grades.

**Keys (all instruments)**

Grade		Flute (cumulative*)	Clarinet (cumulative*)	Oboe (cumulative*)	Bassoon (cumulative*)	Saxophone (cumulative*)	Descant recorder (cumulative*)	Treble recorder (cumulative*)	Range of test
Initial	major						G		5th
	minor								
Grade 1	major	F, G	F, G	F	F	F, G	G	C	octave
	minor								
Grade 2	major								octave
	minor	A	A	A	A	E	E	A	
Grade 3	major			G	C		D	G	12th
	minor	E		D	E	A	D	G	
Grade 4	major	B $\flat$	C	C, D	G, B $\flat$	C, D	C, F	F, B $\flat$	12th
	minor	G	G	B					
Grade 5	major	A, C	B $\flat$	A	D		B $\flat$	E $\flat$	two octaves
	minor		D	E	G	B, D	A	D	
Grade 6	major	D	D	B $\flat$	A, E $\flat$	A, E $\flat$	A	D	two octaves
	minor	D, F $\sharp$	E	F $\sharp$	B	G	F $\sharp$	B	
Grade 7	major	E, A $\flat$	E, A $\flat$	E, E $\flat$	A $\flat$ , E	E, A $\flat$	E, E $\flat$	A, A $\flat$	full range
	minor	B	F	F		C $\sharp$	C $\sharp$	F $\sharp$	
Grade 8	major	B	B, D $\flat$	A $\flat$ , B	D $\flat$	B, D $\flat$	F $\sharp$	B	full range
	minor	C $\sharp$ , G $\sharp$	B $\flat$		F	B $\flat$	E $\flat$	A $\flat$	

\* Tests may also include requirements from preceding grades.

## Aural

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 2007* books, available from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop) or your local music retailer.

Grade	Parameters	Task	Response
Initial	major key 4 bars $\frac{2}{4}$	▶ Listen to the melody with a missing final note	Sing, hum or whistle the final tonic note
		▶ Listen to the melody twice	Clap the rhythm
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to three notes from the melody	Identify the highest or lowest note
Grade 1	major key 4 bars $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	i) Clap back the rhythm ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody twice with a change of pitch in the second playing	Identify where the change occurs
Grade 2	major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	i) Identify the melody as major or minor ii) Explain the dynamics during the piece, which may also include <i>crescendo</i> and <i>diminuendo</i>
		▶ Listen to the melody twice with a change of rhythm or pitch in the second playing	Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	► Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		► Listen to the first two notes played from low to high	Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth
		► Listen to a triad played with three notes sounding together	Identify the triad as major or minor
		► Study a copy of the melody, provided in the treble or bass clef as appropriate, and listen to it three times with a change of rhythm or pitch in the second and third playing	Identify in which bar the change occurred
Grade 4	major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	► Listen to the accompanied melody twice	Indicate a sense of the pulse and time signature during the second playing
		► Listen to the first two notes played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		► Listen to the melody once	Identify the cadence as perfect or imperfect
		► Study a copy of the melody, provided in the treble or bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bars the changes to rhythm and pitch occurred
Grade 5	major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{6}{8}$ or $\frac{4}{4}$	► Listen to the piece twice	i) Identify the time signature ii) Identify the opening as major or minor iii) Identify any changes in tonality
		► Listen to the final part of the piece	Identify the cadence as perfect, imperfect or interrupted
		► Listen to two notes from the melody line played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or an octave
		► Listen to the piece once	Explain the articulation and the dynamics
		► Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing	Locate and describe the changes of rhythm and of pitch

Grade	Parameters	Task	Response
Grade 6	major key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or 6/8	▶ Listen to a piece twice	State the time signature and comment after either or both playings on the main features of the piece, eg phrasing, style and dynamics
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played	Identify the key to which the music modulates as dominant, subdominant 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 changes as rhythm, pitch or articulation
Grade 7	minor key, any time signature	▶ Listen to a piece twice	Comment, after either or both playings, on the main features of the piece, eg style, phrasing, articulation and dynamics
		▶ Listen to a passage from the piece once	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Study a copy of the first section of the piece and listen to it twice with three changes	Locate and describe three changes of pitch (of the melody line) or rhythm
		▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played	Identify the key to which the music has modulated as sub-dominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names
Grade 8	major or minor key, any time signature	▶ Listen to a piece twice	Comment on the significant features of the piece, eg style, rhythm, texture, dynamics, phrasing and articulation
		▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing	Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo

## Improvisation

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 options, indicating their choice of stimulus on the appointment form:

- melodic: based on a series of pitches
- rhythmic: based on a rhythmic idea
- chordal: based on a set of chord symbols

In the exam, candidates are presented with a notated stimulus, which the examiner then plays twice on the piano. Where a melodic or rhythmic stimulus is chosen, the examiner asks candidates to play or tap it back to ensure that they have understood it. Candidates are then given time to study the test before they perform it, during which time they may prepare their response aloud. At Initial-Grade 5, 30 seconds' preparation time is given. At Grades 6-8, 60 seconds are given.

Where a chordal stimulus is chosen, candidates must choose to perform either unaccompanied or accompanied by the examiner on the piano. Where an accompanied performance is chosen, the examiner plays the chord sequence in a loop while candidates improvise a melodic line above. Candidates may give performance instructions to the examiner regarding tempo and style.

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

### Written keys for chordal stimuli

	Initial-Grade 3	Grades 4-5 (cumulative*)	Grades 6-8 (cumulative*)
Flute, oboe, bassoon, saxophone and descant recorder	C, F, G major	A, D, E, G, B minor	C, F, G, B $\flat$ , D, E $\flat$ , A major plus relative minors
Clarinet and treble recorder	C, F, B $\flat$ major	A, D, E, G, C minor	C, F, G, B $\flat$ , D, E $\flat$ , A $\flat$ , major plus relative minors

\* Tests may also include requirements from preceding grades.



## Parameters for improvisation tests

Grade	Melodic stimulus: max. range of given motif	Rhythmic stimulus  (cumulative*)	Melodic & rhythmic stimulus: suggested length of response	Chordal test  (cumulative*)
Initial	3 stepwise notes	$\frac{4}{4}$ 2 bars crotchets minims	1 phrase	4-bar phrase major key I/V 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers		4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	with dots	1-2 phrases	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th	with ties		4-bar phrase major key I/ii/IV/V 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}, \frac{3}{4}$ 4 bars semiquavers	2-3 phrases	4-bar phrase minor key i/iv/V 1 chord per bar
Grade 5	octave (simple chromaticism)			4-bar phrase minor key i/iv/V/VI 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	3-4 phrases	4-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7		triplets		4-bar phrase major or minor key I/ii/iii/IV/V/vi i/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$	4-6 phrases	4-bar phrase major or minor key all chords 6ths/7ths/9ths & dim/aug simple suspensions 1 or 2 chords per bar

\* Tests may also include requirements from preceding grades.

## Musical knowledge (Initial-Grade 5 only)

The examiner will ask candidates five questions in the exam, which test their understanding of the pieces played, their knowledge of the notation and their instrument. Questions refer to the solo line only.

The examiner will first ask candidates to choose their favourite piece from the ones performed in the exam and will then ask some of the questions on that piece. The examiner will then choose one of the other pieces performed to complete the questions.

The printed score should be free of annotations except for essential markings such as fingerings, breath marks etc as appropriate. The examiner will usually point to part of the score when asking the questions.

Sample questions and answers are included in the table below. Where English note values are specified (eg quaver, minim), American terms may alternatively be used (eg eighth note, half note).

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
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 (more comprehensive)	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 $\text{♩} = 72$	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>

\* Tests may also include requirements from preceding grades.

## About the exam

Grade	Parameters (cumulative*)	Sample question	Sample answer
<b>Grade 3</b>	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
<b>Grade 4</b>	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
<b>Grade 5</b>	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of the characteristics that define this piece as from this period</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes the relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

\* Tests may also include requirements from preceding grades.

*Turn over for grade requirements*

## Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Anon.	Sad Waltz, p. 30 [top line]	Flute Class	Novello NOV 120738
Bart	Oom Pah Pah, no. 66	Abracadabra Flute [sep. piano accomp.]	A & C Black
Coulthard	On a Winter's Night	Musical Moments Flute book 1	Trinity TG 009548
Gershwin	Love Walked In	Musical Moments Flute book 1	Trinity TG 009548
Handel	March	Music Through Time Flute book 1	OUP
Haughton	Hot Potato or Minor Mission	Fun Club Flute Grade 0-1	Mayhew
Lamont	The Cowboy	Mr Benn	Queens Temple QT122
Mower	Goodbye Hamster	Musical Moments Flute book 1	Trinity TG 009548
Pleyel	Minuet	Flute Fancies	Boston BM10041
Pleyel	Minuet and Trio	Musical Moments Flute book 1	Trinity TG 009548
Praetorius	Mohrentanz	Woodwind World Flute book 1	Trinity
Purcell	Rigaudon	Flute Fancies	Boston BM 10041
Rae	Chill!	Flute All Sorts (Grades 1-3)	Trinity Faber
Rae	Curtain Up!	Play it Cool – Flute	Universal UE 21101
Rae	Supermarket Trot	Musical Moments Flute book 1	Trinity TG 009548
Rosseter	Elizabethan Dance Flute	The Really Easy Flute Book	Faber
Saint-Saëns	The Elephant	Flute All Sorts (Grades 1-3)	Trinity Faber
Susato	Ronde VI	Renaissance Music for Flute	Boosey
Szelényi	Lullaby, p. 40	Learn as You Play Flute	Boosey
Trad.	Bobby Shaftoe	Musical Moments Flute book 1	Trinity TG 009548
Trad.	Polly-Wolly-Doodle	Flautist's Choice: Grade 1	Fentone Music F721-401
Trad.	Speed Bonny Boat	Going Solo Flute	Faber
Zgraja	Walking Waltz	Modern Flutist 1	Schott ED 8422

### Group B (unaccompanied)

Ben-Tovim, ed.	No. 4 or no. 5 or no. 18	The Young Orchestral Flautist book 1	Pan PEM110
Gariboldi	Study no. 2	125 Easy Classical Studies for Flute	Universal UE 16042
Harris	Study no. 4 or no. 7	76 Graded Studies for Flute book 1	Faber
Ibberson	Study no. 2	Let's Play...	Ibberson
Mower	No. 13: Funky Pheasant or No. 15: That Note Again	Mosaics Flute book 1	Trinity TG 009265
Nicholson	Study no. 2	63 Easy Melodic Studies for Flute	Pan PEM 34
Popp	Study no. 10	125 Easy Classical Studies for Flute	Universal UE 16042
Rae	Little Prelude, no. 3	Style Workout for Flute	Universal UE 21319
Stokes	No. 2	More Easy Jazz Singles	Hunt HE67
Trad.	The Ash Grove	Woodwind World: Flute book 1	Trinity
Walton	Study in E minor, p. 26	Off to a Great Start for Flute book 2	AWMP FL 002

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F and G major E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave	min. tempi:  scales: ♩ = 72	tongued or slurred	<i>mf</i>
<b>Arpeggios:</b> F and G major E minor		arpeggios: ♩ = 120		
<b>or ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Bullard	Sad Clown	Circus Skills	Spartan SP724
Chamberlain	Jig Along	Step it Up!	Alfred/Faber
Fleming, arr.	The Spinning Wheel	The Irish Fluter	Mayhew
Gluck/Brahms	Gavotte	Musical Moments Flute book 2	Trinity TG 009555
Grieg	Cattle Call op. 17 no. 20	Flute Time Pieces 1	OUP
Harris	Strawberry Sarabande	Chocolate Box	Novello NOV 016203
Hart	Bertie's Blues	All Jazzed Up for Flute	Brass Wind 1301
Haughton	Aria	Fun Club Flute Grade 1-2	Mayhew
John	Sonatina, 1st movt		Useful Music
Lamont	Mr Benn	Mr Benn	Queens Temple QT122
Lichtenthal	Theme	Flute Solos vol. 1	Chester CH55088
Locatelli	Aria, no. 6	A Very Easy Flute Treasury	Novello NOV120852
Lyons	Serpentine	Compositions for Flute vol. 1	Useful U 120
Mower	March Wind	Landscapes	Itchy Fingers
Mozart	Minuetto	Flute Fancies	Boston BM10041
Praetorius	Bransle de la Torche	Renaissance Music for Flute	Boosey
Rameau	La Villageoise	Woodwind World: Flute book 2	Trinity
Sculthorpe	Sea Chant	Two Easy Pieces	Faber
Smith	Folk Song	Musical Moments Flute book 2	Trinity TG 009555
Somis	Tambourin	Flute All Sorts (Grades 1-3)	Trinity Faber
Taggart	Snow Pony	Musical Moments Flute book 2	Trinity TG 009555
Tchaikovsky	Barcarolle	Flute All Sorts (Grades 1-3)	Trinity Faber
Trad.	Peruvian Dance Tune	Amazing Solos for Flute	Boosey
Trad.	The Liuyang River or The Last Rose of Summer	Musical Moments Flute book 2	Trinity TG 009555
Vivaldi	Autumn (from <i>The Four Seasons</i> )	Music Through Time: Flute book 2	OUP
Watts	Goings On or Café du Festival	Razzamajazz Repertoire	Mayhew
Weidmann	Largo	Music Through Time Flute book 2	OUP
Wye	Tambourin, p. 42	Flute Class	Novello NOV 120738

### Group B (unaccompanied)

Anon.	Song Tune	Woodwind World: Flute book 2	Trinity
Baermann	Study no. 14	76 Graded Studies for Flute book 1	Faber
Ben-Tovim, ed.	No. 1 or no. 2 or no. 15	The Young Orchestral Flautist book 1	Pan PEM110
Ibberson	Study no. 7	Let's Play...	Ibberson
Köhler	Study no. 22 or Study no. 24	125 Easy Classical Studies for Flute	Universal UE 16042
Ledbury	Itchy Feet	Flute Salad	Brass Wind 1311
Leplus	Study no. 23, Quasi presto	The Flute Player's Companion vol. 1	Chester CH55840

Mower	No. 22: Bassalt 'n' Vinegar or No. 23: March of the Modems	Mosaics Flute book 1	Trinity TG 009265
Popp	Study no. 10	63 Easy Melodic Studies for Flute	Pan PEM 34
Trad.	Old Japanese Folk Song	Flute All Sorts (Grades 1-3)	Trinity Faber
Walton	Study in D minor, p. 30	Off to a Great Start for Flute book 2	AWMP FL 002
Wedgwood	Hallelujah!	Flute All Sorts (Grades 1-3)	Trinity Faber

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> D major	two octaves	min. tempi:  scales: ♩ = 72  arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
B♭ major A and G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
<b>Arpeggios:</b> D major	two octaves			
B♭ major A and G minor	one octave			
<b>or ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Adams	The Deserted Dolls' House	Musical Moments Flute book 3	Trinity TG 009562
Arrieu	Pièce		Amphion
Balfe	I Dreamt I Dwelt in Marble Halls	Musical Moments Flute book 3	Trinity TG 009562
Beethoven	Romance	Flute Fancies	Boston BM10041
Bernstein	America	Amazing Solos for Flute	Boosey
Blavet	Gavotte – Le Dédale	Flute Solos vol. 1	Chester CH55088
Bullard	Trick Cyclist	Circus Skills	Spartan SP724
Concone	Contemplation	Flute All Sorts (Grades 1-3)	Trinity Faber
Coulthard	Letting Go	Musical Moments Flute book 3	Trinity TG 009562
Delibes	Mazurka	Going Solo Flute	Faber
Dvořák	Allegretto (from Symphony no. 8)	Music Through Time: Flute book 3	OUP
Fleming, <i>arr.</i>	The Harp that Once Through Tara's Halls	The Irish Fluter	Mayhew 3611288
Gershwin	Fascinating Rhythm	Easy Gershwin for Flute	OUP
Gossec	Gavotte	36 Solos for Flute [ed. Peck]	Fischer
Granados	Vals Poetico no. 3	Woodwind World: Flute book 3	Trinity
Harper	Atarah's Fancy	Atarah's Fancy & Gospel Train	Hunt HE25
Harris	Caramel Carousel	Chocolate Box	Novello NOV016203
Hart	No Dice	All Jazzed Up for Flute	Brass Wind 1301
Kershaw	Simple Samba	Let's Dance	Pan PEM44
Lyons	June in Paris	Compositions for Flute vol. 1	Useful U120
McDowall	Waltz	Six Pastiches	Pan PEM40
Miles	On Cue	Musical Moments Flute book 3	Trinity TG 009562
Mower	Still Waters	Landscapes	Itchy Fingers
Popp	Piece no. 2 (Andantino)	First Repertoire Pieces for Flute	Boosey
Praetorius	La bourrée, no. 11	Renaissance Music for Flute	Boosey
Ramskill	The Summer of '59	Musical Moments Flute book 3	Trinity TG 009562
Scott	Annie Laurie	Scottish Folk Songs for Flute	Mayhew 3611771
Trad.	A Media Luz	Musical Moments Flute book 3	Trinity TG 009562
Watts	The Boccia Chiccy!	Razzamajazz Repertoire	Mayhew
Wilson	No. 2 Minor	2 in G	Camden Music CM066
Zgraja	Pop Menuett	Modern Flutist 1	Schott ED 8422

### Group B (unaccompanied)

Ben-Tovim, <i>ed.</i>	No. 11 or no. 14	The Young Orchestral Flautist book 1	Pan PEM110
Demersseman	Study no. 26 (from <i>Chanson Serbe</i> )	The Flute Player's Companion vol. 1	Chester CH55840
Gariboldi	Study no. 5	100 Classical Studies for Flute	Universal UE 12992
Ibberson	Study no. 13	Let's Play...	Ibberson

Ledbury	Waltzer	Flute Salad	Brass Wind 1311
Mower	No. 27: The Spy or No. 32: Jig-Jag	Mosaics Flute book 1	Trinity TG 009265
Popp	Study no. 25	63 Easy Melodic Studies for Flute	Pan PEM34
Rae	Chandelier Waltz, no. 7 or Epilogue, no. 10	Style Workout for Flute	Universal UE 21319
Soussmann	Study no. 37 or no. 38	125 Easy Classical Studies for Flute	Universal UE 16042
Sparke	Hungarian Dance, no. 38	Skillful Studies for Flute	Anglo Music AMP094
Stokes	No. 8	More Easy Jazz Singles	Hunt HE67

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F and G major G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued or slurred	<i>mf</i>
A major A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th			
Chromatic scale starting on G	one octave			
<b>Arpeggios:</b> F and G major G minor	two octaves			
A major A minor	to 12th			
<i>or ii) Exercises</i> (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 &amp; Exercises from 2015</i> published by Trinity College London.				
1a. Persuasive 1b. Strolling	for tone and phrasing			
2a. In the Groove 2b. Soaring	for articulation			
3a. Sunshine 3b. Solitude	for finger technique			

# Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Arnold	Solitaire		Queen's Temple QT68
J S Bach	Rondeau from <i>Suite in B minor, BWV 1067</i>		Any reliable edition
J S Bach	Siciliano	Musical Moments Flute book 4	Trinity TG 009579
Bizet	Carillon	Musical Moments Flute book 4	Trinity TG 009579
Elgar	Minuet	Elgar Album	Novello NOV120553
Gershwin	I Got Plenty Of Nothin'	Easy Gershwin for Flute	OUP
Gunning	Waltz for Aggie	Unbeaten Tracks for Flute	Faber
Handel	Giga	First Repertoire Pieces for Flute	Boosey
Harmston	Andante	Flute Solos vol. 2	Chester CH55136
Harris	Viennese Vanilla Valse or Maple Nut Rag	Chocolate Box	Novello NOV016203
Holcombe	Lazy Afternoon	Contemporary Flute Solos in Pop/Jazz Styles	Musicians Publications
Köhler	Future Dream op. 79	Flute Time Pieces 1	OUP
Lyons	A Blackbird Sang in Albert Square	Compositions for Flute vol. 1	Useful U120
McDowall	Comic Song	Six Pastiches	Pan PEM40
Moore	Siciliano		Emerson E468
Mower	The Banana Song	Musical Moments Flute book 4	Trinity TG 009579
Mussorgsky	Eine Träne	Musical Moments Flute book 4	Trinity TG 009579
Nelson	The Rose of Allandale	Scottish Folk Songs for Flute	Mayhew
Ramskill	Sampan	Musical Moments Flute book 4	Trinity TG 009579
Sands	Recuerdos de La Bahía	Latin Originals	Hunt HE86
Seiber	Mazurka	Dance Suite	Schott ED 12426
Serradell	La Golondrina	Musical Moments Flute book 4	Trinity TG 009579
Sullivan	Dance a Cachucha from <i>The Gondoliers</i>	Music Through Time Flute book 3	OUP
Telemann	Minuet	First Repertoire Pieces for Flute	Boosey
Vivaldi	Andante from Sonata no. 3	Flute Solos vol. 1	Chester CH55088
Walton	The Call of the Angelus	Musical Moments Flute book 4	Trinity TG 009579
Warlock	Basse Danse from the <i>Capriol Suite</i>	Amazing Solos for Flute	Boosey
Watts	When Paddy met Bella	Razzamajazz Repertoire	Mayhew 3611814
Wood	Silver Chalice		Saxtet Publications 210
Zgraja	Step by Step	Modern Flutist 1	Schott ED 8422

### Group B (unaccompanied)

Andersen	Study no. 31	63 Easy Melodic Studies for Flute	Pan PEM34
Ben-Tovim, ed.	No. 32 and no. 48 or no. 32 and no. 40	The Young Orchestral Flautist book 2	Pan PEM111
Demersseman	La Tyrolienne, no. 27	The Flute Player's Companion vol. 1	Chester CH55840

Drouet	Study no. 8, Adagio	25 Studies for Flute	Broekmans
Fürstenau	Study no. 91	125 Easy Classical Studies for Flute	Universal UE 16042
Gariboldi	Study no. 11	Amazing Studies for Flute	Boosey
Harris	Study no. 32	76 Graded Studies for Flute book 1	Faber
Mower	No. 36: Bloop or No. 37: March Pear	Mosaics Flute book 1	Trinity TG 009265
Sparke	Party Piece, no. 40	Skilful Studies for Flute	Anglo Music AMP094-401
Telemann	Fantasia no. 12 TWV 40:13: Presto	12 Fantasias for Flute	Bärenreiter BA 2971
Trad.	Doctor O'Neill (Irish Jig)	Woodwind World: Flute book 4	Trinity
Tulou	Study no. 15	100 Classical Studies for Flute	Universal UE 12992
Vizzutti	Waltz	Dynamic Dances	De Haske

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C, G and E♭ major D and E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	two octaves	min. tempi: scales: ♩ = 96	tongued or slurred	<i>mf</i>
Chromatic scale starting on D				
Pentatonic (major) scale starting on D				
B minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th	arpeggios: ♪ = 138		
<b>Arpeggios:</b> C, G and E♭ major D and E minor Dominant 7th in the key of C and G	two octaves	7ths: ♩ = 69		
B minor		to 12th		
<b><i>or</i> ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Andersen	Scherzino op. 55 no. 6	Flute Time Pieces 2	OUP
Arriagada	Yaravi et Huayno	Ten Latin American Studies	Lemoine 28115
J S Bach	Arioso	Musical Moments Flute book 5	Trinity TG 009586
J S Bach	Sonata no. 4 in C, BWV 1033, 3rd movt: Adagio	Sonatas vol. 2	Peters EP4461b
Bennett	Siesta, no. 2	Summer Music	Novello NOV120560
Bohm	Slavonian Dance	Musical Moments Flute book 5	Trinity TG 009586
Cooke	Sonatina for Flute, 2nd movt: Andantino		OUP
Delibes	Morceau de Concours	Flute Time Pieces 1	OUP
Fauré	Sicilienne		Chester CH55156
Hasse	Allegro from Concerto in F	Woodwind World: Flute book 5	Trinity
Kershaw	Haunting Habanera	Let's Dance	Pan PEM44
Lewis	Langport March	A Somerset Garland	Broadbent 13206
Massenet	Meditation	Musical Moments Flute book 5	Trinity TG 009586
McDowall	Music Hall	Six Pastiches	Pan PEM40
McDowall	Spaces, no. 3	Three Concert Studies	Hunt HE15
Mower	Gavotte or What?	Musical Moments Flute book 5	Trinity TG 009586
Mozart	Adagio from Quartet in D	36 Solos for Flute [ed. Peck]	Fischer ATF 104
Oginski	Polonaise	Musical Moments Flute book 5	Trinity TG 009586
Panayi	Toy Box Serenade	Musical Moments Flute book 5	Trinity TG 009586
Quantz	Sonata in E minor, op. 1 no. 5, 4th movt: Vivace	6 Sonatas vol. 2 (Sonatas 4-6)	Schott ED 8007
Rutter	Chanson, no. 5	Suite Antique	OUP
Seiber	Novelty Foxtrot and Waltzer	Dance Suite	Schott ED 12426
Shostakovich	Waltz Scherzo	Woodwind World: Flute book 5	Trinity
A Stamitz	Concerto in D, 2nd movt: Romance		Breitkopf EB 6545
Telemann	Sonata in F, TWV 41:F2, 1st movt: Vivace	Four Sonatas	Bärenreiter HM6
Vivaldi	Allegro from Sonata no. 2	Flute Solos vol. 2	Chester CH55099
Wood	The Rainbow Song		Saxtet 209
Zgraja	Weather Report	Modern Flutist 1	Schott ED 8422

### Group B (unaccompanied)

Andersen	Study no. 18	100 Classical Studies for Flute	Universal UE 12992
Bullard	Furious Flute	Woodwind World: Flute book 5	Trinity
Drouet	Study no. 1, Allegro	25 Studies for Flute	Broekmans
Köhler	Study no. 3 or no. 7 or no. 12	Progress in Flute Playing op. 33 book 1	Zimmermann ZM10900

Ledbury	Rock Blues	Flute Salad	Brass Wind 1311
Mower	No. 56: Gavotte Spot or No. 63: My Dad's an Accountant		
Popp	Study no. 94	Mosaics Flute book 1	Trinity TG 009265
Quantz	No. 8	125 Easy Classical Studies for Flute	Universal UE 16042
Rae	Ringing the Changes	16 Pieces for Solo Flute	Pan PEM 32
Taggart	Blossom or Ocean Tide	40 Modern Studies for Solo Flute	Universal UE 16589
Vizzutti	Flamenco	In the Sun	Hunt HE79
		Dynamic Dances	De Haske

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> A, E, A♭ and E♭ major C, F, C♯ and F♯ minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on E Pentatonic (major) scale starting on C (starting on lowest C)				
<b>Arpeggios:</b> A, E, A♭ and E♭ major C, F, C♯ and F♯ minor				
Dominant 7th in the key of A♭ Diminished 7th starting on F♯				
<b>or ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Abel	Flute Concerto in C, op. 6 no. 1, 1st movt: Allegro moderato (from Concertos 1 & 2)	Hunt HE73
Arrieu	Sonatine, 1st movt	Amphion DA00012600
C P E Bach	Sonata in E minor, 2nd movt: Allegro (from Sonatas book 1)	Bärenreiter HM71
Donjon	Pan! Pastorale for Flute (from 36 Solos for Flute [ed. Peck])	Fischer ATF 104
Elgar	Chanson de matin (from An Elgar Flute Album)	Novello NOV120553
Gluck	Minuet & Dance of the Blessed Spirits (from 36 Solos for Flute [ed. Peck])	Fischer
Godard	Allegretto, no. 1 (from Suite de trois morceaux)	Chester CH55136
Handel	Sonata in A minor, HWV 362, 1st movt: Larghetto and 2nd movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Hart	City Life 2 or City Life 3 (from City Life)	Brass Wind 2301
Hoffmeister	Sonata in G, op. 21/3, 1st movt: Allegro assai	Schott FTR 171
Hummel	Sonata in A, op. 64, 3rd movt: Rondo-Vivace	Kalmus
McGuire	Caprice (from Unbeaten Tracks for Flute)	Faber
Pütz	Capricious Waltz	Schott ED 8515
Rabboni	Sonata no. 1 in G or Sonata no. 3 in E (from Sonatas for Flute & Piano book 1)	Mayhew
Revell	Trois Pensées, no. 1: Je me demande	Emerson E453
Roussel	Aria	Leduc AL17876
Rutter	Suite Antique, no. 1: Prelude	OUP
Schocker	Soliloquy	Presser 114-40943
Telemann	Suite in A minor, Air à l'Italien [without the Da Capo]	Peters EP 7787
Woodall	Serenade (from Flute Time Pieces 2)	OUP

Candidates may replace **one** group A piece with **one** piccolo or alto flute item.

### Piccolo

McDowall	Tongue in Cheek (from Concert Studies for Flute)	Hunt HE15
Ridout	No. 4 and no. 6 or no. 5 and no. 6 (from Six Melodies for Flute & Piano)	Emerson E366
Ridout	Down the Dale (from Farndale Dances)	Emerson E225

### Alto flute

Parfrey	Lyric Moment	Emerson E1
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### Group B (unaccompanied)

Alwyn	Divertimento, 3rd movt: Gavotte & Musette	Boosey
Donjon	Study no. 69, The Song of the Wind (from 76 Graded Studies for Flute book 2)	Faber
Drouet	Study no. 2, Allegro (from 25 Studies for Flute or Study no. 70 in 100 Classical Studies for Flute)	Broekmans or Universal UE 12992
Drouet	Study no. 16, Adagio cantabile (from 25 Studies for Flute or Study no. 56 in 76 Graded Studies for Flute book 2)	Broekmans or Faber
Köhler	Study no. 2 (from Progress in Flute Playing op. 33 book 1)	Zimmermann ZM10900
Mower	Go with the Flow, no. 8 (from 20 Commandments)	Itchy Fingers IFP 003

Mower	No. 5: Whodunnit or No. 11: Partido Pequeño or No. 14: Goodouterie (from Mosaics Flute book 2)	Trinity TG 009272
Piazzolla	No. 4 (from Tango Etudes for Solo Flute)	Lemoine 24897
Quantz	No. 2 or no. 16 (from 16 Pieces for Solo Flute)	Pan PEM32
Soussmann	Study no. 38, Alla Polacca (from 42 Flute Studies of Medium Standard)	Pan PEM4
Taggart	Palm Sway, no. 13 or The Alphorn, no. 10 (from In the Sun)	Hunt HE79
Telemann	Fantasia no. 2 in A minor, TWV 40:3, Adagio and Allegro (from 12 Fantasias for Flute)	Bärenreiter BA 2971
Trad.	Purple Bamboo Melody no. 3 [complete] (from Chinese Flute Solos)	Schott ED 12436
Vizzutti	Tango (from Dynamic Dances)	De Haske
Wood	Balletico (from Six Exotic Studies)	Saxtet 211

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either</i> i) <b>Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B♭ major, B♭ minor D major, D minor F♯ major, F♯ minor	two octaves	min. tempi:  scales: ♩ = 120  arpeggios: ♩. = 63  7ths: ♩ = 96	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>
<b>Plus:</b> Pentatonic (major) scale starting on F♯ Chromatic scale starting on B♭ Whole-tone scale starting on D				
Dominant 7th in the key of B Diminished 7th starting on B♭				
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				

<b>or ii) Orchestral extracts</b> (music may be used):	
<p>Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).</p> <p>The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.</p> <p>The piccolo option may be substituted for one of the extracts.</p> <p>The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8659).</p>	
1a. Bizet: Carmen, 3. Akt 1. Bild Vorspiel (beginning to figure 2) 1b. Brahms: Sinfonie Nr. 4, 4. Satz (entire extract)	for tone and phrasing
2a. Mozart: Die Zauberflöte, 1. Akt Nr. 8 Finale (beginning to bar 181) 2b. Stravinsky: Petruschka (beginning to figure 3)	for articulation
3a. Mozart: Die Zauberflöte, 2. Akt Nr. 21 Finale (entire extract) 3b. Verdi: Rigoletto, 1. Akt Arie der Gilda (entire extract)	for finger technique
Piccolo: Mozart: Die Zauberflöte (entire extract)	

## Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Publisher
J S Bach	Sonata no. 5 in E minor, BWV 1034, 1st movt: Adagio ma non tanto (from Sonatas vol. 2)	Peters EP 4461b
Bozza	Aria	Leduc AL20208
Clarke	Sunstreams	Just Flutes CLA070
Gates	Sonata for Flute and Piano 'Danzas del Sud', 2nd movt: Semplice e Cantabile	Camden CM 112
Gluck	Concerto in G, 1st movt: Allegro non molto	Kalmus
Handel	Sonata in C, HWV 365, 1st movt: Larghetto and 2nd movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Mathias	Sonatina op. 98, 2nd movt	OUP
Milhaud	Sonatine op. 76, 1st movt: Tendre	Durand 1027900
Mozart	Concerto no. 2 in D, K. 314, 2nd movt: Adagio ma non troppo [with cadenza]	any reliable edition
Poulenc	Sonata, 2nd movt: Cantilena	Chester CH01605
Quantz	Concerto in G, 1st movt: Allegro assai	Breitkopf EB 8564
Rabboni	Sonata no. 7 in F (from Sonatas for Flute & Piano book 1)	Mayhew 3611772
Roussel	Joueurs de Flûte op. 27: Krishna and M. De la Péjaudie	Broekmans 1573
Saint-Saëns	Romance op. 37	UMP
Schocker	Three Minute Sonata	Presser 114-40945
Schumann	Romance (from 36 Solos for Flute [ed. Peck])	Fischer ATF 104
Vivaldi	Concerto no. 3 in D, 'Il Cardellino' RV 428, 1st movt: Allegro	Schott FTR 81
Wilson	Romance for Flute and Piano	Camden CM225

Candidates may replace **one** group A piece with **one** piccolo or alto flute item.

### Piccolo

Janáček	March for Piccolo & Piano	Peters
Proust	L'eau (from Les quatre éléments)	Combre C06129
Shostakovich	Polka from The Golden Age op. 22	Editions Musicus/ MUST M 829
Smith	Sonata no. 1 for Piccolo & Piano, 1st movt: Allegretto con moto	Matt Smith Music

### Alto flute

Le Delezir	Tiki for alto flute [with repeats]	Exaton
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### Group B (unaccompanied)

R R Bennett	Sonatina for Solo Flute, 1st movt: Poco lento and Allegro con grazia	Universal UE 12350
Köhler	Study no. 7 or Study no. 8 (from Progress in Flute Playing op. 33 book 2)	Zimmermann ZM10910
Mower	Boiling Point, no. 10 (from 20 Commandments)	Itchy Fingers IFP 003
Mower	No. 22: A Recurring Theme (7) or No. 33: Improvisation or No. 37: Two in One (from Mosaics Flute book 2)	Trinity TG 009272
Stamitz	Capriccio-Sonata in A major: Allegro moderato and Andante amoroso (from Masterworks for Solo Flute)	Cramer 90244
Telemann	Fantasia no. 8 in E minor, TWV 40:9 1st movt: Largo and 2nd movt: Spirituoso (from 12 Fantasias for Flute)	Bärenreiter BA 2971
Vizzutti	Japanese Fan Dance (from Dynamic Dances)	De Haske
Wood	Bach & Beyond	Six Exotic Studies
		Saxtet 211

# Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor E♭ major, E♭ minor G major, G minor A major, A minor	two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩. = 69 7ths: ♩ = 104	tongued, slurred or staccato- tongued	<i>f or p</i>
<b>Plus:</b> Chromatic scale starting on B Pentatonic (major) scale starting on E♭ and A Whole-tone scale starting on A				
Dominant 7th in the keys of A♭ and D Diminished 7th starting on B Augmented arpeggio starting on G				
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<i>or ii) Orchestral extracts</i> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The piccolo option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8659).				
1a. J S Bach: Matthäus-Passion, Arie: Aus Liebe will mein Heiland sterben (entire extract) 1b. Debussy: Prélude à l'après-midi d'un faune (beginning to bar 25)			for tone and phrasing	
2a. Beethoven: Ouverture zu Leonore Nr. 3 (bar 328 to end) 2b. Reznicek: Donna Diana, Ouverture (figure 1 to figure 3)			for articulation	
3a. Dvořák: Sinfonie Nr. 8, 4. Satz (entire extract, no repeats) 3b. Schumann: Sinfonie Nr. 1, 4. Satz (entire extract)			for finger technique	
Piccolo: Rossini: Die diebische Elster, Ouverture (entire extract)				

Supporting tests overleaf

# Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
J S Bach	Sonata no. 6 in E, BWV 1035, 1st movt: Adagio ma non tanto and 2nd movt: Allegro (from Sonatas vol. 2)	Peters EP 4461b
Bowen	Sonata op. 120, 2nd movt: Andante piacevole	Emerson E164
Burton	Sonatina, 1st movt: Allegretto grazioso	Fischer 03643
Clarke	Hypnosis	Just Flutes CLA045
Fauré	Fantaisie op. 79	any reliable edition
Gates	Sonata for Flute and Piano 'Danzas del Sud', 3rd movt: Freely - Vivace	Camden CM112
Gregson	Aztec Dances, no. 2 Fertility Dance	Novello NOV121605
Handel	Sonata in E minor, HWV 359b [complete] (Op. 1 no. 1b from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Hindemith	Sonata (1936), 1st movt: Heiter bewegt	Schott ED 2522
Kennan	Night Soliloquy	Eastman ET7
Mozart	Concerto no. 2 in D, K. 314, 1st movt: Allegro aperto [with cadenza]	any reliable edition
Mozart	Concerto no. 1 in G, K. 313, 1st movt	any reliable edition
Poulenc	Sonata, 1st movt: Allegretto malinconico	Chester CH01605
Quantz	Concerto in G minor, 3rd movt: Vivace	Peters
Roussel	Joueurs de Flûte op. 27: Pan and Tityre	Broekmans 1573
Rutter	Suite Antique: Waltz	OUP
Schocker	Sonatina, 1st movt	Presser 114-411200
Schubert	Sonata in A minor, D. 821 (Arpeggione), 1st movt: Allegro moderato	Bärenreiter BA 5681
Vivaldi	Concerto no. 2 in G minor, op. 10/2, RV439 'La Notte' [complete]	Schott FTR 80
Wood	Cries of the Stentor	Saxtet 207

Candidates may replace **one** group A piece with **one** piccolo or alto flute item.

### Piccolo

Green	Piccaroon Polka (from Album for Piccolo & Piano vol. 2)	Broekmans 1521
Loeb	Movts 1 and 2 or 6 and 7 (from Preludes vol. 4)	Alry
Smith	Sonata for Piccolo & Piano, 2nd movt: Improvisation and 3rd movt: Finale-Allegro vivace	Matt Smith Music

### Alto flute

Le Delezir	Argali pour alto flute [with repeat]	Exaton
Mower	Sonnets, no. 2	Itchy Fingers

### Group B (unaccompanied)

J S Bach	Partita in A minor for Solo Flute, 2nd movt: Corrente	Bärenreiter BA 5187
R R Bennett	For the Starling, no. 6 (from Six Tunes for the Instruction of Singing Birds)	Novello NOV120633
Boehm	Study no. 9 in A $\flat$ or Study no. 24 in E minor (from 24 Caprices op. 26)	any reliable edition



Boehm	Study no. 31, Tempo di valse (from 50 Classical Studies for Flute)	Universal UE14672
Clarke	Great Train Race	Just Flutes CLAO35
Debussy	Syrinx	any reliable edition
Jacob	The Pied Piper [complete]*	OUP
Köhler	Study no. 10 (from Progress in Flute Playing op. 33 book 2)	Zimmermann ZM 10910
Mower	No. 38: Bugle Blast or No. 41: The Yodelling Yokel or No. 42: Zed Xen (from Mosaics Flute book 2)	Trinity TG 009272
Mower	Final Demand, no. 20 (from 20 Commandments)	Itchy Fingers IFP 003
Piazzolla	No. 3 (from Tango Etudes for Solo Flute)	Lemoine 24897
Taggart	Tambourin, no. 7 (from Pictures)	Hunt HE 46
Telemann	Fantasia no. 7 in D, TWV 40:8 [complete] (from 12 Fantasias for Flute)	Bärenreiter BA 2971
Wood	No. 5 Red Phoenix or No. 6 Busylickum (from Six Exotic Studies)	Saxtet 211

\* The March to the River Weser must be played on piccolo.

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor	three octaves	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69  7ths: ♩ = 104	tongued, slurred, staccato- tongued or using mixed articulation	<i>f or p</i>
E major, E minor A♭ major, G♯ minor F major, F minor D♭ major, C♯ minor	two octaves			
<b>Plus:</b> Chromatic scale starting on C Dominant 7th in the key of F Diminished 7th starting on C	three octaves			
Pentatonic (major) scale starting on A♭ Whole-tone scale starting on C♯ Dominant 7th in the key of F♯ Diminished 7th starting on A♭ Augmented arpeggio starting on E and F	two octaves			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				

<b>or ii) Orchestral extracts</b> (music may be used):	
<p>Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).</p> <p>The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.</p> <p>The piccolo option may be substituted for one of the extracts.</p> <p>The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8659).</p>	
1a. Mahler: Sinfonie Nr. 9, 1. Satz (entire extract) 1b. Ravel: Daphnis et Chloé, 2ème Suite (solo only: figure 176 to end)	for tone and phrasing
2a. Busoni: Doktor Faust, Erstes Bild (entire extract) <i>and</i> Zweites Bild (entire extract) 2b. Stravinsky: Concerto in Es 'Dumbarton Oaks', II Allegretto (entire extract)	for articulation
3a. Rossini: Wilhelm Tell, Overture (bar 197 to end) 3b. Stravinsky: Petruschka (figure 3 to end)	for finger technique
Piccolo: Smetana: Die verkaufte Braut, Overture (entire extract)	

## Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) <b>sight reading</b> (see page 17)	ii) <b>aural</b> (see page 20) <b>or improvisation</b> (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Anon.	Minuet for the Mock Trumpet	Music Through Time Clarinet book 1	OUP
Arnold	Cornish Dance	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Brahms	The Sandman	Ten Easy Tunes	Fentone Music F456-401
Gershwin	I Was Doing All Right	Musical Moments Clarinet book 1	Trinity TG 009593
Grainger	English Country Gardens	Musical Moments Clarinet book 1	Trinity TG 009593
Handel	Gavotte, no. 9	Clarinet All Sorts (Grades 1-3)	Fentone Music F724-401
Handel	Menuett 1	Musical Moments Clarinet book 1	Trinity TG 009593
Lefèvre	March	Music Through Time Clarinet book 1	OUP
Lyons	Spring Carol	Compositions for Clarinet vol. 1	Useful U 128
Mahler	Funeral March	Music Through Time Clarinet book 1	OUP
Mozart	Minuet	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Norton	Crumbs! or How Graceful	The Microjazz Clarinet Collection 1	Boosey M060109096
Playford	Granny's Delight	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Purcell	Rigaudon	Ten Easy Tunes	Fentone Music F456-401
Rae	Time To Go	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Reade	Prelude	First Book of Clarinet Solos	Faber
Sullivan	Poor Wand'ring One!	Music Through Time Clarinet book 1	OUP
Trad. Hebrew	Hatikvah	First Book of Clarinet Solos	Faber
Trad.	Pierrot		
	or Riding on a Donkey	First Book of Clarinet Solos	Faber

### Group B (unaccompanied)

Demnitz	Study no. 5 or Study no. 9	80 Graded Studies for Clarinet book 1	Faber
Harris	Study no. 6	80 Graded Studies for Clarinet book 1	Faber
Harris	Hornpipe Study, p. 28	Clarinet Basics	Faber
Lyons	Study no. 6 or Study no. 7	Clarinet Studies	Useful U30
Rae	No. 9: Space March or No. 14: Going down with Eees	Mosaics Clarinet book 1	Trinity TG 009289
Rae	Organ Grinder's Apprentice	38 More Modern Studies	Universal
Rae	Proclamation, no. 1 or The First Waltz, no. 2	Style Workout for Solo Clarinet	Universal UE 21301
Rae	Jumpin', no. 4 or Backtrack, no. 5	40 Modern Studies for Solo Clarinet	Universal UE 19735
Stark	Rustic Dance	Woodwind World: Clarinet book 1	Trinity
Trad.	Andulko the Goose Girl	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Wastall	Unit 8 ex. 1 and ex. 2	Learn as You Play Clarinet	Boosey BH12466

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F and G major A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:  scales: ♩ = 72  arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
<b>Arpeggios:</b> F and G major A minor				
<b><i>or ii) Exercises</i></b> (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Bartók	Scherzando from <i>For Children</i>	Amazing Solos – Clarinet	Boosey M060084690
Bishop	Home, Sweet Home	Music Through Time Clarinet book 2	OUP
Briccialdi	Carnival of Venice	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Bullard	Midnight Prowl	Musical Moments Clarinet book 2	Trinity TG 009609
Ellmenreich	Spinning Song	Musical Moments Clarinet book 2	Trinity TG 009609
Flanders & Swann	The Hippopotamus	What Else Can I Play? Clarinet Grade 2	Faber 3307A
German	Morris Dance	Musical Moments Clarinet book 2	Trinity TG 009609
Gervaise	Danse française	Music Through Time Clarinet book 2	OUP
Harris	Dancing Bears, no. 3	Summer Sketches	Boosey
Janáček	Song from my Homeland	Woodwind World: Clarinet book 2	Trinity
Lyons	After Hours	Compositions for Clarinet vol. 1	Useful U 128
Mendelssohn	Pilgrim's March	Musical Moments Clarinet book 2	Trinity TG 009609
Mozart	Lullaby	First Book of Clarinet Solos	Faber
Norton	Serious-minded or Solitary	The Microjazz Clarinet Collection 1	Boosey M060109096
Purcell	Lilliburlero	Music Through Time Clarinet book 2	OUP
Rae	A Ballad for Frank	Musical Moments Clarinet book 2	Trinity TG 009609
Schubert	Bliss	Amazing Solos – Clarinet	Boosey M060084690
Schumann	The Merry Peasant (Der fröhliche Landmann)	First Book of Clarinet Solos	Faber
Trad.	Shenandoah	Musical Moments Clarinet book 2	Trinity TG 009609
Waldteufel	The Skaters' Waltz	What Else Can I Play? Clarinet Grade 2	Faber 3307A
Weill	September Song	What Else Can I Play? Clarinet Grade 2	Faber 3307A

### Group B (unaccompanied)

Benger	Playing to Win or Reed Rhythm	Thirty Tuneful Studies	Spartan SP317
Demnitz	Study no. 1 or Study no. 3	50 Classical Studies	Fentone Music F111-401
Demnitz	Study no. 13	80 Graded Studies for Clarinet book 1	Faber
Lazarus	Study no. 15	80 Graded Studies for Clarinet book 1	Faber
Lyons	Study no. 15	Clarinet Studies	Useful U30
Rae	No. 18: Tyrolean Banquet or No. 23: Surbiton Rock	Mosaics Clarinet book 1	Trinity TG 009289
Rae	No.16 Pieces of Eight	38 More Modern Studies	Universal
Wastall	The Post, p. 33	Learn as You Play Clarinet	Boosey BH12466

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F major G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi:  scales: ♩ = 72  arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
C major	to 12th			
E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
<b>Arpeggios:</b> F major G minor	two octaves			
C major	to 12th			
E minor	one octave			
<b>or ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
J S Bach	Minuet in G	Take Ten for Clarinet & Piano	Universal UE 19736
Brahms	Andante	First Book of Clarinet Solos	Faber
Bridge	Valse Russe	Musical Moments Clarinet book 3	Trinity TG 009616
Bullard	Trick Cyclist	Circus Skills	Spartan SP725
Cowles	The Little Lost Tender	Locomotive Suite	Fentone Music F493-401
Finzi	Carol	Five Bagatelles, op. 23	Boosey MO60030253
German	Romance	First Repertoire Pieces for Clarinet	Boosey BH12472
Gershwin	They Can't Take That Away From Me or Summertime	Play Gershwin (clarinet)	Faber
Giazotto- Albinoni	Adagio	Music Through Time Clarinet book 3	OUP
Gumbley	Hoppin' Mad!	Musical Moments Clarinet book 3	Trinity TG 009616
Handel	Alla Hornpipe	Musical Moments Clarinet book 3	Trinity TG 009616
Harline	When you Wish Upon a Star	What Else Can I Play? Clarinet Grade 3	Faber 3308A
Harris	Henry VIII Dances Gracefully	Musical Moments Clarinet book 3	Trinity TG 009616
Haydn	Allegro	Musical Moments Clarinet book 3	Trinity TG 009616
Joplin	Polka-dot Rag	Clarinet Basics Repertoire	Faber
Mendelssohn	Andante	Musical Moments Clarinet book 3	Trinity TG 009616
Mozart	Ave Verum Corpus	Take Another Ten for Clarinet	Universal UE 21169
Norton	Shoehorn Blues	The Microjazz Clarinet Collection 2	Boosey MO60110610
Pogson	Down at the Drive In or Picnic or Rock in time	The Way To Rock	Boosey MO60087288

### Group B (unaccompanied)

Benger	Go Tango or Wistful Song	Thirty Tuneful Studies	Spartan SP 317
Demnitz	Study no. 22 or Study no. 27	80 Graded Studies for Clarinet book 1	Faber
Lefèvre	Study no. 5	50 Classical Studies	Fentone Music F111-401
Lyons	Study no. 22	Clarinet Studies	Useful U30
Rae	In the Beginning, no. 12	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	No. 29: Self-employment Blues or No. 34: Andante in A	Mosaics Clarinet book 1	Trinity TG 009289
Rae	No. 19 Rock Summit	38 More Modern Studies	Universal
Trad.	Four Hand Reel	Woodwind World: Clarinet book 3	Trinity
Wastall	Study no. 1, Unit 17	Learn as You Play Clarinet	Boosey BH12466
Wilson	Green Constancy, no. 3	Colour Studies	Camden CM180

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C and B♭ major A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued <i>or</i> slurred	<i>mf</i>
D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th			
A major Chromatic scale starting on G	one octave			
<b>Arpeggios:</b> C and B♭ major A minor	two octaves			
D minor	to 12th			
A major	one octave			
<b>or ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Albinoni	Adagio	Jazzical Clarinet [arr. Widger & Goddard]	Spartan SP572
Baermann	Schlummerlied	Second Book of Clarinet Solos	Faber
Brahms	Andantino Grazioso	Musical Moments Clarinet book 4	Trinity TG 009623
Bullard	Russian Galop	Circus Skills	Spartan SP725
Burgmüller	Rondo alla Turca	Musical Moments Clarinet book 4	Trinity TG 009623
Cowles	Branch Line	Locomotive Suite	Fentone Music F493-401
Cui	Orientale	Musical Moments Clarinet book 4	Trinity TG 009623
Debussy	Le petit nègre	Claude Debussy Clarinet Album	Universal UE 21264
Ferguson	Pastoral	Four Short Pieces	Boosey M060019999
Gade	Fantasy-Piece, op. 43 no. 1	First Repertoire Pieces for Clarinet	Boosey BH12472
Gershwin	It ain't necessarily so	Play Gershwin (clarinet)	Faber
Grieg	In the Hall of the Mountain King	Musical Moments Clarinet book 4	Trinity TG 009623
Gumbley	Waltzy About That	Musical Moments Clarinet book 4	Trinity TG 009623
Harris	Allegro con fuoco, no. 5	Suite in Five	Ricordi LD 00073500
Joplin	Peacherine Rag	Jazzed up Too for Clarinet	Brass Wind
Kelly	Cowboy Rag	Funfair Pieces	Emerson E419
Mozart	Voi che sapete	Two Arias by Mozart	OUP
Norton	Stick Together	The Microjazz Clarinet Collection 2	Boosey M060110610
Pogson	Jumping Jack or Scar Face	The Way To Rock	Boosey M060087288
Purcell	Rondeau	First Book of Clarinet Solos	Faber
Reger	Romance	First Repertoire Pieces for Clarinet	Boosey BH12472
Saint-Saëns	The Swan	Take Ten for Clarinet and Piano	Universal UE 19736
Strauss II	Tritsch-Tratsch Polka	Musical Moments Clarinet book 4	Trinity TG 009623
Weber	Petite Fantaisie ( <i>Oberon</i> )	Second Book of Clarinet Solos	Faber
Wilson	Helen, no. 2	Girl Names	Camden CM063

### Group B (unaccompanied)

Baermann	Study no. 39	80 Graded Studies for Clarinet book 1	Faber
Demnitz	Study no. 17	50 Classical Studies	Fentone Music F111-401
Demnitz	Study no. 35	80 Graded Studies for Clarinet book 1	Faber
Lazarus	Study no. 7	50 Classical Studies	Fentone Music F111-401
Lyons	Ragtime, no. 21 or Calypso, no. 23	Clarinet Studies	Useful U30
Rae	No. 39: Black Pepper? or No. 45: Captain Funk	Mosaics Clarinet book 1	Trinity TG 009289
Rae	No. 20 Straight Five	38 More Modern Studies	Universal
Rae	Strange, But True, no. 8	Style Workout for Solo Clarinet	Universal UE 21301
Rae	Tumbledown Blues, no. 11	40 Modern Studies for Solo Clarinet	Universal UE 19735
Wastall	Study no. 4 Unit 23	Learn as You Play Clarinet	Boosey BH12466
Wilson	Violet Enchantment, no. 4	Colour Studies	Camden CM180

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> G, D and A major E (starting on low E), B and G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 96  arpeggios: ♩ = 138  7ths: ♩ = 69	tongued or slurred	<i>mf</i>
Chromatic scale starting on F				
Pentatonic (major) scale starting on G (candidate's choice of starting G)	one octave			
<b>Arpeggios:</b> G, D and A major E (starting on low E), B and G minor	two octaves			
Dominant 7th in the key of C				
<i>or ii) Exercises</i> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

# Clarinet – Grade 5

Subject code: CL

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Arnold	Sonatina, 2nd movt: Andantino		Lengnick AL1000
Fauré	Pavane	Take Ten for Clarinet and Piano	Universal UE 19736
Finzi	Forlana	Five Bagatelles op. 23	Boosey M060030253
Goldschmidt	Evening	Two Pieces op. 26	Lazarus
Grieg	Anitra's Dance (from <i>Peer Gynt</i> )	Musical Moments Clarinet book 5	Trinity TG 009630
Harris	Clarinetwise		Camden CM153
Harvey	Minuet and Trio, no. 3	Suite in Baroque Form	Reedimensions RD 004
Hurlstone	Croon Song, no. 2	Four Characteristic Pieces	Emerson E97
Ledbury	In the Pink	Jazzed Up Too for Clarinet	Brass Wind
Lefèvre	Sonata no. 1, 1st movt: Allegro moderato	Five Sonatas	OUP
Lutosławski	Dance Preludes, no. 4: Andante		Chester CH55171
Molter	Concerto no. 3, 2nd movt		Schott
Mozart	Allegro	Musical Moments Clarinet book 5	Trinity TG 009630
Mozart	Minuet from Haffner Serenade K. 250	Clarinet Basics Repertoire	Faber
Norton	Carthorse Rag or Puppet Theatre	The Microjazz Clarinet Collection 2	Boosey M060110610
Paradis	Sicilienne	Encore	Chester
Parker	Ground Force or The House of Eliott	The Music of Jim Parker for Clarinet	Brass Wind 1317
Pogson	South Sea Bubble	The Way To Rock	Boosey M060087288
Rae	Snootin' with the Blues	Musical Moments Clarinet book 5	Trinity TG 009630
Rae	Southwold Sonatina, 2nd movt: Harbour Reflections		Reedimensions RD 001
Raybould	The Wistful Shepherd		Boosey M060834349
Reade	Summer, no. 5	Suite from The Victorian Kitchen Garden	Weinberger
Schumann	No. 1	Fantasiestücke op. 73 [A or B♭ clarinet]	Henle HN416
Tchaikovsky	June	Musical Moments Clarinet book 5	Trinity TG 009630

## Group B (unaccompanied)

Baermann	Study no. 26	50 Classical Studies	Fentone Music F111-401
Benger	Bolero	Thirty Tuneful Studies	Spartan SP 317
Demnitz	Study no. 52	80 Graded Studies for Clarinet book 2	Faber
Lazarus	Study no. 56	80 Graded Studies for Clarinet book 2	Faber
Müller	Study no. 21	50 Classical Studies	Fentone Music F111-401
Rae	No. 59: Rockin' Roland or No. 65: Shifting Winds	Mosaics Clarinet book 1	Trinity TG 009289
Rae	No. 26 Black Puddin' Jig	38 More Modern Studies	Universal
Rae	Exclusive, no. 24 or Ambiguity, no. 25	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	Scale Model, no. 9	Style Workout for Solo Clarinet	Universal UE 21301
Stark	Study no. 50	80 Graded Studies for Clarinet book 1	Faber

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> A, E, A♭ and E♭ major C, F, C♯ and F♯ minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♪ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on E (starting on low E) Pentatonic (major) scale starting on C				
<b>Arpeggios:</b> A, E, A♭ and E♭ major C, F, C♯ and F♯ minor				
Dominant 7th in the keys of G and D Diminished 7th starting on G				
<i>or ii) Exercises</i> (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 &amp; 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:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Baermann	Adagio (from Second Book of Clarinet Solos)	Faber or Breitkopf EB 4884
Brahms	Sonata in F minor, op. 120 no. 1, 2nd movt: Andante un poco Adagio	Wiener Urtext UT 50015
Bullard	Meditative Blues, no. 2 (from Three Blues)	Spartan SP782
Debussy	Petite pièce (from Second Book of Clarinet Solos)	Faber
Fauré	Après un rêve (from Gabriel Fauré Clarinet Album)	Universal UE 21103
Ferguson	Scherzo and Burlesque (from Four Short Pieces)	Boosey M060019999
Finzi	Prelude (from Five Bagatelles op. 23)	Boosey M060030253
Gade	Fantasiestücke, op. 43, 2nd movt: Allegro vivace	W. Hansen
Gregson	Tributes, no. 1: to Francis Poulenc	Novello
Harvey	Suite in Baroque Form, 1st movt: Prelude	Reedimensions RD 004
Hurlstone	Four Characteristic Pieces, no. 4: Scherzo	Emerson E97
Koffman		
arr. Ledbury	Swinging Shepherd Blues (from Jazzed Up Too for Clarinet)	Brass Wind 1306
Lefèvre	Sonata no. 2, 1st movt: Allegro ma non troppo (from Five Sonatas)	OUP
Lutosławski	Dance Preludes, no. 2: Andantino	Chester CH55171
Monti	Csardas	Cascade CM48
Saint-Saëns	Sonata op. 167, 2nd movt: Allegro animato	Durand DF01006300
Tartini	Concertino, 1st and 2nd movts	Boosey M060027833
Templeton		
arr. Johnson	In Rhythm (from Encore)	Chester
Weber	Grand Duo Concertant op. 48, 2nd movt: Andante con moto	Peters EP 3317

Candidates may replace **one** group A or group B piece with **one** E♭ clarinet or bass clarinet item.

### E♭ clarinet

Corelli	Sarabande and Gigue	Rubank HL04476869
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### Bass clarinet

Diethé	Romance	Metropolis EM6056
Koepke	The Buffoon	Rubank HL04476887

### Group B (unaccompanied)

Harris	Study no. 60 (from 80 Graded Studies for Clarinet book 2)	Faber
Klosé	Study no. 35 (from 50 Classical Studies)	Fentone Music F111-401
Lyons	Study no. 41 (from Clarinet Studies)	Useful U30
Opie	Sonatina for Solo Clarinet, 2nd movt	Useful U150
Rae	Entanglement, no. 34 or Meditation, no. 35 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
Rae	No. 3: Mr Costello's Departmental Rag or No. 4: Surf and Sand or No. 13: Wave Motion (from Mosaics Clarinet book 2)	Trinity TG 009296
Rae	No. 30 Funk Meister (from 38 More Modern Studies)	Universal
Uhl	Study no. 13 (from 48 Studies book 1)	Schott KLB 12
Wiedemann	Study no. 64, Romance (from 80 Graded Studies for Clarinet book 2)	Faber
Wilson	Yellow Radiance, no. 5 (from Colour Studies)	Camden CM180

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: F major, F minor	three octaves	min. tempi:  scales: ♩ = 120  arpeggios: ♩ = 63  7ths: ♩ = 96	tongued, slurred or staccato- tongued	<b><i>f</i> or <i>p</i></b>
A major, A minor D♭ major, C# minor	two octaves			
<b>Plus:</b> Chromatic scale starting on F Diminished 7th starting on F	three octaves			
Pentatonic (major) scale starting on D♭ Whole-tone scale starting on A Dominant 7th in the key of F#	two octaves			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<b>or ii) Orchestral extracts</b> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. One extract for E♭ or bass clarinet may be substituted for one of the extracts. Extracts for A clarinet may be played on an A clarinet or a B♭ clarinet. The orchestral extracts are contained in the book <i>Orchester Probenspiel</i> published by Edition Peters (EP8661).				
1a. Beethoven: Sinfonie Nr. 4, 2. Satz (bars 81-89, 1st clarinet part) 1b. Tchaikovsky: Sinfonie Nr. 6, 1. Satz (entire extract)			for tone and phrasing	
2a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract) 2b. Verdi: Rigoletto, 3. Akt (entire extract)			for articulation	
3a. Borodin: Fürst Igor, Nr. 8 Tanz der Polowetzer Mädchen (bars 111-138) 3b. Liszt: Ungarische Rhapsodie Nr. 2 (bars 11-18)			for finger technique	

Supporting tests overleaf

E♭ Clarinet: Ravel: Boléro (entire extract) Bass Clarinet: Liszt: Dante-Sinfonie, 1. Inferno (bars 286-294)
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**Supporting tests** (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Brahms	Sonata in F minor, 4th movt	Wiener Urtext
Cavallini	La Calma (Romanza senza parole)	Lazarus
Chapple	No. 1 <i>and</i> no. 5 (from A Bit of a Blow)	Bosworth BOE005035
Debussy	Danse Bohémienne (from Claude Debussy Clarinet Album)	Universal UE 21264
Dunhill	Phantasy Suite, 1st <i>and</i> 2nd movts	Boosey MO60019036
Gregson	Tributes, no. 3: to Igor Stravinsky	Novello
Horovitz	Sonatina, 1st movt	Novello NOV120541
McCabe	Nocturne, no. 1 <i>and</i> Improvisation, no. 2 (from Three Pieces for Clarinet)	Novello NOV120135
Oberthür	'Le Désir', Nocturne op. 65	Lazarus
Pierné	Canzonetta op. 19	Leduc AL8206
Poulenc	Sonata, 2nd movt: Romanza	Chester CH70972
Rae	Southwold Sonatina, 1st movt: Sole Bay	Reedimensions RD 001
Rodgers	Spanish Sonata, 1st movt	Stainer H386
Schumann	No. 2 (from Fantasiestücke op. 73) [A or B $\flat$ clarinet]	Henle HN416
Spohr	Recitativo ed Adagio [complete]	Emerson E402
Stanford	Sonata op. 129, 2nd movt: Cáoine	Stainer H44
Szalowski	Sonatina, 3rd movt	Chester CH55735
Tartini	Concertino, 3rd <i>and</i> 4th movts	Boosey M060027833
Weber	Concerto no. 2 in E $\flat$ , op. 74, 2nd movt: Romanza [with cadenza]	Boosey M060029486

Candidates may replace **one** group A or group B piece with **one** E $\flat$  clarinet or bass clarinet item.

### E $\flat$ clarinet

Marcello	Sonata in G: Andante and allegro	Rubank HL004476862
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### Bass clarinet

Dubois	Voltage Suite, 2nd movt: Tango	Billaudot GB3029
Favoreel	Zebus	Metropolis EM6012

### Group B (unaccompanied)

Baermann	Study no. 73 (from 80 Graded Studies for Clarinet book 2)	Faber
R R Bennett	Sonatina for Solo Clarinet, 3rd movt	Novello NOV120549
Cavalinni	No. 5 or No. 10 (from 30 Caprices for Clarinet)	Ricordi
Harris	Study no. 67 (from 80 Graded Studies for Clarinet book 2)	Faber
Lyons	Study no. 44, Fast and Furious (from Clarinet Studies)	Useful U30
Paubon	Pensers (from Soliloques)	Billaudot G 5205 B
Rae	No. 15: Weberiana or No. 16: The Man with Four Brains or No. 20: Questions and Answers (from Mosaics Clarinet book 2)	Trinity TG 009296
Rae	No. 37 New Work (from 38 More Modern Studies)	Universal
Roxburgh	Calm is the Fragrant Air, no. 1 (from Wordsworth Miniatures)	UMP
Uhl	Study no. 2 or Study no. 21 (from 48 Studies book 1)	Schott KLB 12
Wilson	Kaleidoscope, no. 8 (from Colour Studies)	Camden CM180



## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either</i> i) <b>Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: F# major, F# minor	three octaves	min. tempi: scales: ♩ = 132  arpeggios: ♩ = 69  7ths: ♩ = 104	tongued, slurred or staccato-tongued	<i>f</i> or <i>p</i>
B♭ major, B♭ minor D major, D minor E♭ major, E♭ minor	two octaves			
<b>Plus:</b> Chromatic scale starting on F# Diminished 7th starting on F#	three octaves			
Pentatonic (major) scale starting on B♭ and E♭ Whole-tone scale starting on E♭ Dominant 7th in the keys of E♭ and G Augmented arpeggio starting on D	two octaves			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<b>or ii) Orchestral extracts</b> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. One extract for E♭ or bass clarinet may be substituted for one of the extracts. Extracts for A clarinet may be played on an A clarinet or a B♭ clarinet. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8661).				
1a. Puccini: Tosca, 3. Akt (entire extract) 1b. Schubert: Sinfonie Nr. 7, 2. Satz (entire extract)			for tone and phrasing	
2a. Beethoven: Sinfonie Nr. 6, 3. Satz (entire extract) 2b. Brahms: Sinfonie Nr. 1, 3. Satz (bars 1-23)			for articulation	
3a. Mendelssohn: Sinfonie Nr. 3, 2. Satz (bars 8-31) 3b. Rimsky-Korsakow: Scheherazade, 4. Satz (entire extract)			for finger technique	
E♭ Clarinet: Stravinsky: Le Sacre du Printemps, 1. Teil (three bars before figure 10 to figure 12) Bass Clarinet: Verdi: Aida, 4. Akt 2. Szene (figure B to figure C)				

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# Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

# Clarinet – Grade 8

Subject code: CL

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Arnold	Sonatina, 1st movt: Allegro con brio	Lengnick AL1000
Bernstein	Sonata, 2nd movt: Andantino	Warner Bros or Boosey
Brahms	Sonata in E $\flat$ , op. 120 no. 2, 3rd movt: Andante con moto	Wiener Urtext UT 50016
Debussy	La plus que lente (from Claude Debussy Clarinet Album)	Universal UE 21264
Dunhill	Phantasy Suite, 3rd and 6th movts	Boosey M060019036
Fauré	Elégie (from Gabriel Fauré Clarinet Album)	Universal UE 21103
Finzi	Fughetta (from Five Bagatelles op. 23)	Boosey M060030253
Gates	Sonata for Clarinet, 1st movt	Camden CM109
Gomez	Lorito (Caprice)	Lazarus
Gregson	Tributes, no. 5: to Béla Bartók	Novello
Grovez	Sarabande & Allegro [complete]	Leduc AL21268
Horovitz	Sonatina, 3rd movt	Novello NOV120541
Messenger	Solo de Concours	Leduc
Mozart	Concerto K. 622, 1st movt: Allegro or 3rd movt: Rondo-Allegro [A or B $\flat$ edition]	Bärenreiter BA4773a (Cl in A) or Bärenreiter BA4773c (Cl in B $\flat$ )
Pierné	Andante Scherzo	Billaudot CC2421
Poulenc	Sonata, 3rd movt	Chester CH70972
Rae	Southwold Sonatina, 3rd movt: Off to the Nelson!	Reedimensions RD 001
Spohr	Concerto no. 1 in C minor, op. 26, 3rd movt: Rondo	Peters EP 2098a
Weber	Grand Duo Concertant, op. 48, 1st movt	Peters
Weiner	Peregi Verbunk [complete]	EMB

Candidates may replace **one** group A or group B piece with **one** E $\flat$  clarinet or bass clarinet item.

### E $\flat$ clarinet

Lecail	Fantasia Concertante	Rubank HL004476866
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### Bass clarinet

Craens	Experience	Crescendo
Krol	Scherzo (from Fantasiestücke)	Bote & Bock

### Group B (unaccompanied)

Arnold	Fantasy	Faber
R R Bennett	Sonatina for Solo Clarinet, 1st movt	Novello NOV120549
Berkeley	No. 3 (from Three Pieces for Clarinet)	Chester CH55492
Cavallini	No. 13 or No. 16 (from 30 Caprices for Clarinet)	Ricordi
Harvey	It Ain't Necessarily So (from Three Etudes on Themes of Gershwin)	Emerson E177
Jettel	Study no. 6 (from The Accomplished Clarinetist book 1)	Weinberger
Mayer	Raga Music No. 1, 3, 6 and 7	Lengnick
Paubon	Lifar (from Soliloques)	Billaudot G 5205 B
Rae	No. 31: Nasty! or No. 33: Sassaiolo or No. 37: Mr Pritchard's Bad Hair Day (from Mosaics Clarinet book 2)	Trinity
Rae	No. 38 Hocus Pocus (from 38 More Modern Studies)	Universal
Roxburgh	Waters on a Starry Night, no. 2 (from Wordsworth Miniatures)	UMP
Stravinsky	No. 3 (from Three Pieces for Clarinet)	Chester CH01551

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either</i> i) <b>Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: E major, E minor G major, G minor	three octaves	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69  7ths: ♩ = 104	tongued, slurred, staccato- tongued <i>or</i> using mixed articulation	<i><b>f or p</b></i>
A♭ major, G♯ minor C major, C minor B major, B minor	two octaves			
<b>Plus:</b> Chromatic scale starting on E Whole-tone scale starting on G Dominant 7th in the keys of A and C Diminished 7th starting on E	three octaves			
Pentatonic (major) scale starting on C Diminished 7th starting on C Augmented arpeggio starting on A♭ and B	two octaves			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio  When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<b>or ii) Orchestral extracts</b> (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. One extract for E♭ <i>or</i> bass clarinet may be substituted for one of the extracts. Extracts for A clarinet may be played on an A clarinet <i>or</i> a B♭ clarinet. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8661).				
1a. Beethoven: Sinfonie Nr. 6, 2. Satz (entire extract) 1b. Kodály: Tánze aus Galanta (bars 31-49)			for tone and phrasing	
2a. Beethoven: Sinfonie Nr. 6, 1. Satz (bars 476-492) 2b. Mendelssohn: Ein Sommernachtstraum, Scherzo (bars 222-385, 1st clarinet part)			for articulation	
3a. Prokofieff: Peter und der Wolf (entire extract) 3b. Rimsky-Korsakow: Scheherazade, 3. Satz (entire extract)			for finger technique	
E♭ Clarinet: Berlioz: Symphonie fantastique, 5. Satz (bars 40-64) Bass Clarinet: Strauss: Don Quixote (entire extract)				

# Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

*Turn over for oboe repertoire lists*

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
J S Bach	Von Himmel hoch, da komm' ich her	First Book of Oboe Solos	Faber
Barratt	Modal Lament	Bravo for Oboe	Boosey M060114601
Gluck	Chorus from <i>Paris and Helen</i> , p. 23	Learn As You Play Oboe	Boosey BH12468
Gray	Evening Song or Pendulum or Jackboots	Oboe Music to Enjoy	Boosey M060103582
Hinchcliffe	Holiday Trot or Spring Song or Elizabethan Lament	The Really Easy Oboe Book	Faber
Lyons	Natasha's Hedgehog or Rock Steady or Storybook Waltz or Spring Carol or Cradle Song	Compositions for Oboe vol. 1	Useful U126
Morley	Go From my Window, Go	First Book of Oboe Solos	Faber
Purcell	Rigadoon or Song Tune	First Book of Oboe Solos	Faber
Rae	Sundown	In The Groove	Reedimensions RD 034
Richardson	A Melancholy Tale or March	First Book of Oboe Solos	Faber
Wedgwood	Crystal Spring or Hot Chilli	Really Easy Jazzin' About for Oboe	Faber

### Group B (unaccompanied)

Anon.	Castle on the Hill, no. 70	Abracadabra Oboe	A & C Black
Beekum	Study No.5 in C	Piu Mosso	Harmonia Hu 3106
Gale	The Ending's Well (no CD accompaniment)	Jazz FX for Oboe	Brass Wind
Loane & Duckett	Sleigh Ride	Team Woodwind	Faber
Lyons	Study no. 2	24 Melodic Studies for Oboe	Useful U56
Purcell	Rigaudon	Learn As You Play Oboe	Boosey BH12468
Salter	Gossip, p. 4	35 Melodic Studies for Oboe	Emerson E413
Sparke	Ticker Tape Parade, no. 5	Skilful Studies for Oboe	Anglo Music AMP 095-401
Trad.	Ffigysbren, p. 15	Learn As You Play Oboe	Boosey BH12468
Watts	Study in Green	Fresh Air	Mayhew 3611889

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F and G major E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:  scales: ♩ = 72  arpeggios: ♩ = 120	tongued <i>or</i> slurred	<i>mf</i>
<b>Arpeggios:</b> F and G major E minor				
<i>or ii) Exercises</i> (music may be used):				
Candidate to prepare <b>all</b> three exercises.				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Brown	Breaking into Swing			
Brown	Waltz Up, Waltz Down			
Brown	The Stalking Cat			
All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Barratt	Hampton Song	Bravo for Oboe	Boosey M060114601
Brahms	Sandman	Aiobics	Simrock
Butterworth	Razzle Dazzle	Easy Going	Brass Wind 1309
Byrd	John, Come Kiss Me Now	First Book of Oboe Solos	Faber
Grant	Song Of The Forest	Going Solo Oboe	Faber
Gray	Green Fields <i>or</i> Stick Dance	Oboe Music to Enjoy	Boosey M060103582
Gregson	Summer Evening Serenade	Up Front Album for Oboe	Brass Wind 0305
Hanmer	Happiness	Two Contrasts	Emerson E15
Hinchcliffe	Dance of the Scarecrows <i>or</i> Jovial Jig	The Really Easy Oboe Book	Faber
Kelly	I Don't Know Why! <i>or</i> Honky Tonk	Trasimeno Suite	Phylloscopus PP388
Lennon & McCartney	Yesterday	All Jazzed Up for Oboe	Brass Wind
Lewin	Daydreams	Up Front Album for Oboe	Brass Wind 0305
Lloyd Webber	All I Ask of You	Great Winners for Oboe	Brass Wind
Lyons	Bonjour <i>or</i> Calypso Facto	Compositions for Oboe vol. 1	Useful U126
Rae	As If!	In The Groove	Reedimensions RD 034
Rousseau	Rêverie	Oboe Music to Enjoy	Boosey M060103582
Schubert	Waltz from <i>12 German Dances</i> op. 9a, p. 41	Learn As You Play Oboe	Boosey BH12468
Schumann	Of Strange Countries and People	First Book of Oboe Solos	Faber
Wedgwood	Cat Walk <i>or</i> Dragonfly <i>or</i> Easy Tiger	Really Easy Jazzin' About for Oboe	Faber
Weill	Mack The Knife	All Jazzed Up for Oboe	Brass Wind

### Group B (unaccompanied)

Anon.	This Old Man, no. 88 <i>and</i> Michael Finnegan, no. 89	Abracadabra Oboe	A & C Black
Beekun	Study no. 62 in D	Piu Mosso	Harmonia Hu 3106
Clarke	Emperor of Germany's March, p. 27	Learn As You Play Oboe	Boosey BH12468
Gale	Swinging Janos <i>or</i> Little Red Mug	Jazz FX for Oboe	Brass Wind
Garnier	Study no. 11	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 18, p. 12 <i>or</i> Study no. 6, p. 8	Elementary Method for Oboe	Peters EP 2418
Lyons	Study no. 6	24 Melodic Studies for Oboe	Useful U56
Salter	Blown Away <i>or</i> A Rainy Day, p. 3	35 Melodic Studies for Oboe	Emerson E413
Sparke	Slavonic Saga, no. 21	Skilful Studies for Oboe	Anglo Music AMP 095-401
Trad.	English Country Garden	Winners Galore for Oboe	Brass Wind 0315
Watts	Study in Blue	Fresh Air	Mayhew 3611889

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C and D major D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
<b>Arpeggios:</b> C and D major D minor	to 12th			
A minor	one octave			
<b>or ii) Exercises</b> (music may be used):				
Candidate to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. Brown                Snake in a Basket Brown                Gigue in Two Keys Brown                Marching Octaves All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Anon.	Corranto in G	Three Elizabethan Pieces	Emerson E169
Arlen	Over the Rainbow	All Jazzed Up for Oboe	Brass Wind
Bart	As Long As He Needs Me	Great Winners for Oboe	Brass Wind
Beethoven	Melody from the song <i>Ich Liebe Dich</i> , p. 60	Learn As You Play Oboe	Boosey BH12468
Bullard	Circus Rock or Acrobats	Circus Skills	Spartan SP730
Butterworth	Time Was	Easy Going	Brass Wind 1309
Chandler	Habanera or Valse Sentimentale or Magyar	Three Dance Studies	Nova
Corelli	Prelude & Gavotta	Nine Short Pieces from Three Centuries	OUP
Farnaby	Tower Hill	Three Elizabethan Pieces	Emerson E169
Gershwin	I Got Rhythm	All Jazzed Up for Oboe	Brass Wind
Gluck	Minuet in F from Orfeo	Aiobics	Simrock
Gorb	Saturday Stroll	Up Front Album for Oboe	Brass Wind 0305
Gray	Steppe Dance	Oboe Music to Enjoy	Boosey BH12468
Gregson	Folk Song Echoes	Up Front Album for Oboe	Brass Wind 0305
Hanmer	Sadness	Two Contrasts	Emerson E15
Hinchliffe	Ayre or Anticipation	Forging Ahead on the Oboe	Hinchliffe Music
Kelly	South American Dance	Trasimeno Suite	Phylloscopus PP388
Lawson	Arietta or Spiritual	Four Short Pieces for Oboe & Piano	Emerson E141
Locke	Sarabande	Nine Short Pieces from Three Centuries	OUP
Lyons	Soft Song or Dancing in the Rain	Compositions for Oboe vol. 1	Useful U126
Nott	Wallace and Gromit	Great Winners for Oboe	Brass Wind
Parker	Sunday Morning	All Jazzed Up for Oboe	Brass Wind
Purcell	Rondeau	Second Book of Oboe Solos	Faber
Rae	In the Loop	In The Groove	Reedimensions RD 034
Sullivan	The Sun, whose Rays are all Ablaze		Reedimensions RD 041

### Group B (unaccompanied)

Baermann	Study no. 12	80 Graded Studies for Oboe book 1	Faber
Beekum	Study no. 45 in E minor	Piu Mosso	Harmonia Hu 3106
Chedeville	Tambourin, p. 45	Learn As You Play Oboe	Boosey BH12468
Gale	Blues for Sam or Down The Dale	Jazz FX for Oboe	Brass Wind
Hinke	Study no. 1, p. 18	Elementary Method for Oboe	Peters 2418
Lyons	Study no. 8 or Study no. 10	24 Melodic Studies for Oboe	Useful U56
Salter	Spring in the Air, p. 5	35 Melodic Studies for Oboe	Emerson E413
Sparke	Shalom! no. 14	Skilful Studies for Oboe	Anglo Music AMP 095-401
Sullivan	Never Mind the Why and Wherefore	Melodies for Pleasure	Pan PEM38
Watts	Study in Pink	Fresh Air	Mayhew 3611889

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C major	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued or slurred	<i>mf</i>
F major E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
B♭ major (starting an octave above the lowest tonic) G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Chromatic scale starting on G				
<b>Arpeggios:</b> C major	two octaves			
F major E minor	to 12th			
B♭ major (starting an octave above the lowest tonic) G minor	one octave			
<i>or ii) Exercises</i> (music may be used):				
Candidate to prepare <b>all</b> three exercises.				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Brown	Chromatic March			
Brown	Elegant Ländler			
Brown	Plaintive Chant			
All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Bizet	Chanson Bohème	Great Winners for Oboe	Brass Wind
Bullard	Dancing Dolls or Sentimental Serenade or Tighrope Walker	Circus Skills	Spartan SP730
Butterworth	Easy Going	Easy Going	Brass Wind
Chandler	Valse Sentimentale, no. 2	Three Dance Studies	Nova
Darke	A Song Without Words	Six Miniatures	Schott ED 11127
German	Pastorale	First Repertoire Pieces	Boosey BH12474
Handel	Siciliano	Nine Short Pieces from Three Centuries	OUP
Handel	Bourrée	Airbics	Simrock
Hinchliffe	Shire Horses	Forging Ahead on the Oboe	Hinchliffe Music
Jacob	An 80th Birthday Card for Leon Goossens		Emerson E124
Kelly	Carol	Trasimeno Suite	Phylloscopus PP388
Kershaw	Highland Fling	Have Oboe, Will Travel	Phylloscopus PP475
Lawson	Honeysuckle Rag	Four Short Pieces for Oboe & Piano	Emerson E141
Lewin	Pussyfoot	Up Front Album for Oboe	Brass Wind 0305
Lyons	The Garden Tiger	Compositions for Oboe vol. 1	Useful U126
Lyons	June in Paris	Compositions for Oboe vol. 1	Useful U126
Nicholas	Melody	Two Pieces	Chester
Rae	Mr Big	In the Groove	Reedimensions RD 034
Rameau	Rigaudon	Nine Short Pieces from Three Centuries	OUP
Swift & Smale	Drum Kitten or Fred Friendly and Oriental Lady	Neighbourhood Cats	Spartan SP196
Tchaikovsky	Italian Song, no. 16	Oboe Music for Beginners	EMB
Telemann	Siciliana	First Repertoire Pieces	Boosey BH12474
Templeton	Siciliana		Emerson E329
Wood	Silver Chalice		Saxtet

### Group B (unaccompanied)

Beekun	Study no. 31 and Study no. 74	Piu Mosso	Harmonia Hu3106
Borodin	Theme from Polovtsian Dances	Melodies for Pleasure	Pan PEM38
Gale	The Latin Eighth	Jazz FX for Oboe	Brass Wind
Harris	Study no. 22 or Study no. 29	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 13, p. 23 or Study no. 12, p. 10	Elementary Method for Oboe	Peters 2418
Lyons	Study no. 13 or Study no. 14	24 Melodic Studies for Oboe	Useful U56
Salter	Ties, p. 7 or Alpine Pastures, p. 10	35 Melodic Studies for Oboe	Emerson E413
Sparke	One-part Invention, no. 36	Skilful Studies for Oboe	Anglo Music AMP 095-401

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.							
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:							
<b>Scales:</b> D and E♭ major C and D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves	min. tempi:  scales: ♩ = 96  arpeggios: ♩ = 138  7ths: ♩ = 69	tongued <i>or</i> slurred	<i>mf</i>			
Chromatic scale starting on C							
G major	to 12th						
A major	one octave						
Pentatonic (major) scale starting on F							
<b>Arpeggios:</b> D and E♭ major C and D minor	two octaves						
Dominant 7th in the key of F							
G major	to 12th						
A major	one octave						
<i>or ii) Exercises</i> (music may be used):							
Candidate to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. Brown            Aria Brown            Flying a Kite Brown            Going for Gold All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>							

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Arne	Pastorale		Chester CH01597
Beethoven	Adagio mesto	Allegro and Adagio	Amadeus Verlag BP0606
Bizet	Spanish Serenade		Reedimensions RD 042
Boni	Sonata in G, 3rd and 4th movt		Chester CH00441
Bullard	Sentimental Serenade and Russian Galop	Circus Skills	Spartan SP730
Butterworth	Wagtail or Full Circle	Easy Going	Brass Wind 1309
Clews	Novellette or Paso Doble	Kaleidoscope	Paterson's PAT 63210
Darke	Waltz	Six Miniatures	Schott ED 11127
Graves	The Pretty Girls of Ballyroan or Double-Reed Rag	Threesome	Emerson E435
Grieg	No. 1 or no. 4	Four Pieces	Chester CH00471
Handel	Rondo	Air & Rondo	Chester CH01572
Hinchliffe	Peesovold or Madrigal	Forging ahead on the oboe	Hinchliffe Music
Kershaw	Ragamuffin Rag	Have Oboe, Will Travel	Phylloscopus PP475
Macpherson	Romance	First Repertoire Pieces for Oboe	Boosey BH12474
Marais	L'agréable	Three Old French Dances	Chester CH 01614
Parker	Fashion Parade	Jazzed Up Too for Oboe	Brass Wind 1305
Rae	Movin' and Groovin'	In The Groove	Reedimensions RD 034
Rowley	Pavan from Pavan and Dance	First Repertoire Pieces for Oboe	Boosey BH12474
Warren	Quiet Hills		Emerson E418
Wilson	Tango in D		Camden CM065

### Group B (unaccompanied)

J S Bach	Air from Suite no. 3	Melodies for Pleasure	Pan PEM38
Beekum	Springtime Dance or Tiroler Ländler	Ornamental Oboes	Harmonia HU 3795
Beekum	Study no. 51 and Study no. 99	Piu Mosso	Harmonia HU3106
Gale	Waltz for Woody	Jazz FX for Oboe	Brass Wind
Harris	Study no. 40	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 20, p. 13 or Study no. 9, p. 29	Elementary Method for Oboe	Peters 2418
Lyons	Study no. 11 or Study no. 18 or Study no. 19	24 Melodic Studies for Oboe	Useful U56
Reade	Lament	Aspects of a Landscape	Nova NM 237
Salter	The Blows of Fate	35 Melodic Studies for Oboe	Emerson E413
Wiedemann	Study no. 42, Csardas	80 Graded Studies for Oboe book 1	Faber

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.							
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:							
<b>Scales:</b> B♭ and E major B and C# minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>			
Chromatic scale starting on E♭ Pentatonic (major) scale starting on D							
A♭ and A major F and F# minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th						
<b>Arpeggios:</b> B♭ and E major B and C# minor	two octaves						
Dominant 7th in the key of F Diminished 7th starting on B							
A♭ and A major F and F# minor	to 12th						
<b><i>or ii) Exercises</i></b> (music may be used):							
Candidate to prepare <b>all</b> three exercises.							
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.							
Brown	Double Reed March						
Brown	South American Tango						
Brown	Eastern Reflections						
All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>							

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
J S Bach	Sinfonia from BWV 156 (from The Most Beautiful Oboe Solos from the Church Cantatas)	Bärenreiter BA 8153
Barthe	Couvre Feu	Emerson E32
Besozzi	Sonata in C, 1st movt <i>and</i> 2nd movt	Chester CH01598
Boni	Sonata in G, 1st movt: Preludio – Largo	Chester CH00441
Cherubini	Polonaise (from The Oboist's Collection book 2)	Mayhew 3611019
Dring	Polka <i>or</i> Danza Gaya	Weinberger Emerson
Geminiani	Sonata in E minor, <i>either</i> 1st <i>and</i> 2nd movts <i>or</i> 3rd <i>and</i> 4th movts	Bärenreiter HM 178
Handel	Concerto no. 1 in B $\flat$ , 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Boosey M060031786
Jacob	Sonatina, 2nd movt	OUP
Keech	Scherzo Rondoso	Cramer 90256
Knight	Devil's Dance	Emerson E356
Loeillet de Gant	Sonata in E minor op. 5 no. 1, 1st <i>and</i> 2nd movts	Musica Rara MR 1053
Mozart	Andante K. 545 (from Mozart and Haydn for Oboe)	Emerson E85
Mozart	Adagio K. 280 (from Mozart and Haydn for Oboe)	Emerson E85
Nielsen	Romance (from Two Fantasy Pieces op. 2)	Hansen
Parker	Carnival Time <i>or</i> Hunting the Haggis (from Jazzed Up Too for Oboe)	Brass Wind 1305
Sammartini	Sonata in G, 1st movt <i>and</i> 2nd movt	Chester CH01575
Warren	Folksong	Emerson E470
Woolfenden	Romance (from Reflections for Oboe)	Brass Wind 2302

Candidates may replace **one** group A or group B piece with **one** cor anglais item.

### Cor anglais

Th. Akimento	Eclogue	Southern Music Texas SS267
Harris	Ophelia and Puck (from Two Shakespeare Pieces)	Queen's Temple QT7
Trad. Swedish (arr. Perkins)	Walking Tune	Emerson E162b

### Group B (unaccompanied)

J S Bach	No. 27, p. 15 <i>or</i> no. 57, p. 32 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey M060010651
Beekun	Scala Polka, p. 14 (from Ornamental Oboes)	Harmonia HU3795
Blatt	Study no. 52 (from 80 Graded Studies for Oboe book 2)	Faber
Hinke	No. 27, p. 16 (from Elementary School)	Peters
Jacob	Limerick (from Seven Bagatelles)	OUP
Lyons	No. 24 (from 24 Melodic Studies)	Useful Music
Pietzch	Study no. 56 (from 80 Graded Studies for Oboe book 2)	Faber
Reade	Bird Movements (from Aspects of a Landscape)	Nova
Woolfenden	Candlelight (from Reflections for Oboe)	Brass Wind

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F, D $\flat$ and B major F, B $\flat$ and B minor harmonic <i>and</i> melodic minor	two octaves	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 63 7ths: ♩ = 96	tongued, slurred or staccato- tongued	<i><b>f</b> or <b>p</b></i>
Chromatic scale starting on B Whole tone scale starting on D				
A $\flat$ and F $\sharp$ major G and G $\sharp$ harmonic <i>and</i> melodic minor	to 12th			
<b>Arpeggios:</b> F, D $\flat$ and B major F, B $\flat$ and B minor	two octaves			
Dominant 7th in the key of E Diminished 7th starting on E $\flat$				
A $\flat$ and F $\sharp$ major G and G $\sharp$ minor	to 12th			
<i>or ii) Orchestral extracts</i> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
The cor anglais option may be substituted for one of the extracts.				
The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8660).				
1a. Beethoven: Sinfonie Nr. 3 'Eroica', 2. Satz Marcia funebre (bars 8-56) 1b. Mascagni: Cavalleria rusticana, Nr. 5 Romanze (bars 1-44)			for tone and phrasing	
2a. Wagner: Die Meistersinger von Nürnberg, Vorspiel (bars 122-134) 2b. Weber: Der Freischütz, 2. Aufzug Ariette des Ännchen (bars 1-26)			for articulation	
3a. Smetana: Die verkaufte Braut, 1. Akt 4. Szene Quartett (entire extract) 3b. Verdi: Aida, 1. Akt 1. Szene Romanze des Radames (entire extract)			for finger technique	
Cor anglais: Dvořák: Sinfonie Nr. 9, 2. Satz Largo (entire extract)				

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) <b>or improvisation</b> (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Albinoni	Concerto in D minor, op. 9 no. 2, 1st movt	IMC 1025
C P E Bach	Sonata in G minor, 2nd movt	Ricordi SY506
Cimarosa	Concerto, 1st and 4th movt	Boosey M060016080
Donizetti	Solo in F minor	Breitkopf MR 2277
Dring	Italian Dance	Weinberger
Eichner	Concerto for Oboe & Strings, 1st movt: Allegro tempo giusto	OUP
Fiocco	Arioso	Schott ED 10536
Handel	Sonata no. 3 in F, op. 1 no. 5, 1st movt: Adagio and 2nd movt: Allegro (from The Three Authentic Sonatas)	Nova NM100
Harty	Chansonette (from Three Miniatures)	Stainer H330
Head	Presto or Elegiac Dance	Boosey M060032295
Marcello	Concerto in C minor, 1st and 2nd movts or 2nd and 3rd movts	IMC 1289
Nielsen	Humoresque (from Two Fantasy Pieces op. 2)	Hansen
Richardson	Roundelay	Emerson E44
Ridout	Romance	Emerson E198
Sammartini	Sonata in G, 3rd and 4th movts	Chester CH01575
Schumann	No. 1 or no. 3 (from Three Romances op. 94)	Peters EP 2387 or Henle HN 427
Telemann	Sonata in G minor, 3rd movt: Andante and 4th movt: Allegro	Schott ED 10195
Verroust	Capriccio	Emerson E458
Vinter	Friday Street	Studio
Wilson	Silver Sonatina for Oboe & Piano, 1st movt: Improvisation and 3rd movt: Rondo or 2nd movt: Romanza and 3rd movt: Rondo	Saxtet 550
Woolfenden	Reverie or Coney-Catcher (from Reflections for Oboe)	Brass Wind 2302

Candidates may replace **one** group A or group B piece with **one** cor anglais item.

### Cor anglais

Barret	Cantilena	Phylloscopus PP561
Harris	Sonatina, 2nd movt	Queen's Temple QT8

### Group B (unaccompanied)

J S Bach	No. 49, p. 28 or no. 70, p. 42 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey M060010651
Beekum	Miniature, p. 8 or Mini Concert, p. 20 (from Ornamental Oboes)	Harmonia HU 3795
Berkeley	No. 2 (from Three Moods)	OUP
Bourgeois	No. 4 (from Fantasy Pieces for Oboe)	Brass Wind
Britten	Pan or Bacchus (from Six Metamorphoses after Ovid)	Boosey M060015274
Ferling	Study no. 62 (from 80 Graded Studies for Oboe book 2)	Faber
Harris	Sonata da Camera, 1st movt: Allegro assai	Queen's Temple QT6
Hinke	Study no. 14, p. 24 and Study no. 18, p. 33 (from Elementary Method for Oboe)	Peters EP 2418
Jacob	Galop (from Seven Bagatelles)	OUP
Reade	Birdsong (from Aspects of a Landscape)	Nova NM 237
Woolfenden	Harlequin & Columbine (from Reflections for Oboe)	Brass Wind 2302

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either</i> i) <b>Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> B♭, E♭ and E major B♭, E♭, and C♯ harmonic <i>and</i> melodic minor	two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	tongued, slurred <i>or</i> staccato- tongued	<i><b>f or p</b></i>
Chromatic scale starting on F Pentatonic (major) scale starting on E Whole-tone scale starting on C				
A♭, G, A and F♯ major A and F♯ harmonic <i>and</i> melodic minor	to 12th			
<b>Arpeggios:</b> B♭, E♭ and E major B♭, E♭ and C♯ minor	two octaves			
Dominant 7th in the keys of A♭ and F♯ Diminished 7th starting on B♭				
A♭, G, A and F♯ major A and F♯ minor	to 12th			
or ii) <b>Orchestral extracts</b> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
The cor anglais option may be substituted for one of the extracts.				
The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8660).				
1a. Brahms: Violinkonzert, 2. Satz (entire extract) 1b. Tschaiikowsky: Sinfonie Nr. 4, 2. Satz (entire extract)			for tone and phrasing	
2a. Bartók: Konzert für Orchester, II Gioco delle coppie (entire extract) 2b. Mozart: Sinfonie Nr. 41 'Jupiter', 1. Satz (entire extract)			for articulation	
3a. Mozart: Così fan tutte, Overture (bar 81 to end of extract) 3b. Strawinsky: Pulcinella Suite, V Toccata (entire extract)			for finger technique	
Cor anglais: Franck: Sinfonie d-Moll, 2. Satz (entire extract)				

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) <i>or</i> improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Arnold	Sonatina, 1st movt: Leggiero <i>and</i> 2nd movt: Andante con moto	Lengnick AL1136
J S Bach	Sonata in G minor, 1st movt	Bärenreiter BA8170
Bellini	Concerto in E $\flat$ , 2nd movt	Ricordi NR13167900
Berkeley	Sonatina, 1st movt <i>or</i> 2nd <i>and</i> 3rd movts	Chester CH01619
Döring	Boleros – Rondo Espagnol	Emerson E373
Dring	Showpiece (from Three Piece Suite)	Emerson E434
Elgar	Soliloquy	Acuta NOV 120812
Godard	Légende Pastorale (from A Nineteenth Century Collection vol. 1)	Nova NM391
Grovez	Sarabande & Allegro	Leduc AL21162
Handel	Sonata in G minor, HWV 364a, 1st <i>and</i> 2nd movts	Peters EP 3035
Handel	Concerto no. 3 in G minor, 1st <i>and</i> 2nd movts	Boosey M060031809
Harty	Orientale (from Three Miniatures)	Stainer H330
Haydn	Concerto in C, 1st movt	Breitkopf EB 5349
Head	Siciliana	Emerson E14
Jacob	Sonatina, <i>either</i> 1st <i>and</i> 2nd movts <i>or</i> 3rd <i>and</i> 4th movts	OUP
Krommer	Concerto in F, op. 52, 3rd movt: Rondo	Bärenreiter Praha H1933
Lebrun	Concerto in D minor, 1st movt	
Schott		
Mozart	Concerto in C, K. 314 (285d), 1st movt	Henle HN 695
Poulenc	Sonata, 1st movt	Chester CH01617
Rubbra	Sonata in C op. 100, 1st movt: con moto	Lengnick AL1140
Saint-Saëns	Sonata, op. 166, 1st <i>or</i> 3rd movts	Peters EP9196
Stamitz	Concerto in B $\flat$ , 1st movt	Breitkopf EB 6525
Telemann	Sonata in A minor, 1st <i>and</i> 2nd movts (from Sonatas and Pieces)	Bärenreiter HM 7
Vivaldi	Sonata in C minor, RV 53, 3rd movt <i>and</i> 4th movt: Allegro	Schott ANT 133
Weber	Concertino in C	Nova NM137

Candidates may replace **one** group A or group B piece with **one** cor anglais item:

### Cor anglais

Marcello	any two contrasting movements from <i>Sonata</i> (from Solos for the English Horn Player)	Schirmer
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### Group B (unaccompanied)

J S Bach	No. 62, p. 36 <i>or</i> no. 66, p. 39 <i>or</i> no. 28, p. 16 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey M060010651
Bourgeois	No. 2 (from Fantasy Pieces for Oboe)	Brass Wind
Britten	Niobe and Narcissus (from Six Metamorphoses after Ovid)	Boosey M060015274
Carlson	Circle of Memories	Phylloscopus PP560
Chandler	Any two movements from Summer's Lease	Phylloscopus PP65
Ferling	Study no. 25 <i>or</i> Study no. 38 (from 48 Studies op. 31)	Billaudot 3082
Harris	Study no. 74 (from 80 Graded Studies for Oboe book 2)	Faber
Luft	Study no. 77 (from 80 Graded Studies for Oboe book 2)	Faber
Reade	Celebration (from Aspects of a Landscape)	Nova NM 237

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> Ab, G and A major A, G and G# harmonic <i>and</i> melodic minor Chromatic scale starting on A, G and G#	to 12th	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69  7ths: ♩ = 104	tongued, slurred, staccato- tongued or mixed articulation	<i>f or p</i>
All other major scales All other harmonic <i>and</i> melodic minor scales Chromatic scale starting on all other notes Whole-tone scale starting on B	two octaves			
Chromatic scale starting on Bb	two and a half octaves			
Chromatic scale starting on F Pentatonic (major) scale starting on E Whole-tone scale starting on C	two octaves			
<b>Arpeggios:</b> Ab, G and A major A, G and G# minor	to 12th			
All other major arpeggios All other minor arpeggios	two octaves			
Dominant 7th in the keys of Bb, Eb, A and B Diminished 7th starting on E, F and F#				
<b><i>or</i> ii) Orchestral extracts</b> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The cor anglais option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8660).				
1a. Strauss: Der Rosenkavalier, 2. Aufzug [Rosenüberreichung] (5 bars before figure 30 to 2nd bar of figure 31, <i>and</i> from Etwas fließender after figure 33 to 2 bars before figure 37) 1b. Strawinsky: Pulcinella Suite, II Serenata (beginning of extract to 1st bar of figure 10)			for tone and phrasing	
2a. Mendelssohn: Sinfonie Nr. 3 'Schottische', 2. Satz (entire extract) 2b. Verdi: Rigoletto, 3. Akt 7. Szene (omit last 2 bars, no repeats)			for articulation	
3a. Mussorgski: Bilder einer Ausstellung, III Les Tuileries (entire extract) 3b. Ravel: Le Tombeau de Couperin, Prélude (entire extract)			for finger technique	
Cor anglais: Ravel: Klavierkonzert G-Dur, 2. Satz (figure 6 to 1st bar of figure 9)				

Supporting tests overleaf

# Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

*Turn over for bassoon repertoire lists*



## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Aubert	Gavotte, no. 7	First Book of Bassoon Solos	Faber
Barratt	Rise and Shine!	Bravo! Bassoon	Boosey
Diabelli	Serenade from Twelve Short Pieces, p. 22	Learn As You Play Bassoon	Boosey
Gervaise	Allemande	Bravo! Bassoon	Boosey
Gorb	Bell Ringer	Up Front Album for Bassoon	Brass Wind
Hughes	Minuet	Six Low Solos	Emerson E10
Hughes	Pen and Ink	Cassie, Elgin & Co.	Wild Woods Music 11BH01
Lyons	Natasha's Hedgehog	Compositions for Bassoon vol. 1	Useful U140
Morris	Ballad or On the Move or Late for School	Autumn Days	Reed Music RM576
Musét	Winter Song	Bassoon Favourites book 1*	Montem Music
Ramsay, <i>arr.</i>	The Vicar of Bray or My Love's an Arbutus	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Sheen	Monkey Puzzle or Polka-dots	Mr Sheen's Miscellany for Bassoon, Grade 1	Spartan SP1161
Sheen	Rondo, no. 3 or The Dancing Lesson, no. 4	The Really Easy Bassoon Book	Faber
Tchaikovsky	Russian Folksong, no. 6	The Really Easy Bassoon Book	Faber
Trad.	Cockle Shells, no. 19	First Book of Bassoon Solos	Faber
Trad.	L'homme armé	Bassoon Favourites book 1*	Montem Music

### Group B (unaccompanied)

Paciorkiewicz	Study no. 3, Andante	Bassoon Primer Method	PWM 9813
Rae	Blue Bop, no. 4 or Power House, no. 2	16 Characteristic Studies	Reedimensions RD 036
Sebba	Dawn Chorus, no. 54	Abracadabra Bassoon	A & C Black
Trad.	Auld Lang Syne, no. 73 or Ha-tikvah, no. 76	Abracadabra Bassoon	A & C Black
Wastall	Unit 12 ex. 1, p. 30 or Unit 12 ex. 3, p. 30	Learn As You Play Bassoon	Boosey
Weissenborn	No. 7 or no. 8 or no. 9, p. 3	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

\* Piano accompaniment available for mini bassoon.

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C (starting an octave above the lowest tonic) and F major A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) <b>Arpeggios:</b> C (starting an octave above the lowest tonic) and F major A minor	one octave	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
<b>or ii) Exercises</b> (music may be used):				
Candidate to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. Brown            Breaking into Swing Brown            Waltz Up, Waltz Down Brown            The Stalking Cat All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Barratt	Anna's Cake-Walk	Bravo! Bassoon	Boosey
Bogar	Quick Dance, p. 60	Learn As You Play Bassoon	Boosey
Boyle	Prelude, no. 1	Little Suite	Boosey
Gregson	Nostalgic Waltz	Up Front Album for Bassoon	Brass Wind 0308
Gregson	Russian Dance	Up Front Album for Bassoon	Brass Wind 0308
Grieg	Bauernlied from <i>Two Norwegian Melodies</i> , no. 13	The Really Easy Bassoon Book	Faber
Henry VIII	Pastime with Good Company	Bassoon Favourites book 1*	Montem Music
Hughes	Bolero	Six Low Solos	Emerson E10
Hughes	Cassie's Cakes or Flirty Girtie or Mortimer Rat	Cassie, Elgin & Co.	Wild Woods Music 11BH01
Morris	Waltz of the Leprechauns or Cool Cat	Autumn Days	Reed Music RM576
Rameau	Sarabande	Bravo! Bassoon	Boosey
Ramsay, arr.	All Through the Night or Kelvin Grove	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Rosseter	Song, no. 21	First Book of Bassoon Solos	Faber
Saint-Saëns	The Elephant, no. 11	The Really Easy Bassoon Book	Faber
Sheen	Bodhrán or A La Modal	Mr Sheen's Miscellany for Bassoon - Grade 2	Spartan SP1162
Schumann	The Merry Peasant, no. 20 [with repeats]	First Book of Bassoon Solos	Faber
Susato	Ronde	Bassoon Favourites book 1*	Montem Music
Watts	Humdinger Hoedown	Fresh Air Bassoon	Mayhew
Wedgwood	Cheeky Cherry	Really Easy Jazzin' About for Bassoon	Faber

### Group B (unaccompanied)

Diabelli	Etude, p. 33	Learn As You Play Bassoon	Boosey
Langey	No. 18, p. 19	The Bassoon	Boosey
Matz	Ex. 1, Moderato, p. 112	Das Fagott vol. 1	DVfM DV30021
Paciorkiewicz	Study no. 4, Moderato	Bassoon Primer Method	PWM 9813
Rae	Slow Coach, no. 6 or Inter-Galactic March, no. 5	16 Characteristic Studies	Reedimensions RD 036
Sebba	Courtly Dance, no. 96	Abracadabra Bassoon	A & C Black
Trad.	Portsmouth, no. 88	Abracadabra Bassoon	A & C Black
Weissenborn	No. 2, p. 4 or no. 6, p. 5	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

\* Piano accompaniment available for mini bassoon.

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F major	two octaves	min. tempi:  scales: ♩ = 72  arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th			
G major E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
<b>Arpeggios:</b> F major	two octaves			
D minor	to 12th			
G major E minor	one octave			
<b><i>or ii) Exercises</i></b> (music may be used):				
Candidate to prepare <b>all</b> three exercises.				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Brown	Snake in a Basket			
Brown	Gigue in Two Keys			
Brown	Marching Octaves			
All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (see page 25)

# Bassoon – Grade 3

Subject code: BSN

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

Group A	Piece	Book	Publisher
Amos	Lucian's March	The CMA Notebook for Bassoon	CMA pubs. 240
Barratt	Three Variations on Cat in the Snow	Bravo! Bassoon	Boosey
Bizet	Entr'acte (Carmen)	Going Solo Bassoon	Faber 509878
Corrette	Bruit de Chasse	Bassoon Solos vol. 1	Chester CH55092
Dodgson	Hobby Horse	Up Front Album for Bassoon	Brass Wind 0308
Elliott	Signature Tune or The Donkey Trot	Ivor the Engine Suite	Paterson's PAT60603
Farnaby	Fayne Would I Wedd	Going Solo Bassoon	Faber
Galliard	Sonata no. 4, 2nd movt: Allegro e staccato		Hinrichsen 753d
Goddard	Daydreams	Party Pieces	Spartan SP138
Handel	Air from <i>The Water Music</i>	Bassoon Favourites book 1*	Montem Music
Handel	March from Three Pieces	Classical and Romantic Pieces book 1	OUP
Hughes	Benjie Brown Rides Again or Benton the Big-Eyed Bear	Cassie, Elgin & Co.	Wild Woods Music 11BH01
Hughes	Valse Humoresque	Six Low Solos	Emerson E10
Milde	No. 2 of Three Easy Pieces	Bassoon Solos vol. 1	Chester CH55092
Mozart	Birdcatcher's Song	Bassoon Favourites book 1*	Montem Music
Ramsay, arr.	The Flight of the Earls	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Ramsay, arr.	Ye Banks and Braes	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Rimsky-Korsakov	Theme from <i>Sheherazade</i>	Going Solo Bassoon	Faber
Sheen	Drunken Sailor – the sequel or The Vulgar Boatman	Mr Sheen's Miscellany for Bassoon - Grade 3	Spartan SP1163
Verdi	La donna è mobile	Bassoon Favourites book 1*	Montem Music
Watts	Shiny Shoe Shimmy	Fresh Air Bassoon	Mayhew 3611886
Wedgwood	Easy Tiger or Hot Chilli	Really Easy Jazzin' About for Bassoon	Faber
Weissenborn	Arioso, p. 61	Learn As You Play Bassoon	Boosey
<b>Group B</b> (unaccompanied)			
Concone	Lento maestoso, no. 8	The Singing Bassoon	Emerson E281
Eisenhardt	Ex. 2, Polonaise, p. 121	Das Fagott vol. 1	DvFM DV30021
Gariboldi	Study no. 1, Andantino, p. 42 or Study no. 4, Allegretto grazioso, p. 54	Learn As You Play Bassoon	Boosey
Langey	No. 29, p. 24 or no. 43, p. 31	The Bassoon	Boosey
Rae	Circular Waltz, no. 10 or A Bunch of Fives, no. 9	16 Characteristic Studies	Reedimensions RD 036
Trad.	Mexican Hat Dance, no. 107	Abracadabra Bassoon	A & C Black

\* Piano accompaniment available for mini bassoon.

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C and G major	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued <i>or</i> slurred	<i>mf</i>
B♭ major (starting an octave above the lowest tonic) A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th			
G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
Chromatic scale starting on G				
<b>Arpeggios:</b> C and G major	two octaves			
B♭ major (starting an octave above the lowest tonic) A minor	to 12th			
G minor	one octave			
<i>or ii) Exercises</i> (music may be used):				
Candidate to prepare <b>all</b> three exercises.				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Brown	Chromatic March			
Brown	Elegant Ländler			
Brown	Plaintive Chant			
All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Bartók	Evening in the Country	Going Solo Bassoon	Faber
Bernstein	There is a Garden or One Hand, One Heart	Leonard Bernstein for Bassoon	Boosey
Cowles	The Zebra Crossing	Who's Zoo?	Spartan SP485
Dukas	Extract from <i>The Sorcerer's Apprentice</i>	Classical and Romantic Pieces book 1	OUP
Farnaby	Tower Hill	Going Solo Bassoon	Faber
Galliard	Sonata no. 6, 4th movt: Menuet alternat		Hinrichsen H 753f
Galliard	Sonata no. 1, Hornpipe		Hinrichsen H 753A
Goddard	Ragamuffin	Party Pieces	Spartan SP138
Joplin	The Nonpareil	Bassoon Favourites book 2	Montem Music
Mercy	Minuetto from Sonata no. 5	Bassoon Solos vol. 1	Chester CH55092
Milde	No. 1 or No. 3 from Three Easy Pieces	Bassoon Solos vol. 1	Chester CH55092
Norton	Inter City Stomp or Sunday Blues	Microjazz for Bassoon	Boosey
Pace	Pastorale, p. 59	Learn As You Play Bassoon	Boosey
Pfeiffer	Concerto in B $\flat$ , 2nd movt		Leuckart
Sheen	March of the Day or Rondolettinetto	Mr Sheen's Miscellany for Bassoon - Grade 4	Spartan SP1164
Telemann	Sonatina in A minor, 3rd movt: Andante	2 Sonatinas: C minor & A minor	Schott FAG 26

### Group B (unaccompanied)

Concone	Study no. 1, Moderato sostenuto or no. 27, Allegro sostenuto	The Singing Bassoon	Emerson E281
Jancourt	Ex. 1, Allegro poco agitato, p. 154	Das Fagott vol. 1	DVfM DV30021
Kling	Ex. 2, Adagio, p. 141	Das Fagott vol. 1	DVfM DV30021
Langey	No. 50 and no. 51, p. 34	The Bassoon	Boosey
Ozi	Andantino, no. 17	42 Caprices	Hofmeister
Rae	Pizza, Pizza!, no. 16 or The Gaffer, no. 15	16 Characteristic Studies	Reedimensions RD 036
Wagner	Ride of the Valkyries (Extract), no. 130	Abracadabra Bassoon	A & C Black

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F, G and D major D, E and B minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 96	tongued or slurred	<i>mf</i>
Chromatic scale starting on F				
Pentatonic (major) scale starting on F	one octave	arpeggios: ♩ = 138		
<b>Arpeggios:</b> F, G and D major D, E and B minor	two octaves	7ths: ♩ = 69		
Dominant 7th in the key of C				
<b>or ii) Exercises</b> (music may be used):				
Candidate to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. Brown                Aria Brown                Flying a Kite Brown                Going for Gold All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
Baines	Introduction and Hornpipe [complete]		Schott ED 10531
Besozzi	Sonata in B♭, 3rd movt: Presto		OUP
Boismortier	Sonata in C minor, op. 50, no. 5, 2nd movt: Gavotte	Two Sonatas op. 50 nos. 4 & 5	Musica Rara MR 2169
Carlson	The Wooden Broomstick Scherzo in G minor		Phylloscopus PP427
Corrette	Sonata no. 1, Aria	Les Delices de la Solitude vol. 1	Schott
Corrette	Sonata no. 4, Aria	Les Delices de la Solitude vol. 2	Schott
Cowles	Hip Hip Hippo-ray!	Who's Zoo?	Spartan SP485
Dunhill	Lyric Suite, op. 96, 2nd movt: Scherzino or 4th movt: Intermezzo alla Gavotta		Boosey
Elliott	Land of Ice or Sky-Flights	Noggin the Nog for Bassoon and Piano	Paterson's PAT60700
Galliard	Sonata no. 3 in F, 3rd movt: Adagio and 4th movt: Spiritoso		Schott ED12219
Galliard	Sonata no. 4, 6th movt: Tempo di Menuet		Hinrichsen 753d
Glatz	Suite for Bassoon & Piano, Declamation		Phylloscopus PP131
Hart	Andante	Unbeaten Tracks	Faber 0571520049
Hindemith	Sonata (1938), 1st movt: Leicht bewegt		Schott ED 3686
Marcello	Sonata in A minor, 3rd movt: Allegro		IMC 2286
Mozart	Portrait Aria	Bassoon Favourites book 2	Montem Music
Mussorgsky	The Old Castle	Bassoon Favourites book 2	Montem Music
Parker	Evening Thoughts	Three Trifles	Stainer H309
Phibbs	Tango Rouge	Unbeaten Tracks	Faber 0571520049
Rae	Moovin' and Groovin'	Five Original Pieces for Bassoon and Piano in Swing Style	Reedimensions Emerson E109
Ridout	Sonata, 3rd movt		
Telemann	Sonata in F minor, TWV 41:f1, 1st movt: Andante cantabile		IMC 1151
Vojáček	Scherzo – Kolomyjka	Bassoon Solos vol. 1	Chester CH55092
Wolf-Ferrari	Suite-Concertino op. 16, Strimpellata		Ricordi NR12271200

**Group B** (unaccompanied)

Braun	Minuetto, p. 3 or Lamenterole, p. 15	Solos 1740	Schott
Concone	Study no. 6, Andantino amabile	The Singing Bassoon	Emerson E281
Cowles	Nuisance from <i>Six Miniature Studies</i>	Tenor Toons for 'Oons	Studio
Langey	No. 109, Rapid Articulation, p. 66	The Bassoon	Boosey
Neukirchner	Allegro, no. 1 or Tempo ad lib, no. 2	23 Bassoon Exercises	EMB Z.2218
Ozi	No. 23, Andantino	42 Caprices	Hofmeister
Paciorkiewicz	Study no. 31, Marciale scherzando	Bassoon Primer Method	PWM 9813
Weissenborn	Study no. 6	Bassoon Studies op. 8 vol. 2	Peters EP2277B

**Technical work** (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C, B♭, E♭ and D major A, G, C and B minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on A Pentatonic (major) scale starting on C				
<b>Arpeggios:</b> C, B♭, E♭ and D major A, G, C and B minor				
Dominant 7th in the key of B♭ Diminished 7th starting on D				
<b><i>or ii) Exercises</i></b> (music may be used):				
Candidate to prepare <b>all</b> three exercises.				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
Brown	Double Reed March			
Brown	South American Tango			
Brown	Eastern Reflections			
All exercises are available to download from <a href="http://www.trinitycollege.com/digital">www.trinitycollege.com/digital</a>				

**Supporting tests** (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Addison	Concertino, 3rd movt: Larghetto	Emerson E305a
Amon	Sonata in F op. 88, 2nd movt: Andante, quasi allegro	Amadeus BP2536
Besozzi	Sonata in B $\flat$ , 1st movt: Allegro	OUP
Boismortier	Sonata in C minor, op. 50 no. 5, 3rd movt: Largo and 4th movt: Allegro (from 2 Sonatas op. 50 nos. 4 & 5)	Musica Rara MR 2169
Challinger	Serenade	Montem Music
Damase	Bassoon Junior	Lemoine 24767
Danzi	Concerto in F, 2nd movt: Andante	Leuckart
Devienne	Sonata in F op. 24 no. 3, 2nd movt: Largo	Breitkopf MR 2047
Devienne	Sonata in G minor, op. 24 no. 5, 2nd. movt: Adagio	Breitkopf MR 2049
Dunhill	Lyric Suite, op. 96, 1st movt or 3rd movt	Boosey
Fauré	Pièce	Leduc AL 19974
Françaix	Divertissement, 2nd movt: Lento	Schott FAG17
Frescobaldi	Four Canzonas, no. 1 or no. 3	Any reliable edition
Godfrey	Introduction, moderato and any two variations (from Lucy Long)	Boosey
Hardy	Nocturne	Camden CM165
Hurlstone	Sonata in F, 3rd movt: Allegretto	Emerson E75
Milde	Tarantella, op. 20	Breitkopf MR 1092
Naoumoff	Three Élégies, no. 1	Schott FAG 21
Neruda	Concerto in C, 1st movt: Allegro spiritoso	Bärenreiter Praha H 7646
Schaffrath	Duetto in G minor, 1st movt: Andante	Schott FAG 19
Stamitz	Concerto in F, 3rd movt: Poco presto	Sikorski 339 K
Tansman	Sonatine, 2nd movt: Aria	Eschig/UMP
Telemann	Sonatina in A minor, 2nd movt: Allegro (from 2 Sonatinas: C minor & A minor)	Schott FAG 26
Vivaldi	Sonata in E minor RV 40, op. 14 no. 5, 1st movt: Largo and 2nd movt: Allegro (con spirito)	IMC 2335
Vogel	Concerto in C, 2nd movt: Romanze	Sikorski 521K
Weissenborn	Capriccio op. 14	IMC

### Group B (unaccompanied)

J S Bach	Partita BWV 1013, 4th movt: Bourrée Anglaise	Universal UE 18135
Braun	Corrente, p. 18 (from Solos 1740)	Schott
Bruns	Ex. 1, Moderato con eleganza, p. 86 (from Das Fagott vol. 2)	DVfM DV30022
Concone	Study no. 38, Allegro giusto (from The Singing Bassoon)	Emerson E281
Jacob	Aria antiqua (from Partita for Solo Bassoon)	OUP
Kopprasch	Study no. 15, Adagio or Study no. 19, Adagio (from 60 Studies vol. 1)	IMC 2138
Milde	Study no. 29, Allegretto (from Concert Studies vol. 2)	IMC 497
Ormszegi	May Festival (from 15 Characteristic Pieces)	Emerson E159
Ozi	No. 13, Allegro brillante or no. 14, Polonaise or no. 34, Poco presto (from 42 Caprices)	Hofmeister

Paciorkiewicz Study no. 30, Allegro molto or Study no. 46, Allegro  
(from Bassoon Primer Method)

PWM 9813

Weissenborn Study no. 26, Allegro assai (from Bassoon Studies op. 8 vol. 2)

Peters EP 2277b

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> B♭ major B♭ harmonic <i>and</i> melodic minor	three octaves	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 63 7ths: ♩ = 96	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>
Chromatic scale starting on B♭				
A, B, A♭, and D♭ major G, F, F♯ and G♯ harmonic <i>and</i> melodic minor	two octaves			
Whole tone scale starting on E♭				
<b>Arpeggios:</b> B♭ major B♭ minor	three octaves			
A, B, A♭, and D♭ major G, F, F♯ and G♯ minor	two octaves			
Dominant 7th in the key of E♭ Diminished 7th starting on C				
<i>or ii) Orchestral extracts</i> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8662).				
1a. Donizetti: Der Liebestrank, 2. Akt Nr. 19 Romanze des Nemorino (opening to bar 9)			for tone and phrasing	
1b. Strawinsky: Der Feuervogel, Berceuse (entire extract)				
2a. Beethoven: Sinfonie Nr. 4, 1. Satz (bars 65-78 and bars 221-237)			for articulation	
2b. Bizet: Carmen, Zwischenspiel (first section only, ie first 28 bars)				
3a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)			for finger technique	
3b. Beethoven: Violinkonzert, 3. Satz: Rondo (bars 134-142 and bars 150-158)				

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Agolli	Song (from Song and Dance)	Emerson E213
J C Bach	Concerto in Eb, 1st movt: Allegro spiritoso [without cadenza]	Sikorski
Bissill	Hector Unravelled (from Unbeaten Tracks)	Faber 0571520049
Corrette	Sonata no. 6, 1st movt: Allegro moderato (from Les delices de la solitude vol. 2)	Schott
Cooke	Sonata, 1st movt: Allegro non troppo or 3rd movt: Allegro vivace	Emerson E116
Danzi	Concerto in F, 1st movt: Allegro	Leuckart
Devienne	Sonata in F op. 24 no. 3, 1st movt: Allegro	Breitkopf MR 2047
Devienne	Sonata in G minor op. 24 no. 5, 3rd movt: Rondeau	Breitkopf/Musica Rara MR2049
Françaix	Andante, no. 1 (from Two Pieces)	Schott
Haydn	Concertino, Perger 52/5 [without cadenza]	Doblinger DM878A
Hurlstone	Sonata in F, 1st movt: Vivace	Emerson E75
Moore	Presto	Phylloscopus PP335
Neruda	Concerto in C, 2nd movt: Adagio sostenuto [with cadenzas]	Bärenreiter Praha H7646
Owen	Bagatelle	Arcadia/Weinberger M570054213
Ravel	Piece en forme de Habanera	Leduc AL19979
Rossini	Allegro for Bassoon and Piano	Universal UE018133
Saint-Saëns	Sonata, op. 168, 1st movt: Allegro moderato	Peters EP 9195
Stamitz	Concerto in F, 2nd movt: Adagio molto [with cadenza]	Sikorski 339 K
Telemann	Sonatina in C minor, 1st movt: Largo and 2nd movt: Allegro (from 2 Sonatinas: C minor & A minor)	Schott FAG 26
Vanhal	Concerto in C, 1st movt: Allegro moderato	Simrock
Vinter	Reverie	Cramer 90275
Vivaldi	Concerto in A minor, VIII no. 7, 1st movt: Allegro molto	EMB Z.6076
Vogel	Concerto in C, 3rd movt: Rondo	Sikorski 521K
Williams	The Five Sacred Trees, no.3: Eo Rossa	Hal Leonard HL841055

### Group B (unaccompanied)

Bourgeois	Fantasy Pieces, no. 1: Allegro vivace	Brass Wind 3304
Concone	Study no. 32, Lento cantabile (from The Singing Bassoon)	Emerson E281
Jacob	Partita for Solo Bassoon, Preludio and Valse	OUP
Jancourt	Study no. 3, Largo or Study no. 8, Allegro moderato (from 26 Melodic Studies)	Universal UE 18126
Lyons	Arthritis III, no. 2	Useful Music U18
Milde	Study no. 49, Presto (from Concert Studies vol. 2)	IMC 497
Oromszegi	No. 6, Allegro molto or No. 18, Vivace (from Twenty Advanced Bassoon Studies)	Emerson E86
Ozi	Study no. 41, Allegro (from 42 Caprices)	Hofmeister FH 3028
Weissenborn	Study no. 15 or Study no. 17 or Study no. 27 (from Bassoon Studies op. 8 vol. 2)	Peters EP 2277b

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> B and B♭ major B and B♭ harmonic <i>and</i> melodic minor	three octaves	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69  7ths: ♩ = 104	tongued, slurred or staccato- tongued	<i>f or p</i>
Chromatic scale starting on B				
D♭, D, E and F♯ major G, E♭, C♯ and G♯ harmonic <i>and</i> melodic minor	two octaves			
Pentatonic (major) scale starting on D Whole-tone scale starting on D				
<b>Arpeggios:</b> B and B♭ major B and B♭ minor	three octaves			
Dominant 7th in the key of E Diminished 7th starting on B				
D, D♭, E and F♯ major G, E♭, C♯ and G♯ minor	two octaves			
Dominant 7th in the key of D♭				
<i>or ii) Orchestral extracts</i> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8662).				
1a. Beethoven: Violinkonzert, 1. Satz (bars 18-25, upper part) AND 2. Satz (entire extract) 1b. Tschaiowsky: Sinfonie Nr. 4, 2. Satz (bars 274-290)			for tone and phrasing	
2a. Mozart: Die Zauberflöte, Ouverture (bars 27-53) 2b. Rossini: Der Barbier von Sevilla, Ouverture (bars 179-197)			for articulation	
3a. Brahms: Variationen über ein Thema von Haydn, Var. II (entire extract, upper part, no repeats) 3b. Rossini: Der Barbier von Sevilla, 2. Akt Nr. 14 Temporale (Gewitter) (bars 35-53 downbeat)			for finger technique	

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) <i>or</i> improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
Addison	Concertino, 1st movt: Andante	Emerson E305a
Dard	Sonata in D minor, op. 2 no. 5, 1st movt: Adagio <i>and</i> 2nd movt: Allegro or 3rd movt: Arietta <i>and</i> 4th movt: Allegro	Nova
Devienne	Sonata in F, op. 24 no. 3, 3rd movt: Allegretto	Breitkopf MR 2047
Devienne	Sonata in G minor op. 24 no. 5, 1st movt: Allegro con espressione	Breitkopf/Musica Rara MR2049
Elgar	Romance	Novello NOV120137R
Fasch	Sonata in C, 3rd movt: Andante <i>and</i> 4th movt: Allegro assai	Universal UE 18128
Feld	Sonatine, any two movements	Schott FAG 2
Fogg	Concerto, 3rd movt: Con spirito	Emerson E122
Grovez	Sicilienne et Allegro giocoso: Largamente, sicilienne <i>and</i> allegro giocoso	Leduc AL21163
Jacob	Concerto, 1st movt: Allegro	Stainer 2625
Kreutzer	Variations: Adagio, andante grazioso <i>and</i> any one variation	Universal UE 18127
Maconchy	Concertino, 2nd movt: Lento espressivo, intimo	Lengnick AL1145
Mozart	Concerto in B $\flat$ K. 191, 1st movt: Allegro or 2nd movt: Andante ma adagio [without cadenza]	Bärenreiter BA 4868a
Nussio	Variations on an Arietta by Pergolesi, Variations 1 (Arioso), 2 (Scherzetto), 8 (Barbaresca) <i>and</i> any one other variation	Universal UE 12182
Pfeiffer	Concerto in B $\flat$ , 3rd movt: Rondeau	Leuckart
Pierné	Solo de Concert op. 35	Leduc AL20914
Pierné	Concert Prelude on a theme of Henry Purcell, op. 53	Salabert 50419810
Saint-Saëns	Sonata, op. 168, 3rd movt: Adagio, allegro moderato	Peters EP 9195
Tansman	Suite, 1st movt: Introduction and Allegro	Eschig ME 7123
Vivaldi	Concerto in E minor, RV 484, 1st movt: Allegro poco or 3rd movt: Allegro	IMC 2353
Vivaldi	Concerto in C, FV III no. 17 RV 472, 1st movt: Allegro non molto	EMB
Weber	Concerto in F op. 75, 1st movt: Allegro ma non troppo or 2nd movt: Adagio	Breitkopf EB 6708
Woolfenden	Concerto, 1st movt: Moderato	Ariel Music

### Group B (unaccompanied)

Arnold	Fantasy	Faber
J S Bach	Partita BWV 1013, 2nd movt: Corrente	Universal UE 18135
Braun	Bizaria, p. 20 (from Solos (1740))	Schott ED 12237
Milde	Study no. 3, Adagio or Study no. 8, Allegretto (from Concert Studies op. 26 Vol. 1)	IMC 0467
Neukirchner	No. 19, Allegro molto (from 23 Bassoon Exercises)	EMB Z.2218
Orefici	Study no. 8 or Study no. 9 (from 20 Melodic Studies)	IMC 2285
Oromszegi	Study no. 15, Marcia Grottesca or no. 17, Elegia (from Twenty Advanced Bassoon Studies)	Emerson E86
Pivónka	Study no. 10, Vivace (from Virtuoso Studies for Bassoon)	Bärenreiter Praha H 1217

Šesták	No. 1, recitativo, molto rubato <i>or</i> no. 2, Allegro giocoso (from cinque inventioni per virtuosi del fagotto)	Panton
Weissenborn	Study no. 34, Andante con moto <i>or</i> Study no. 35, Andante maestoso (from Bassoon Studies op. 8 vol. 2)	Peters 2277b

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C, B and B♭ major C, B and B♭ harmonic <i>and</i> melodic minor	three octaves	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69  7ths: ♩ = 104	tongued, slurred, staccato- tongued or mixed articulation	<i>f</i> or <i>p</i>
Chromatic scale starting on B, B♭ and C				
All other major scales All other harmonic <i>and</i> melodic minor scales	two octaves			
Chromatic scale starting on all other notes Whole-tone scale starting on A♭				
<b>Arpeggios:</b> C, B and B♭ major C, B and B♭ minor	three octaves			
Dominant 7th in the keys of E, F and E♭ Diminished 7th starting on B, B♭ and C				
All other major arpeggios All other minor arpeggios	two octaves			
Dominant 7th in the key of A♭				
<b>or ii) Orchestral extracts</b> (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).				
The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.				
The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8662).				
1a. Ravel: Boléro (entire extract) 1b. Rimsky-Korsakow: Scheherazade, 2. Satz Andantino (bars 5-26)			for tone and phrasing	
2a. Berlioz: Symphonie fantastique, 4. Satz Der Gang zum Richtplatz (entire extract, upper part) 2b. Bizet: Carmen, 3. Akt 2. Bild No. 25 (entire extract)			for articulation	
3a. Mozart: Così fan tutte, Ouverture (entire extract) 3b. Stravinsky: Pulcinella-Suite, 6. Satz: Gavotta con due variazioni, Variazione IIa (entire extract, 1st bassoon only, no repeats)			for finger technique	

*Supporting tests overleaf*



# Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

*Turn over for saxophone repertoire lists*

# Saxophone – Grade 1

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Alto/baritone saxophone in E♭</b>			
Beswick	Farewell for a Fox	Six for Sax	Universal UE 17973
Bizet	Toreador's Song	Ten Easy Tunes	Fentone Music F 462-401
Brahms	Sunday	Classical Album for Saxophone	Universal UE 17772
Diabelli	The Joker	The Magic Saxophone	Boosey M060094552
Dodgson	Sledgehammer	Up Front Album for E♭ Saxophone	Brass Wind 0307
Foster	Beautiful Dreamer		Fentone Music WA 6001-401
Gershwin	Love Walked In	Easy Gershwin for Saxophone	OUP
Glazunov	Theme and Variations	First Repertoire for Alto Saxophone	Faber
Hampton	Perfect Sense	Musical Moments Saxophone book 1	Trinity TG 009647
Hampton	Walk the Cat	Saxophone Basics	Faber
Harris	Seascape	First Repertoire for Alto Saxophone	Faber
Haydn	Minuet	Classical Album for Saxophone	Universal UE 17772
Lewin	Heat Haze [with repeat]	Up Front Album for E♭ Saxophone	Brass Wind 307
Lyons	Elgar Takes a Stroll	Compositions for Alto Saxophone vol. 1	Useful U123
Norton	Calming Down	The Microjazz Alto Saxophone Collection 1	Boosey M060110559
Rae	Hot Rods	Musical Moments Saxophone book 1	Trinity
Rae	The Guv'nor	Play it Cool – Saxophone	Universal UE 21100
Street	Attention Please! or Lazy Afternoon or Reflections	Streetwise for Alto Saxophone & Piano	Boosey M060079276
Street	The Last Day	Musical Moments Saxophone book 1	Trinity
Swann	The Hippopotamus	The Really Easy Sax Book	Faber
Tchaikovsky	Old French Song	Classical Album for Saxophone	Universal UE 17772
Tchaikovsky	The Hurdy-Gurdy Man	Musical Moments Saxophone book 1	Trinity TG 009647
Trad.	Amazing Grace or Morning Has Broken	Easy Pieces for Alto Saxophone	Pan PEM89
Trad.	Drink to Me Only	The Young Saxophone Player	OUP
Trad.	Scarborough Fair	Musical Moments Saxophone book 1	Trinity TG 009647
Verdi	La donna è mobile	Up-Grade Alto Saxophone Grades 1-2	Faber
Warlock	Mattachins	Musical Moments Saxophone book 1	Trinity TG 009647
S Watts	Sazza Samba	Musical Moments Saxophone book 1	Trinity TG 009647
Wedgwood	I Believe	Up-Grade Alto Saxophone Grades 1-2	Faber

### Soprano/tenor saxophone in B♭

Anon.	Queen of Heaven	Easy Pieces for Tenor Saxophone and Piano	Pan PEM81
Beethoven	Theme from the <i>Choral Symphony</i>	Pop Goes The Classics Selection	Cramer 90480
Brahms	Sunday	Classical Album for Saxophone	Universal UE 17772

Cowles	Tri-Time	Learn As You Play Saxophone	Boosey BH12469
Dodgson	Sledgehammer	Up Front Album for B♭ Saxophone	Brass Wind 0307
Hampton	Lay me Down, p. 33	Saxophone Basics	Faber
Hampton	Perfect Sense	Musical Moments Saxophone book 1	Trinity TG 009692
Haydn	Minuet	Classical Album for Saxophone	Universal UE 17772
Hyde	Soliloquy	Learn As You Play Saxophone	Boosey BH12469
Lewin	Heat Haze [with repeats]	Up Front Album for B♭ Saxophone	Brass Wind 0307
Lyons	Wheels Within Wheels	Compositions for Tenor Saxophone vol. 1	Useful U132
Mouret	Musette, no. 4	Dances from French Operas vol. 1	Studio
Rae	Hot Rods	Musical Moments Saxophone book 1	Trinity TG 009692
Rae	The Guv'nor	Play it Cool – Saxophone	Universal UE 21100
Schein	Allemande	Klassische Saxophon-Soli	Schott ED 7330
Schubert	Ecossaise	Let's Make The Grade vol. 3	Sunshine SUN 171
Street	The Last Day	Musical Moments Saxophone book 1	Trinity
Tchaikovsky	Old French Song	Classical Album for Saxophone	Universal UE 17772
Tchaikovsky	The Hurdy-Gurdy Man	Musical Moments Saxophone book 1	Trinity TG 009692
Trad.	Amazing Grace		
	or Morning Has Broken	Easy Pieces for Tenor Saxophone & Piano	Pan PEM81
Trad.	Scarborough Fair	Musical Moments Saxophone book 1	Trinity TG 009692
Verdi	La donna è mobile	Selected Solos	
		for Soprano/Tenor Saxophone Grades 1-3	Faber
Warlock	Mattachins	Musical Moments Saxophone book 1	Trinity TG 009692
S Watts	Sazza Samba	Musical Moments Saxophone book 1	Trinity TG 009692

**Group B (unaccompanied)****Saxophone in E♭/B♭**

J S Bach	Chorale, p. 19	Learn As you Play Saxophone	Boosey BH12469
Diabelli	Serenade, p. 19	Learn As you Play Saxophone	Boosey BH12469
Gariboldi	Study no. 1	Easy Classical Studies for Saxophone	Universal UE 17770
Gumbley	Just a Thought	Cool School [B♭ or E♭ versions]	Brass Wind 1319
Hampton	Down the Road or G Force		
	or Blue Call	Saxophone Basics	Faber
Lacour	Study no. 1	50 Études faciles et progressives vol. 1	Billaudot G15491B
Mower	No. 7: Long Short	Mosaics Saxophone book 1	Trinity TG 009302
Rae	No. 14: Da Capo Waltz	Mosaics Saxophone book 1	Trinity TG 009302
Rae	In the Beginning, no. 23	Easy Studies in Jazz	
		& Rock Saxophone	Universal UE 19392
Rae	Proclamation, no. 1	Style Workout for	
	or The First Waltz, no. 2	Solo Saxophone	Universal UE 21232
Rae	Flying South, no. 31	Style Workout for Solo Saxophone	Universal UE 21232
Trad. Chinese	Bamboo Flute, no. 25	Amazing Studies for Saxophone	Boosey M060103872
Wilson	Muladhara	The Seven Chakra for Solo Saxophone	Camden CM239

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F and G major E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:  scales: ♩ = 72  arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
<b>Arpeggios:</b> F and G major E minor				
<b><i>or ii) Exercises</i></b> (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 &amp; 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:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (see page 25)

# Saxophone – Grade 2

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Alto/baritone saxophone in E♭</b>			
J S Bach	Minuet in G	Take Ten for Alto Saxophone	Universal UE 18836
Blake	Walking in the Air	The Really Easy Sax Book	Faber
Byrd	Pavane for the Earl of Salisbury	Saxophone Solos vol. 1 [Alto]	Chester CH55120
Dodgson	Meadowsweet	Up Front Album for E♭ Saxophone	Brass Wind 0307
Franck	Allegretto, p. 54	Saxophone Basics	Faber
Gershwin	Love is Here to Stay	Easy Gershwin for Saxophone	OUP
Lisk	Men Behaving Badly	Saxophone Basics	Faber
Lyons	Serpentine	Compositions for Alto Saxophone vol. 1	Useful U123
McLean	Vincent	Making the Grade – Grade 2	Chester CH60098
Naulais	Coconotes		Billaudot G 5254 B
Norton	Young at Heart	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Schubert	The Trout	The Joy of Saxophone	Yorktown YK21541
Shostakovich	March from <i>Six Children's Pieces</i> , no. 6	The Magic Saxophone	Boosey M060094552
Street	Let's Get Away [with repeat]	Streetwise for Alto Saxophone & Piano	Boosey M060079276
Trad.	Dixie		Fentone Music WA 6015-401
Wastall	Midnight in Tobago	Learn As you Play Saxophone	Boosey BH12469

### Soprano/tenor saxophone in B♭

Bazelaire	Chanson d'Alsace	Suite Française op. 114	Schott
Bernstein	One Hand, One Heart from <i>West Side Story</i>	Leonard Bernstein for Tenor Saxophone	Boosey M051680641
Couperin	Gavotte	Klassische Saxophon-Soli	Schott ED 7330
Fauré	Pavane	Classical Album for B♭ Instruments book 2	Studio
Hanmer	Aria 1, no. 2 or Preludio, no. 1	Saxophone Samples for B♭ Saxophone	Studio
Henry VIII, attrib.	Greensleeves	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Franck	Allegretto	Saxophone Basics	Faber
Ledbury	Takin' It Easy	All Jazzed Up for Saxophone	Brass Wind 0302
Lyons	Serpentine	Compositions for Tenor Saxophone vol. 1	Useful U132
Lyons	Velvet	Compositions for Tenor Saxophone vol. 1	Useful U 132
Offenbach	Barcarolle	Klassische Saxophon-Soli	Schott ED 7330
Rae	Curtain-up or Bruno's Tune	Play it Cool – Saxophone	Universal UE 21100
Rodgers & Hart	You Are Too Beautiful	All Jazzed Up for Saxophone	Brass Wind 0302
Trad.	The Londonderry Air	Klassische Saxophon-Soli	Schott ED 7330
Wedgwood	Chinese Take It Away	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber

**Group A – both B♭/E♭ saxophone**

Gumbley	In the Pocket	Musical Moments Saxophone book 2	Trinity
Hampton	Good to be Back	Musical Moments Saxophone book 2	Trinity
Handel	Trio from <i>Water Music</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Pergolesi, attrib.	Nina	Musical Moments Saxophone book 2	Trinity
Street	It Couldn't Be Better	Musical Moments Saxophone book 2	Trinity
Trad.	Danny Boy	Musical Moments Saxophone book 2	Trinity
Trad.	Joshua Fought the Battle of Jericho	Easy Pieces for Alto Saxophone	Pan PEM 89
Trad.	What Shall We Do with a Drunken Sailor?	Musical Moments Saxophone book 2	Trinity
Wilson	See Them Dance	Musical Moments Saxophone book 2	Trinity

**Group B (unaccompanied)****Saxophone in E♭/B♭**

Anon.	Medieval Dance Tune, Study no. 13	Amazing Studies for Saxophone	Boosey M060103872
Hampton	The King's Own Dance	Saxophone Basics	Faber
Lacour	Study no. 2 or Study no. 3	50 Études faciles et progressives vol. 1	Billaudot G15491B
Mower	No. 16: A Recurring Theme (1) or No. 20: Cucumber Wallbanger	Mosaics Saxophone book 1	Trinity TG 009302
Popp	Study no. 10 or Study no. 24	Easy Classical Studies for Saxophone	Universal UE 17770
Rae	Jig in D, no. 5 or Heavy Duty, no. 23	Style Workout for Solo Saxophone	Universal UE 21232
Trad.	The Ash Grove	Winners Galore for Saxophone	Brass Wind 0316
Wedgwood	Cat Walk (Study in A minor)	Up-Grade Alto Saxophone Grades 1-2	Faber
Wilson	Swadistana	The Seven Chakra for Solo Saxophone	Camden CM239

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> D major	two octaves	min. tempi: scales: ♩ = 72  arpeggios: ♩ = 120	tongued <i>or</i> slurred	<i>mf</i>
C major (starting on either C) A and B minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
<b>Arpeggios:</b> D major	two octaves			
C major (starting on either C) A and B minor	one octave			
<b><i>or ii) Exercises</i></b> (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 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 &amp; 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:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (see page 25)



# Saxophone – Grade 3

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Alto/baritone saxophone in E♭</b>			
Bernstein	America [with repeats]	Making the Grade – Grade 3	Chester CH60106
Bernstein	Theme from <i>The Great Escape</i>	Saxophone Basics Repertoire	Faber
Bullard	Dancing Dolls or Circus Rock or Sad Clown	Circus Skills	Spartan SP726
Elgar	Pomp & Circumstance – Theme from March no. 4	The Magic Saxophone	Boosey M060094552
Hampton	Ragtime rag	Saxophone Basics Repertoire	Faber
Joplin	The Entertainer	Making the Grade – Grade 3	Chester CH60106
Lyons	The Coolest Camel	Compositions for Alto Saxophone vol. 1	Useful U123
Myers	ed. Lawrance Cavatina	Easy Winners Alto Saxophone	Brass Wind
Nightingale	From Drainpipes to Flares	Lucky Dip	Warwick WD009
Norton	Latin	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Purcell	Air	Take Ten for Alto Saxophone	Universal UE 18836
Rubenstein	Melody	First Repertoire Pieces for Alto Saxophone	Boosey BH12471
Satie	Gnossienne no. 3	Erik Satie Saxophone Album	Universal UE 18508
Scott	Tango	Café Europa	Astute am242-54
Street	By the Lake	Streets Ahead	Saxtet 008

### Soprano/tenor saxophone in B♭

J S Bach	Air	Klassische Saxophon-Soli	Schott ED 7330
Bazelaire	Chanson de Bresse	Suite Française, op. 114	Schott
De Fesch	Canzonetta		Spratt
Ellington	It Don't Mean a Thing if it ain't got that Swing	Take Another Ten for Saxophone	Universal UE 21170
Finzi	Carol	Learn As You Play Saxophone	Boosey
Hanmer	Aria II, no. 4 or Valse, no. 3	Saxophone Samples for B♭ Saxophone	Studio Music M-050-00000-3
Ilyinsky	Berceuse	First Repertoire Pieces for Tenor Saxophone	Boosey M060071522
Lyons	The Coolest Camel or Direct Action	Compositions for Tenor Saxophone vol. 1	Useful U132
Wedgwood	Plaza de Toros	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Weill	September Song	Take Another Ten for Saxophone	Universal UE 21170

**Group A – both B $\flat$ /E $\flat$  saxophone**

Bonfá	Gentle Rain	Musical Moments Saxophone book 3	Trinity
Handel	Bourrée	Musical Moments Saxophone book 3	Trinity
Harris	Foxtrot from <i>Seven Easy Dances</i>	First Repertoire Pieces for Tenor Saxophone or Alto Saxophone	Boosey
Haydn	Serenade	Classical Album for Saxophone	Universal UE 17772
Kullak	Grand Parade	Musical Moments Saxophone book 3	Trinity
Mower	Light in Shade	Musical Moments Saxophone book 3	Trinity
Mozart	Minuet and Trio	Musical Moments Saxophone book 3	Trinity
Mussorgsky	Promenade from <i>Pictures at an Exhibition</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone	Faber
Nightingale	From Drainpipes to Flares	Lucky Dip	Warwick WD009
Schubert	Serenade	First Repertoire Pieces for Tenor Saxophone or First Repertoire Pieces for Alto Saxophone Boosey M060071522	Boosey BH12471
Tchaikovsky	Danse Arabe	Musical Moments Saxophone book 3	Trinity
Vivaldi	Cantabile from <i>Il Cordellino</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone	Faber
Wilson	Let Them Sing	Musical Moments Saxophone book 3	Trinity

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

Anon.	Song, Study no. 17	Amazing Studies for Saxophone	Boosey M060103872
J S Bach	Bourrée, Study no. 15	Amazing Studies for Saxophone	Boosey M060103872
Cowles	Slightly Latin no. 2	Finger Bobbins for unaccompanied Saxophone	Studio
Fenwick	The Flower Among Them All, no. 47 [with repeats]	Amazing Studies for Saxophone	Boosey M060103872
Hampton	Tell me about it	Saxophone Basics	Faber
Lacour	Study no. 9 or Study no. 19 or Study no. 11	50 Études faciles et progressives vol. 1	Billaudot G15491B
Mower	No. 30: Just a Minuet	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Chandelier Waltz, no. 7 or Clean Machine, no. 14 or Sweet Sorrow, no. 25	Style Workout for Solo Saxophone	Universal UE 21232
Rae	No. 25: Sidewalk Shuffle	Mosaics Saxophone book 1	Trinity TG 009302
Wilson	Manipura	The Seven Chakra for Solo Saxophone	Camden CM239

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C major D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued or slurred	<i>mf</i>
F major E and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
Chromatic scale starting on G	one octave			
<b>Arpeggios:</b> C major D minor	two octaves			
F major E and G minor	to 12th			
<i>or ii) Exercises</i> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

# Saxophone – Grade 4

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Alto/baritone saxophone in E♭</b>			
Bernstein	Somewhere	Leonard Bernstein for Alto Saxophone	Boosey M051680634
Chopin	Nocturne	The Joy of Saxophone	Yorktown YK21541
Debussy	Jimbo's Lullaby	Claude Debussy Saxophone Album	Universal UE 17777
Dvořák	Romantic Piece op. 75 no. 1	Solos for the Alto Saxophone Player	Schirmer GS33058
Fauré	Mai	Gabriel Fauré Saxophone Album	Universal UE 21053
Gershwin	Theme from <i>Rhapsody in Blue</i>	Concert Repertoire for Alto Saxophone	Faber
Gorb	Habenera	Up Front Album for E♭ Saxophone	Brass Wind 0307
Handel	Siciliana and Allegro	Take Ten for Alto Saxophone	Universal UE 18836
Hare	Banana Rag	The Magic Saxophone	Boosey M060094552
Heath	Reflections		Studio
Mozart	Minuet (no. 7)	Classical Album for Saxophone	Universal UE 17772
Norton	Elegance	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Puccini	Nessun Dorma	The Classic Experience	Cramer 90524
Rachmaninov	Romance	John Harle Saxophone Album (To Baker Street and Bach)	Boosey M060065972
Satie	Je te veux	Encore! John Harle	Chester CH61090
Street	Cruisin'	Streets Ahead	Saxtet 008

### Soprano/tenor saxophone in B♭

J S Bach	Sonata in E♭ BWV 1031, 2nd movt: Siciliano		Presser 114-40450
R R Bennett	Tender is the Night – Nicole's Theme	Encore! John Harle	Chester CH61090
Borodin	Polotsvian Dance		Rubank
Cowles	Bala Ballade, no. 2 of 3 Sketches from Bala	Saxophone Solos vol. 2 [Tenor]	Chester CH 55208
Dowland	Flow My Teares (Lachrimae)	Encore! John Harle	Chester CH61090
Dvořák	Larghetto	Simply Sax for Tenor	Fentone Music F 488-401
Fauré	Après un rêve	Gabriel Fauré Saxophone Album	Universal UE 21053
Lyons	Bee Line	Compositions for Tenor Saxophone vol. 1	Useful U132
Mendelssohn	Song Without Words op. 109		
	Solos for the Tenor Saxophone Player		Schirmer GS33057 / HL50490436 (with CD)
Moszkowski	Spanish Dance, op. 12 no. 2	Solos for the Tenor Saxophone Player	Schirmer GS33057/ HL50490436 (with CD)
Mozart	Divertimento	Klassische Saxophon-Soli	Schott ED 7330

Purcell	Rondeau (from Abdelazar)	Take Another Ten for Saxophone	Universal UE 21170
Rae	The Long Road	Sonatina for Tenor Saxophone	Reedimensions RD 003
Singelée	Allegro vivace from Premier Quatour, op. 53	Selected Solos for Soprano/ Tenor Saxophone Grades 4-6	Faber
Telemann	Sonata in C minor, 1st movt: Siciliana-Andante		Leduc AL 25008

**Group A – both Eb/Bb saxophone**

Benjamin	Jamaican Rumba	Learn As You Play Saxophone	Boosey BH12469
Elgar	Variation IX, Nimrod from <i>Enigma Variations</i> op. 36	An Elgar Saxophone Album	Novello NOV120742
Gregson	Stepping Out Towards the Blue Horizon	Up Front Album for Bb Saxophone or Up Front Album for Eb Saxophone	Brass Wind 0307
Haydn	Scherzo	Musical Moments Saxophone book 4	Trinity
Kershaw	Lengthening Shadows or End of a Perfect Day	Latin Nights	Hunt HE91
Saint-Saëns	The Swan	Take Ten for Alto Saxophone & Piano or Saxophone Solos vol. 1 [Tenor]	Universal Chester CH 55207
Scott	La Moreau	Musical Moments Saxophone book 4	Trinity
Shostakovich	Romance from <i>The Gadfly</i>		Fentone Music F 690-401
Street	Don't Look Back	Musical Moments Saxophone book 4	Trinity
Trad.	Mexican Hat Dance	Musical Moments Saxophone book 4	Trinity

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

Anon.	La rotta, no. 14 or Trotto, no. 51	Amazing Studies for Saxophone	Boosey M060103872
J S Bach	Gigue (BWV 845), no. 16	Amazing Studies for Saxophone	Boosey M060103872
Gariboldi	Study no. 31	80 Graded Studies for Saxophone book 1	Faber
Harrison	Calypso Collapso, no. 19	Amazing Studies for Saxophone	Boosey M060103872
Lacour	Study no. 26 or no. 29 or no. 30	50 Études faciles et progressives vol. 2	Billaudot G15492B
Mower	No. 33: March Pear	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Destination Waltz, no. 15 or Full On, no. 18	Style Workout for Solo Saxophone	Universal UE 21232
Rae	No. 41: Basil the Bionic Flea or No. 44: Chelsea Blues	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Sax Unplugged, no. 26 or Sunset Cruising, no. 37	Style Workout for Solo Saxophone	Universal UE 21232
Rae	Turn About, no. 1 or Slavonic Dance, no. 5	20 Modern Studies for Solo Saxophone	Universal UE 18820
Street	A Little Piece	Street Beats	Saxtet 120
van Eyck	Study no. 39, Malle Symen	Amazing Studies for Saxophone	Boosey M060103872
Wilson	Anahata	The Seven Chakra for Solo Saxophone	Camden CM239

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> E♭ major C minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 96 arpeggios: ♪ = 138 7ths: ♩ = 69	tongued or slurred	<i>mf</i>
Chromatic scale starting on D				
A and G major A and F# minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
Pentatonic (major) scale starting on G	one octave			
<b>Arpeggios:</b> E♭ major C minor	two octaves			
Dominant 7th in the key of G				
A and G major A and F# minor	to 12th			
<b>or ii) Exercises</b> (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 &amp; 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 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

# Saxophone – Grade 5

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Alto/baritone saxophone in E♭</b>			
J S Bach	Badinerie (Les classiques du saxophone no. 1)		Leduc AL19511
Balogh	Palotás and Friss	The Light Touch book 1	Stainer H387
Braga	La Serenata		Editions Durand DF 01203300
Cowles, ed. Harvey	Tolmers Village	Saxophone Solos Vol.2	Chester Music CH 55121
Crepin	Celine Mandarin		Lemoine HL25244
Debussy	Le petit nègre or Petite pièce or The Little Shepherd or La fille aux cheveux de lin	Claude Debussy Saxophone Album	Universal UE 17777
Ellerby	Elegy for Checkpoint Charlie		Studio
Fauré	Après un rêve	Gabriel Fauré Saxophone Album	Universal UE 21053
Gates	Wonderland	Mood Music	Camden CM061
Granados	Spanish Dance no. 3	Three Spanish Dances	Emerson E367
Harvey	Caprice anglais	Saxophone Solos vol. 2 [Alto]	Chester CH55121
Lyons	The Swinging Roundabout [playing upper line in last 3 bars]	Compositions for Alto Saxophone vol. 1	Useful U123
Norton	Set Piece	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Parker	Bright Young Things	The Light Touch book 2	Stainer H388
Rachmaninov	Rhapsody on a Theme of Paganini – 18th variation		Boosey M060115264
Rae	Sonatina for Alto Saxophone, Gymnopédie Bleu		Reedimensions RD 002
Rodriguez	La Cumparsita no. 5	Play Latin for Alto Saxophone	Faber
Roussel	Vocalise		Lemoine 24442HL
Street	All Because Of You		Saxtet 001

### Soprano/tenor saxophone in B♭

J S Bach	Sonata no. 6, 3rd movt: Siciliano		Advance
J S Bach	Two Bourrées (from Third Cello Suite)	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	
R R Bennett	Tender is the Night – Rosemary's Waltz	Encore! John Harle	Chester CH61090
Brown	Tangram (Tango for Tenor)		Warwick WD012
Debussy	Sarabande (from <i>Suite pour le piano</i> )	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	
Dvořák	Lament op. 85 no. 6	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	
Fiocco	Aria and Rondo		Kendor

Gounod	The Entry of the Nubian Slaves or Moderato con moto	Simply Sax for Tenor	Fentone Music F 488-401
Granados	Andaluza	Saxophone Solos vol. 1 [Tenor]	Chester CH55207
Gurewich	Czardas	First Repertoire Pieces for Tenor Saxophone	Boosey M060071522
Harris	Saxsequential	Selected Solos for Soprano/Tenor Saxophone Grades 4-6	Faber
Heath	Gentle Dreams	Gentle Dreams and Shiraz	Camden CM115
Kelly	Bemused, no. 7	Mood Pieces for Soprano Saxophone	Stainer H441
McGarry	Song without Words		Saxtet 015
Nyman	Lost and Found	Encore! John Harle	Chester CH61090
arr. Rickards	The Ash Grove or Paddy's Green Shamrock Shore	Songs of the British Isles	Saxtet
Street	All Because Of You		Saxtet 001
Washington	I'm Getting /Bassman, Sentimental		
arr. Ledbury	Over You	Big Chillers for Tenor Saxophone	Brass Wind
Wilson	Tango in D, for Soprano Saxophone		Camden CM065

**Group A – both Eb/Bb saxophone**

Albéniz	Tango	Musical Moments Saxophone book 5	Trinity
Anon.	Spanish Love Song	Concert Repertoire for Alto Saxophone or Selected Solos or Soprano/Tenor Saxophone Grades 4-6	Faber
Bernstein	Tonight from <i>West Side Story</i>	Leonard Bernstein for Alto Saxophone or Leonard Bernstein for Tenor Saxophone Boosey M051680634 / Boosey M051680641	
Buckland	Starwatching	Musical Moments Saxophone book 5	Trinity
Burns/Herman	Early Autumn	Musical Moments Saxophone book 5	Trinity
Coleridge- Taylor	Valse Bohémienne	Musical Moments Saxophone book 5	Trinity
Elgar	Salut d'amour op. 12	An Elgar Saxophone Album	Novello NOV120742
Gunning	Agatha Christie's Poirot	Musical Moments Saxophone book 5	Trinity
Kershaw	Tango till you Drop!	Latin Nights	Hunt HE90
Scott	Órale Vato	Musical Moments Saxophone book 5	Trinity

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

Grant	Don't Count on Me	Mambo Merengue	Brass Wind 1312
Gregory	Captain Legpipe, no. 20	Saxophone Solos book 1	Astute am308-48
Mower	No. 60: Fantasy in F# minor	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Ambiguity, no. 8	20 Modern Studies for Solo Saxophone	Universal UE 18820
Rae	No. 58: Fake Five	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Scale Model, no. 9 or Epilogue, no. 10	Style Workout for Solo Saxophone	Universal UE 21 232
Scott	China Doll, no. 2	Saxophone Solos book 1	Astute am308-48
Stokes	Study no. 30	Easy Jazz Singles	Hunt HE43
Wilson	Vishuddha	The Seven Chakra for Solo Saxophone	Camden CM239



## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.							
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:							
<b>Scales:</b> B♭, E♭ and E major E and C♯ minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued <i>or</i> slurred	<i>mf</i>			
Chromatic scale starting on E Pentatonic (major) scale starting on D							
A♭ major F minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th						
<b>Arpeggios:</b> B♭, E♭ and E major E and C♯ minor	two octaves						
Dominant 7th in the keys of A and F Diminished 7th starting on D							
A♭ major F minor	to 12th						
<b><i>or ii) Exercises</i></b> (music may be used):							
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 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 &amp; Exercises from 2015</i> published by Trinity College London.							
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:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 20)	<b>improvisation</b> (see page 23)	<b>musical knowledge</b> (see page 25)

# Saxophone – Grade 6

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
<b>Alto/baritone saxophone in E♭</b>		
Albinoni	Concerto in D minor, op. 9, no. 2, 1st movt: Allegro e non presto or 3rd movt: Allegro	Advance
Balogh	Gipsy Songs [with quasi cadenza] (from The Light Touch book 2)	Stainer H388
Binge	Concerto for Alto Saxophone, 2nd movt: Romance	Weinberger
Bizet	Intermezzo, no. 3 (minuetto) (from Les soli des l'Arlesienne)	Choudens ACF020035
Bozza	Aria	Leduc AL19714
Buckland	Travellin' Light (from Café Europa)	Astute am242-54
Carpenter	Chorinho Carinhoso (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972
Cassinieri	Ronde (from Les contemporains écrivent vol. 2)	Billaudot PN6183
Debussy	Arabesque no. 1 or Golliwogg's Cake Walk (from Claude Debussy Saxophone Album)	Universal UE 17777
Delibes	Barcarolle from <i>Sylvia</i> (from Saxophone Solos vol. 1 (Alto ed.))	Chester CH55120
Elgar	Chanson de matin op. 15 no. 2 or Chanson de nuit op. 15 no. 1 (from An Elgar Saxophone Album)	Novello NOV120742
Elms	Il Cygnet	Camden CM259
Fauré	Kitty-Valse (from Gabriel Fauré Saxophone Album)	Universal UE 21053
Hampton	Between a Rock and a Hard Place (from Unbeaten Tracks – Alto Saxophone)	Faber
Harris, arr. Harris and Calland	Music of the Spheres (from Concert Repertoire for Alto Saxophone)	Faber
Koechlin	Etude no. 5 or Etude no. 11 (from 15 études pour Saxophone alto et piano)	Billaudot/EFM 1008
Lyons	Valse des Lions (from Compositions for Alto Saxophone vol. 2)	Useful U124
Naulais	Any single movement from Petite Suite Latine	Lemoine 26497 HL
Rachmaninov	Vocalise (from John Harle Saxophone Album (To Baker Street and Bach))	Boosey M060065972
Ravel	Piece en Forme de Habañera [E♭ edition]	Leduc AL17680
Rodgers	Interactive (from The Light Touch book 2)	Stainer H388
Vaughan Williams	Six Studies in English Folk-Song, no. 5 and no. 6 or no. 4 and no. 6 [sep. piano accomp.]	Stainer H173 [E♭ sax] H47 [piano]
Westbrook & Biscoe	Sonnet no. 13 (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972

### Soprano/tenor saxophone in B♭

J C Bach	Sinfonia in B♭, 2nd movt: Andante and 3rd movt: Presto (from Klassische Saxophon-Soli)	Schott ED 7330
Cowan	Shadows	Boosey
Elgar	Chanson de matin, op. 15 no. 2 or Chanson de nuit, op. 15 no. 1 (from An Elgar Saxophone Album)	Novello NOV120742

Elms	Il Cygnet	Camden CM259
Fauré	Kitty-Valse (from Gabriel Fauré Saxophone Album)	Universal UE 21053
Fiocco	Arioso (from Saxophone Solos vol. 2 (Tenor))	Chester CH55208
German	Pastorale and Bourrée	Rubank HL04477543
Granados	Rondo Aragonesa (from Danza Espanola)	UME UME21472
Handel	Sonata no. 1, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (Les classiques des saxophone no. 113 (Tenor))	Leduc AL25143
Harvey	Contest Solo no. 4 for Soprano Sax [from bar 34, Allegro, to the end]	Studio
Joplin	Palm Leaf Rag (from Elite Syncopations, Bethena & Palm Leaf Rag)	Lemoine 25143
Lyons	Melody in Search of a Musical or The Quick Brown Fox or Valse des Lions (from Compositions for Tenor Saxophone vol. 2)	Useful U133
Martin	Sonatina for Soprano Saxophone & Piano op. 11, 2nd movt: Maestoso	Cornelius
Rae	Tarantella (from Sonatina for Tenor Saxophone)	Reedimensions RD 003
Ravel	Piece en Forme de Habañera [Bb edition]	Leduc AL17679
Saint-Saëns	Allegro Apassionata, op. 43 (from Solos for the Tenor Saxophone Player) Schirmer GS33057 / HL50490436 (with CD)	
Schumann	Romance op. 94 no. 1 (from Solos for the Tenor Saxophone Player) Schirmer GS33057 / HL50490436 (with CD)	
Singelée	Adagio and Rondo op. 63	
Roncorp		
Vivaldi	Concerto in A minor, RV 461, 3rd movt: Allegro [for soprano saxophone, trans. Kynaston]	Leduc AL28950

**Group B** (unaccompanied)**Saxophone in E♭/B♭**

Allen	No. 16 (from Saxophone Studio)	Hunt
Dubois	Sarabande (from Suite Française) [Sarabande <i>only</i> , no Allegro]	Leduc AL23138
Gariboldi	Study no. 65 or Study no. 66 (from Easy Classical Studies for Saxophone)	Universal
Goorhuis	The Young Ballerina (from Performance Studies for Saxophone) De Haske Hal Leonard DHP 1043660-400	
Lacour	Study no. 33 (from 50 Études faciles et progressives vol. 2)	Billaudot
Lyons	Study no. 21 (from 24 Melodic Studies for Saxophone)	Useful U55
Mazas	Study no. 64 (from 80 Graded Studies for Saxophone book 2)	Faber
Mower	No. 10: Django's Tango or No. 14: Bag of Rags or No. 19: Forest Lament (from Mosaics Saxophone book 2)	Trinity
Rae	Staccato Prelude, no. 4 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Redpath	Emerald Engine, no. 6 (from Saxophone Solos book 1)	Astute am308-48
Ross	Study no. 6, Sax Scorchers (from Sax Scorchers)	Saxtet 118
Street	Spic & Spanish or Like it or Not? (from Street Beats)	Saxtet 120
Wilson	Ajna (from The Seven Chakra for Solo Saxophone)	Camden CM239

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres:	two octaves	min. tempi: scales: ♩ = 120	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>
C major, C minor E major, E minor				
A♭ major, G♯ minor	to 12th	arpeggios: ♩ = 63		
Chromatic scale starting on C Whole-tone scale starting on E Diminished 7th starting on C	two octaves	7ths: ♩ = 96		
Pentatonic (major) scale starting on A♭ Dominant 7th in the key of D♭	to 12th			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<b>or ii) Study</b> (music may be used):				
Candidate to prepare <b>one</b> of the following:				
a) Ferling	no. 17 or no. 18 (from <i>48 Studies op. 31</i> )		Billaudot 3082	
b) Wilson	no. 11 or no. 12 (from <i>Saxtudes</i> )		Camden CM240	
c) Rae	Return Flight or Breakaway (from <i>36 More Modern Studies for Solo Saxophone</i> )			UE 21613

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
<b>Alto/baritone saxophone in Eb</b>		
Albeniz	Puerta de Tierra (from Bolero)	UME 21434
J S Bach	Sonata no. 6, 1st movt: Allegro ma non tanto or 2nd movt: Allegro	Advance 7043 Southern SU423
Barnes	Arioso [to bar 51] (from Arioso & Presto)	Southern SU423
R R Bennett	Three Piece Suite for Alto Saxophone & Piano, 1st movt: Samba Triste or 3rd movt: Finale	Novello NOV120804
Berthelot	Adage et arabesque	Leduc AL24562
Bonneau	Suite, Danse des demons and Plainte	Leduc AL20303
Carr	Habanera (from Four Comedy Dances)	Kendor
Daneels	Aria et Valse Jazz	Schott SF 9412
Debussy	Danse Bohémienne (from Claude Debussy Saxophone Album)	Universal UE 17777
Dukas	Alla Gitana	Leduc AL19995
Eccles	Sonata in G minor: any two contrasting movements	Elkan-Vogel 164-00047
Handel	Allegro, Largo and Finale (Les classiques du saxophone no. 1)	Leduc
Haydn	Gypsy Rondo (from Solos for the Alto Saxophone Player)	Schirmer
Johnson	Night song for Alto Saxophone & Piano	Schirmer GS82586
Nelson	Sonata for Alto Sax & Piano, 2nd movt: Largo	Advance
Pierné	Canzonetta	Leduc AL19414
Rae	Sonatina for Alto Saxophone, Toccata Latino or East Coast Mainline	Reedimensions RD 002
Schultheiss	Witch Hunt	Saxtet 013
Vinci	Adagio and Allegro (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972
Vivaldi	Concerto op. 3/6 RV 356, 1st movt: Allegro or 3rd movt: Presto	Universal UE 19075
Wiedoeft	Valse Vanité	Hunt HE33
Wilson	Day for Baritone or Alto Saxophone & Piano	Camden CM062

### Soprano/tenor saxophone in Bb

Albeniz	Mallorca or Puerta de Tierra (from Bolero)	UME 22468
J S Bach	Sonata da Gamba no. 2, 2nd movt: Allegro	Saxtet 014
J S Bach	Sonata in Eb, BWV 1031, 1st movt: Allegro moderato and 2nd movt: Siciliano	Presser 114-40450
Bonnard	Sonata no. 1, 2nd movt: Recitativo & Scherzo	Billaudot/EFM 1703
Brahms	Hungarian Dance no. 1 (from Solos for the Tenor Saxophone Player)	Schirmer GS33057 / HL50490436 (with CD)
Dubois	Vielle Chanson and Rondinade	Billaudot GB3290
Fiocco	Concerto, 3rd movt: Lent et très expressif and 4th movt: Très animé	Schott
Gould	Diversions for Tenor Sax & Orchestra, 2nd movt: Serenades & Airs or 4th movt: Ballads & Lovenotes	Schirmer GS82055
Handel	Sonata in G minor, op. 1/6, 1st movt: Larghetto and 2nd movt: Allegro (Les classiques du saxophone no. 114 (Tenor sax))	Leduc AL25144

Harvey	Contest Solo no. 1 [complete]	Studio
Harvey	Rue Maurice-Berteaux (from Saxophone Solos vol. 2 [Tenor ed.])	Chester CH55208
Heath	Shiraz (from Gentle Dreams and Shiraz)	Camden CM115
Piazzolla	Café 1930 (from Histoire du Tango for Soprano Saxophone)	Lemoine 26820
Rae	Sonatina for Tenor Saxophone, 1st movt: Motive Power	Reedimensions RD 003
Singelée	4th solo de Concert	Molenaar 060106620
Singelée	Caprice op. 80	Roncorp USA
Smith	Sonata no. 1, Hall of Mirrors, 4th movt: Hologram	Camden CM117
Sweeney	Duo for Soprano Sax & Piano	Camden CM116
Tepper	Concertino for Soprano Saxophone	Southern Music HL03776341
Tuthill	Sonata for Tenor Saxophone op. 56, 1st movt: Allegro	Southern
Villa Lobos	Fantasia for Soprano or Tenor Saxophone, 2nd movt	Peermusic Classical HL00227447
Wilson	Silver Sonatina for Soprano Saxophone & Piano 1st movt: Improvisation <i>and</i> 3rd movt: Rondo or 2nd movt: Romanza <i>and</i> 3rd movt: Rondo	Saxtet 019

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

J S Bach	Suite no. 1, 2nd movt: Allemande	Lemoine 24054
Buckland	Brazilian Walk, no. 15 (from Saxophone Solos book 1)	Astute am308-48
Dubois	First Gavotte (from Suite Française)	Leduc AL23138
Ferling	Study no. 77 (from Easy Classical Studies for Saxophone)	Universal UE 17770
Frederick the Great	Study no. 76 (from Easy Classical Studies for Saxophone)	Universal UE 17770
Ingham	Distant Song (from Sax Scorchers)	Saxtet 118
Lyons	Study no. 23 (from 24 Melodic Studies for Saxophone)	Useful U55
Morland	Prelude and Burlesque II (from Recitatives for Solo Saxophone)	Broadbent 11210
Mower	No. 23: A Recurring Theme (7) or No. 25: Bodacious Funktitude (from Mosaics Saxophone book 2)	Trinity
Rae	No. 24: Boo! (from Mosaics Saxophone book 2)	Trinity
Rae	Point to Point, no. 5 or Neat!, no. 8 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Santecchia	Study no. 8, Salón de Destrabe (from Sax Scorchers)	Saxtet 118
Street	Reel Time <i>and</i> Party Time (from Street Beats)	Saxtet 120
Wilby	Piazza San Marco (from New Concert Studies for Saxophone)	De Haske Hal Leonard DHP 1043659-400
Wilson	Monody for Solo Saxophone	Camden CM099

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B major, B minor	two and a half octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	tongued, slurred or staccato- tongued	<i><b>f or p</b></i>
E♭ major, E♭ minor	two octaves			
G major, G minor A major, A minor	to 12th			
<b>Plus:</b> Chromatic scale starting on B Diminished 7th starting on B	two and a half octaves			
Pentatonic (major) scale starting on E♭ Whole-tone scale starting on E♭ Dominant 7th in the key of A♭ Augmented arpeggio starting on E♭	two octaves			
Pentatonic (major) scale starting on G Dominant 7th in the key of D	to 12th			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio  When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<b>or ii) Study</b> (music may be used):				
Candidate to prepare <b>one</b> of the following:				
a) Ferling	Study no. 37 <i>or</i> Study no. 38 (from <i>48 Studies op. 31</i> )		Billaudot 3082	
b) Wilson	No. 13 <i>or</i> no. 14 (from <i>Saxtudes</i> )		Camden CM240	
c) Rae	Scale Force <i>or</i> Hocus Pocus (from <i>36 More Modern Studies for Solo Saxophone</i> )		UE 21613	

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) <b>sight reading</b> (see page 17)	ii) <b>aural</b> (see page 20) <b>or improvisation</b> (see page 23)

# Saxophone – Grade 8

Subject code: SAX

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Publisher
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#### Alto/baritone saxophone in E $\flat$

Agay	Rhapsody in Waltz Time	Presser 114-40930
J S Bach	Sonata in G minor, BWV 1020, 2nd movt: Adagio and 3rd movt: Allegro	Universal UE 17774
Barnes	Presto [from bar 52] (from Arioso & Presto)	Southern Music HLO3776335
Bedard	Sonata, 1st movt <i>and</i> 2nd movt	Doberman
Bozza	Pulcinella	Leduc AL20298
Debussy	La plus que lente (from Claude Debussy Saxophone Album)	Universal UE 17777
Demersseman	Serenade op. 33	Hug 11469
Demillac	Jeux de Vagues	Combre
Françaix	any <i>three</i> dances from Cinq danses exotiques	Schott ED 4745
Gallois-Montbrun	Ballade and Ronde (from Six pieces musicales d'études)	Leduc AL21131
Grovlez	Sarabande et Allegro	Leduc
Grundman	Concertante [complete]	Boosey M051680061
Guilhaud	Concertino [complete] [E $\flat$ version]	Rubank HLO4477494
Holcombe	Blues Concerto for Alto Sax, 1st movt: Allegro [with cadenza. Last two notes may be played an octave lower] or 3rd movt: Allegro con brio	Studio
Koechlin	Etude no. 9 or Etude no. 15 (from 15 études pour Saxophone alto et piano)	Billaudot/EFM 1008
Milhaud	Braziliera (from Scaramouche for Alto Saxophone)	Salabert EAS15280b
Nelson	Sonata for Alto Saxophone & Piano, 1st movt: Drammatico or 3rd movt: With vigor	Advance
Richardson	Elegy, no. 2 <i>and</i> Alla Burlesca, no. 3 (from Three Pieces op. 22)	Emerson E68
Schulhoff	Hot-Sonate for Alto Saxophone, 1st <i>and</i> 2nd movts	Schott
Tcherepnin	Sonatine Sportive, 2nd movt: Mi-temps <i>and</i> 3rd movt: Course	Leduc
Tomasi	Introduction et Danse	Leduc AL24936
Wood	Schwarzer Tänzer	Saxtet 005

#### Soprano/tenor saxophone in B $\flat$

Addison	Harlequin for Soprano Saxophone	Emerson E236
J S Bach	Sonata in G minor, BWV 1020, 2nd movt: Adagio <i>and</i> 3rd movt: Allegro	Universal UE 17774
Bonnard	Sonata no. 1, 1st movt: Andante moderato	Billaudot/EFM 1703
Carmichael	Aria (from Aria and Finale)	Southern Music HLO3776335
Cowles	Of Spain	Studio
Fiocco/Bazelaire	Concerto, 1st movt: Allegro	Schott
Fischer	Keplus à Antioche, 1st movt <i>and</i> 2nd movt	Billaudot GB3880
Gould	Diversions for Tenor Sax & Orchestra, 3rd movt: Rags & Waltzes or 5th movt: Quicksteps & Trios	Schirmer GS82055
Guilhaud	First Concertino	Rubank HLO4477534



Handel	Andante & Allegro	Southern Music HL03774652
Heath	Out of the Cool for Soprano Sax and Piano	Chester CH60422
Joplin	Bethena (from Elite Syncopations, Bethena & Palm Leaf Rag)	Lemoine 25143
Marcello	Concerto in C minor, 1st <i>and</i> 2nd movts <i>or</i> 2nd <i>and</i> 3rd movts	Molenaar O60294610
Martin	Ballade (1940) for Tenor Saxophone	Universal UE 32359
Millars	Andante and Rondo (from Saxophone Solos vol. 2 (Tenor))	Chester CH55208
Morland	Elegy and Fugue	Broadbent 11211
Piazzolla	Night club 1960 (from Histoire du Tango for Soprano Saxophone) [last note may be played an octave lower]	Lemoine 26820
Singelée	Solo de Concert op. 83	Rubank HL04477549
Smith	Sonata no. 1, Hall of Mirrors, 2nd movt: The Looking Glass	Camden CM117
Tuthill	Sonata op. 56, 2nd movt: Andante <i>and</i> 3rd movt: Fast	Southern
Villa-Lobos	Fantasia for Saxophone, 1st movt: animé	Peermusic Classical HL00227447
Wood	Schwarzer Tänzer	Saxtet 005
Yuste	Solo de Concruso	UME UME87793

### Group B (unaccompanied)

#### Saxophone in E♭/B♭

Debussy	Syrinx	Jobert
Dubois	Gigue, no. 16 (from Suite Française)	Leduc
Horch	Study no. 18, Set Piece (from Sax Scorchers)	Saxtet 118
Hummel	Monolog (from Tre Pezzi, op. 81e)	Advance 7052
Lacour	Study no. 48 <i>and</i> Study no. 49 (from 50 Études faciles et progressives vol. 2)	Billaudot
Loyon	No. 3 <i>or</i> no. 4 <i>or</i> no. 8 from 32 études pour hautbois ou saxophone	Billaudot
Mashima	Rhapsody in Waltz time (from New Concert Studies for Saxophone) De Haske Hal Leonard DHP 1043659-400	
Mower	No. 33: A Recurring Theme (8) <i>or</i> No. 38: Hectic Beatnik (from Mosaics Saxophone book 2)	Trinity
Rae	Grand Etude, no. 12 <i>or</i> If Only..., no. 7 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Rae	No. 35: Duckin' and Divin' (from Mosaics Saxophone book 2)	Trinity
Tweed	Study no. 15, See-Saw (from Sax Scorchers)	Saxtet 118
I Wilson	I Sleep at Waking	Camden CM135
J Wilson	Sahasrara (from The Seven Chakra for Solo Saxophone)	Camden CM239
Wood	Study no. 19, Balletico (from Sax Scorchers)	Saxtet 118

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either</i> i) <b>Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B♭ major, B♭ minor	two and a half octaves	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69 7ths: ♩ = 104	tongued, slurred, staccato- tongued or mixed articulation	<i>f</i> or <i>p</i>
D major, D minor D♭ major, C♯ minor F major, F minor	two octaves			
F♯ major, F♯ minor	to 12th			
<b>Plus:</b> Chromatic scale starting on B♭ Dominant 7th in the key of E♭ Diminished 7th starting on B♭	two and a half octaves			
Whole-tone scale starting on C♯ Dominant 7th in the key of F♯ major Augmented arpeggio starting on D and F	two octaves			
Pentatonic (major) scale starting on F♯ Diminished 7th starting on F♯	to 12th			
When the examiner requests a <b>major tonal centre</b> , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a <b>minor tonal centre</b> , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
<b>or ii) Study</b> (music may be used):				
Candidate to prepare <b>one</b> of the following:				
a) Ferling	Study no. 45 or Study no. 46 (from <i>48 Studies op. 31</i> )		Billaudot 3082	
b) Wilson	No. 15 or no. 16 (from <i>Saxtudes</i> )		Camden CM240	
c) Rae	Devil's Brew (from <i>36 More Modern Studies for Solo Saxophone</i> )		UE 21613	

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)


## Pieces (3 x 22 marks)

Three pieces are to be freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13).

The following pieces are contained in the book *Recorder Anthology* book 1 published by Trinity:

Arbeau	Bransle des Chevaux
de Boismortier	Rigaudon
Purcell	Rigaudon
Scheidt/J S Bach	O Jesulein, süß
Trad.	Turn the Glasses Over
Feltkamp	Study no. 8

## Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either i) Scales and triads</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> G and D major (first five notes only)	ascending and descending	min. ♩ = 60	tongued	<i>mf</i>
<b>Triads:</b> G and D major		min: ♩ = 120		
<b>or ii) Exercise &amp; study</b> (music may be used):				
<b>Exercise</b> (from memory): for equality of finger movement:  ♩ = 100 				
<b>Study:</b> Proctor      Deep Blue C (from <i>Trinity Recorder Anthology</i> book 1) <span style="float: right;">Trinity 009234</span>				

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

*Turn over for Recorder Grade 1 repertoire list*

## 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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Bonsor	Legend	The Really Easy Recorder Book	Faber
Buckley	Morning Song or Ragamuffin	Ragamuffin	CMC
Elgar	Land of Hope & Glory	Winners Galore for Recorder*	Brass Wind
Ford	Since First I Saw Thy Face	Recorder Anthology book 1	Trinity 009234
Harris	Sunny Spells	First Repertoire for Descant Recorder	Faber
Houghton	Bo's Boogie or The Race	Fun Club Descant Recorder (Grade 0-1)	Mayhew 3611805
Holborne	The Honiesuckle	Recorder Anthology book 1	Trinity TG 009234
Hotteterre	First March for the Rustic Wedding	Recorder Anthology book 1	Trinity TG 009234
Lyons	Natasha's Hedgehog	New Recorder Solos book 1	Useful U60
Paisible	Minuet	First Repertoire for Descant Recorder	Faber
Purcell	Fairest Isle	Recorder Anthology book 1	Trinity TG 009234
Watts	Goings On	Razzamajazz Repertoire (Descant Recorder)	Mayhew 3611813
Wedgwood	Dragonfly or Riding out West	Easy Jazzin' About	Faber
Wilson	Gospel Joe	Creative Variations for Recorder, vol. 1	Camden CM233

### Treble recorder

Bergmann	Pony Trot	Concert Repertoire for Recorder	Faber
Bonsor	Summer Afternoon	Five Concert Pieces	Schott ED 12346
Corelli	Sarabanda	Sonata 2, from Six Sonatas op. 5 vol. 1	Schott ED 12303
Diabelli	Bagatelle, no. 1 [with repeats]	Let's Make the Grade book 2	Sunshine SUN178
Dieupart	Gavotte	Suite no. 1	Moeck EM 1084
Farnaby	His Rest	Recorder Anthology book 1	Trinity TG 009234
Handel	Gavotte	Concert Repertoire for Recorder	Faber
Handel	Larghetto, no. 7	Let's Make the Grade book 2	Sunshine SUN178
Houghton	Home Alone	Recorder Fun Club (Grade 1-2)	Mayhew 3611857
Houghton	The Race	Recorder Fun Club (Grade 0-1)	Mayhew 3611856
Holborne	Honiesuckle	Recorder Anthology book 1	Trinity TG 009234
Holborne	The Fruit of Love	First Repertoire Pieces [Treble ed.]	Boosey M060 071096
Hotteterre	First March for the Rustic Wedding	Recorder Anthology book 1	Trinity TG 009234
Naudot	Babiole	Concert Repertoire for Recorder	Faber

\* Piano accompaniment available separately.


**Group B** (unaccompanied)

Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Anon.	Galopede or Ländler	Recorder Anthology book 1	Trinity TG 009234
Anon.	Tourdion [with repeats]	Fifty Five for Fun	Fentone Music
Bowman, ed.	Kalinka, no. 37	Fun & Games With The Recorder, Tutor book 3	Schott ED 12594
Da Costa	Thumbs up!	First Repertoire for Descant Recorder	Faber
Fetzen	Study no. 4	50 Graded Studies for Recorder	Faber
Rodgers	Do-Re-Mi	Easy Winners for Recorder	Brass Wind
van Eyck	Doen Daphne d'Over Schoone Maeght (Theme only)	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ XYZ1013
van Eyck	Lavignone, no. 7	50 Graded Studies for Recorder	Faber

**Treble recorder**

Anon.	No. 3 of Tunes for the Canary Bird or no. 1 of Tunes for the Parrot	The Bird Fancier's Delight	Schott ED 10442
Haydn	Emperor's Hymn p. 24	Treble Recorder from the Beginning	Music Sales
Susato	Branle	Recorder Anthology book 1	Trinity TG 009234
Trad.	Leitrim Fancy or Off to California	Traditional Irish Music for Treble Recorder	Peacock
Trad.	Lotus Blossom, no. 38	Fun & Games with the Alto Recorder, Tutor book 1	Schott ED 12703
Trad.	Czech Polka, p. 15	Treble Recorder from the Beginning	Music Sales
Trad.	Helston Furry Dance, p. 21	Treble Recorder from the Beginning	Music Sales
Trad.	Manx Lullaby, p. 19	Treble Recorder from the Beginning	Music Sales

Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F and G major D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. ♩ = 72	tongued or slurred	<i>mf</i>
<b>Arpeggios:</b> F and G major D minor		min. ♩ = 120		
<b><i>or</i> ii) Exercise &amp; study</b> (music may be used):				
<b>Exercise</b> (from memory): for accuracy and security of forked F fingering:  ♩ = 120 				
<b>Study:</b> Candidate to prepare <b>one</b> of the following:  a) Nykl                      Study no. 1, Allegretto [with repeats] (from <i>35 Studies for Soprano Recorder</i> )                      Bärenreiter Praha H7132  b) Watts                      Study in Green or Study in Yellow (from <i>Fresh Air</i> )                      Mayhew				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Anon.	The Devil in the Bush or La calata	Recorder Anthology book 2	Trinity TG 009241
Bizet	Prelude from <i>L'Arlésienne</i>	Winners Galore for Recorder*	Brass Wind
Bonsor	Caribbean or The Merry-go-round	The Really Easy Recorder Book	Faber
Coombes	Staccato Polka or Simply a Rag	Simply a Rag	Brass Wind 0312
Cooper	Wren's Waltz or Woodpecker	The Woodpecker and Friends	Kirklees
Cowles	Ohm Sweet Ohm	Power Up!	Fentone Music F870
Farnaby	Fayne Would I Wedd	Elizabethan Dances & Ayres	Schott ED 10037
Lennon/ McCartney	Yesterday	Easy Winners for Recorder*	Brass Wind
Loeillet de Gant	Gavotta	Recorder Anthology book 2	Trinity TG 009241
Menken	A Whole New World	Easy Winners for Recorder*	Brass Wind
Miles	Abigail's Song	Creative Variations for Recorder, vol. 1	Camden CM233
Moses	Memories in Magenta	Five Strong Colours	Tinderbox
Praetorius	Ballet	Amazing Solos	Boosey M060 103568
Russell-Smith	Pure Silk	Jazzy Recorder I	Universal UE 18828
Trad.	The Hungarian Waltz	Recorder Anthology book 2	Trinity TG 009241
Wedgwood	Let's Get Real	Easy Jazzin' About	Faber

### Treble recorder

Anon.	La calata	Recorder Anthology book 2	Trinity TG 009241
Anon.	Tanz	Kleine Vortragsstücke	Schott ED 4857
Bonsor	Swing Your Partners!	Five Concert Pieces	Schott ED 12346
Carr	Sunday Bike Ride	Duncan and Pauls Shopping List	Sunshine
Corelli	Tempo di Gavotto	Sonata 1, from Six Sonatas op. 5 vol. 1	Schott ED 12303
Graves	Air	Divertimento	Schott ED 10828
Haughton	Tango Argentine	Recorder Fun Club (Grade 1-2)	Mayhew 3611857
Loeillet de Gant	Gavotta	Recorder Anthology book 2	Trinity TG 009241
Reid	In the Hall of the Mountain Queen or Spooky Serenade	Duncan & Pauls Shopping List	Sunshine
Sieber	Sonata I, 3rd movt: Ceciliana	Sechs Sonaten	Amadeus BP 0935
Susato	Danse de Berger	First Repertoire Pieces (Treble Edition)	Boosey M060 071096
Susato	Ronde VI, no. 10 [with repeats]	The Renaissance Recorder	Boosey M060 071096
Telemann	Andante from Partita no. 1	Concert Repertoire for Recorder	Faber
Thornowitz	Giga	Recorder Anthology book 2	Trinity TG 009241
Trad.	Peruvian Dance Tune	Amazing Solos	Boosey M060 103575

**Group B** (unaccompanied)


Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Boismortier	Study no. 13	50 Graded Studies for Recorder	Faber
Bowman ed.	Dance & Variations, no. 67 [complete]	Fun & Games With The Recorder, Tutor book 3	Schott ED 12594
Gibbs, jr	General Wolfe's March	Recorder Anthology book 2	Trinity TG 009241
Mossi	No. 46 – Gavotte	Fun & Games with the Alto Recorder, Tutor book 1	Schott ED12703
Trad.	Hornpipe	Easy Winners for Recorder*	Brass Wind
Trad.	The Nutting Girl	Recorder Anthology book 2	Trinity TG 009241
van Eyck	Onder der Linde Groene, Modo 2	Recorder Anthology book 2	Trinity TG 009241
van Eyck	De zoete zoomertyden (Theme & 1st variation)	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ

**Treble recorder**

Boismortier	1st Rigaudon	Deuxième Suite from Six Suites op. 35	Schott OFB 147
Boismortier	6th movt: Menuet	Première Suite from Six Suites op. 35	Schott OFB 147
Cooper	No. 1 or no. 3 or no. 4 [unaccompanied]	Animal Antics	Peacock
Handel	Minuet	Treble Recorder from the Beginning	Music Sales
Mozart	Andante Grazioso	Treble Recorder from the Beginning	Music Sales
Praetorius	Branle de la Torche	50 Renaissance Dance Tunes	Schott ED 12266
Trad.	Setting Sun	Traditional Irish Music for Treble Recorder	Peacock
Trad.	Let the Toast Pass	Treble Recorder from the Beginning	Music Sales

\* Piano accompaniment available separately.


# Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C and D major D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th	min. ♩ = 72	tongued or slurred	<i>mf</i>
E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
<b>Arpeggios:</b> C and D major D minor	to 12th	min. ♩ = 120		
E minor	one octave			
<b>or ii) Exercise &amp; study</b> (music may be used):				
<b>Exercise</b> (from memory): for confidence in fingering and intonation of chromatic notes:				
<p>♩ = 110</p> 				
<b>Study:</b> Candidate to prepare <b>one</b> of the following:				
a) Nykl	Study no. 4, Comodo [with written slurs] (from <i>35 Studies for Soprano Recorder</i> )		Bärenreiter Praha H7132	
b) Watts	Study in Red (from <i>Fresh Air</i> )		Mayhew	
c) Watts	Study in Blue (from <i>Fresh Air</i> )		Mayhew	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

## Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.						
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:						
<b>Scales:</b> F and G major G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th	min. ♩ = 72	tongued or slurred	<i>mf</i>		
A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave					
<b>Arpeggios:</b> F and G major G minor	to 12th	min. ♩ = 120				
A minor	one octave					
<b>or ii) Exercise &amp; study</b> (music may be used):						
<b>Exercise</b> (from memory): for confidence in fingering and intonation of chromatic notes:  ♩ = 110 						
<b>Study:</b> Candidate to prepare <b>one</b> of the following:						
a) Nykl	Study no. 16, Allegretto (from <i>35 Studies for Soprano Recorder</i> )		Bärenreiter Praha			
b) Staeps	No. 6a (from <i>The Daily Lesson</i> )		Universal			
c) Staeps	No. 6b (from <i>The Daily Lesson</i> )		Universal			
d) Staeps	No. 4g and no. 5h (from <i>The Daily Lesson</i> )		Universal			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Bart	Consider Yourself	Easy Winners*	Brass Wind
Bennett	Collapse	Concert Repertoire for Recorder	Faber
Bennett	Moody Judy	First Repertoire for Descant Recorder	Faber
Byrd	Wolsey's Wilde	Recorder Anthology book 2	Trinity TG 009241
Conte	At Sunset	First Repertoire for Descant Recorder	Faber
Cowles	Smooth Connections	Power Up!	Fentone Music F870
Dieupart	Menuet en Rondeau	Recorder Anthology book 2	Trinity TG 009241
Finger	Sonata in G, 4th movt: Adagio		Schott OFB 1022
Handel	Sarabande	Recorder Anthology book 2	Trinity TG 009241
Haydn	Partie: III Finale	First Repertoire for Descant Recorder	Faber
Haydn	Serenade	Recorder Anthology book 2	Trinity TG 009241
Kelly	Air or Song (i)	Globe Theatre Suite	Stainer
Martin	Two in Harmony	Two in Harmony	Pan
Wilson	Joe's New Words	Creative Variations for Recorder vol. 1	Camden CM233

### Treble recorder

J S Bach	Menuet	Pieces from the B minor Suite, BWV 1067	Moeck EM738
Bonsor	Rush Hour!	Five Concert Pieces	Schott ED 12346
Carr	Harlequin on the Beach	Duncan & Pauls Shopping List	Sunshine
Corelli	Preludio	Sonata I, from Six Sonatas op. 5 vol. 1	Schott ED 12303
De Lavigne	Gracieusement	First Repertoire Pieces [Treble ed.]	Boosey M060 071096
Handel	Sarabande	Recorder Anthology book 2	Trinity TG 009241
Haughton	Celtic Dance or Seven Seas Hornpipe	Recorder Fun Club (Grade 2-3)	Mayhew 3611858
Haydn	Serenade	Recorder Anthology book 2	Trinity TG 009241
Hook	Sonatina no. 2 in C, 1st movt: Allegretto		Schott ED 10139
Loeillet	Sonata no. 3 in G, 1st movt: Largo	Zwölf Sonaten op. 1, 1-3	Amadeus BP575
Marcello	Sonata in F op. 2 no. 12: Gavotta	12 sonatas vol. 4	Amadeus BP2059
Marshall	The Irish Lamentation	A Playford Garland	Forsyth FMN01
Montéclair	Deuxième Concert in D minor, 6th movt: Sarabande		Amadeus BP0742
Mozart	To Chloe	Concert Repertoire for Recorder	Faber
Ory	Muskrat Ramble	Amazing Solos	Boosey M060 103575
Pitfield	Ostinato	Three Pieces for Treble Recorder & Piano	Forsyth FZZ21
Ridout	Pastorale for Treble Recorder & Harpsichord or Piano		Forsyth FZZ22
Vivaldi	Winter	Amazing Solos	Boosey M060 103575
Young	Reflections		Peacock

**Group B (unaccompanied)****Descant recorder**


Clark	Viennese Whirl	Recorder Anthology book 2	Trinity TG 009241
Da Costa	Monday Blues	Concert Repertoire for Recorder	Faber
Gariboldi	Study no. 22	50 Graded Studies for Recorder	Faber
Popp	Moderato	Recorder Anthology book 2	Trinity TG 009241
Purcell	Prelude	Recorder Anthology book 2	Trinity TG 009241
van Eyck	Tweede Rosemunde	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ
Wilson	Fawltly Towers Theme	Winners Galore for Recorder	Brass Wind 0310

**Treble recorder**

Anon.	Adagio, no. 85	Fun & Games with the Alto Recorder, Tutor book 1	Schott ED 12703
Boismortier	Quatrième Suite, 2nd movt: Gaiment	Six Suites, op. 35	Schott OFB 147
L Mozart	Passepied, no. 96	Fun & Games with the Alto Recorder, Tutor book 1	Schott ED 12703
Telemann	Fantasia no. 1 in C, 2nd movt: Allegro	12 Fantasias	Bärenreiter BA 6440
Trad.	Drowsy Maggie	Traditional Irish Music for Treble Recorder	Peacock
Trad.	Sailor's Hornpipe, no. 37 or Hole in the Wall, no. 43	Fun & Games with the Alto Recorder, Tutor book 2	Schott ED 12705

\* Piano accompaniment available separately.

# Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> A, E and B $\flat$ major A and G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave	min. ♩ = 84	tongued or slurred	<i>mf</i>
Chromatic scale starting on G				
<b>Arpeggios:</b> A, E and B $\flat$ major A and G minor		min. ♩ = 132		
<b>or ii) Exercise &amp; study</b> (music may be used):				
<b>Exercise</b> (from memory): for security of cross fingerings and half-hole technique:				
<p>♩ = 80</p> 				
<b>Study:</b> Candidate to prepare <b>one</b> of the following:				
a) Nykl	Study no. 6, Allegro energico (from <i>35 Studies for Soprano Recorder</i> )		Bärenreiter Praha H7132	
b) Watts	Study in Orange (from <i>Fresh Air</i> )		Mayhew	
c) Watts	Study in Pink (from <i>Fresh Air</i> )		Mayhew	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Babell	Concerto in D minor op. 3 no. 3, 3rd movt: Adagio		Universal UE 17122
J S Bach	Sinfonia	Recorder Anthology book 3	Trinity TG 009258
Bonsor	Reverie	Jazzy Recorder II	Universal UE 19364
Bullard	Best Bonnet Waltz	Hat Box	Forsyth FBA05
Cherubini	Andantino	Recorder Anthology book 3	Trinity TG 009258
Couperin	L'et cætera	Recorder Anthology book 3	Trinity TG 009258
Gastoldi	A Lieta Vita	Recorder Anthology book 3	Trinity TG 009258
Kelly	Jig	Globe Theatre Suite	Stainer
Peters	Summer Clouds		Mostyn
Rameau	Tambourins I & II	Recorder Anthology book 3	Trinity TG 009258
Turner	Aria	Six Bagatelles	Forsyth FTJ02
Watts	When Paddy Met Bella	Razzamajazz Repertoire	Mayhew 3611813
Wilson	Hey Joe – Let's Meet	Creative Variations for Recorder vol. 1	Camden CM233

### Treble recorder

Anon.	Woodycock, no. 23	The Renaissance Recorder	Boosey M060 105258
Bononcini	Divertimento I 4th movt: Vivace	Divertimenti da Camera	Schott ED 1022
Corelli	Sonata IV, 1st movt: Preludio	Six Sonatas vol. 2	Schott ED 12304
Couperin	L'et cætera	Recorder Anthology book 3	Trinity TG 009258
Dieupart	Gigue	Suite no. 1	Moeck EM 1084
Fortin	Blues	Jolly Joker	Doblinger DOBL 4490
Hand	Cantilena	Sonata Piccola, op. 63	Peacock P148
Hook	Sonatina no. 1 in F, 1st movt: Allegretto		Schott ED 10138
Jacques	Prelude	Serenata	Quaver's Rest 127468N
Loeillet de Gant	Largo	Recorder Anthology book 3	Trinity TG 009258
Loeillet de Gant	Sonata no. 3 in G, 4th movt: Gavotta	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Loeillet de Gant	Sonata no. 1 in A minor, 4th movt: Giga	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Mancini	Sonata in B minor op. 1 no. 10, 1st movt: Largo		Amadeus BP866
Marcello	Sonata in G minor op. 2 no. 11, 1st movt: Adagio		Amadeus BP2059
Milford	Andantino, no. 1	Three Aires	OUP

Pitfield	Jig	Three Pieces for Treble Recorder & Piano	Forsyth FZZ21
Steele	Song	Recital Pieces vol. 2	Forsyth FZZ16
Vivaldi	Sonata in G minor op 13a no. 6 RV 58, 3rd movt: Largo		Schott OFB 114
Wetherell	Sonatina, 2nd movt: Cançon		Forsyth FWE01


**Group B** (unaccompanied)**Descant recorder**

Ashworth & Hope	Blue Peter Theme	Easy Winners for Recorder	Brass Wind
J S Bach	Bourrée	Recorder Anthology book 3	Trinity TG 009258
Clark	Gumston's Gigue	Recorder Anthology book 3	Trinity TG 009258
Da Costa	Yes, but No	Concert Repertoire for Recorder	Faber
Harris	Study no. 34	50 Graded Studies for Recorder	Faber
Hinke	Study no. 24	50 Graded Studies for Recorder	Faber
Trad. ed. Saunders	Echuohara (Air for Tenor)	8 Traditional Japanese Pieces	Novello (custom print)
Watts	Coffee Bean Carnival!	First Repertoire for Descant Recorder	Faber

**Treble recorder**

Cooper	Chattering Monkeys, no. 7 [unaccompanied]	Animal Antics	Peacock
Demoivre	Jigg, no. 77	Fun & Games with the Alto Recorder, Tutor book 2	Schott ED 12705
Johnson	March Time, no. 1	Music for Hallowe'en	Peacock
Linde	No. 15	Modern Exercises for Treble Recorder	Schott ED 4797
Trad.	Dingle Regatta	Traditional Irish Music for Treble Recorder	Peacock


# Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.								
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:								
<b>Scales:</b> C major	two octaves	min. tempi: scales: ♩ = 96 arpeggios: ♩ = 138 7ths: ♩ = 69	tongued or slurred	<i>mf</i>				
Chromatic scale starting on C			tongued					
F major	to 12th		tongued or slurred					
E♭ major	one octave							
B, C (starting on low C) and F# minor (candidate's choice of <i>either</i> harmonic or melodic minor)								
Pentatonic (major) scale starting on F								
<b>Arpeggios:</b> C major	two octaves							
Dominant 7th in the key of F								
F major	to 12th							
E♭ major	one octave							
B, C (starting on low C) and F# minor								
<b>or ii) Exercise &amp; study</b> (music may be used):								
<b>Exercise</b> (from memory): for breath control and intonation of octaves:								
								
<b>Study:</b> Candidate to prepare <b>one</b> of the following:								
a) Nykl	Study no. 12, Moderato (from <i>35 Studies for Soprano Recorder</i> ) Bärenreiter Praha							
b) Dinn	No. 5 (from <i>Dexterity Studies for the Descant Recorder</i> ) Lengnick							
c) Dinn	No. 9 (from <i>Dexterity Studies for the Descant Recorder</i> ) Lengnick							

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

## Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full.						
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:						
<b>Scales:</b> F major	two octaves	min. tempi: scales: ♩ = 96 arpeggios: ♩ = 138 7ths: ♩ = 69	tongued or slurred	<i>mf</i>		
Chromatic scale starting on F			tongued			
B♭ major	to 12th					
A♭ major	one octave					
B, E and F (starting on low F) minor (candidate's choice of <i>either</i> harmonic or melodic minor)						
Pentatonic (major) scale starting on B♭						
<b>Arpeggios:</b> F major	two octaves					
Dominant 7th in the key of B♭						
B♭ major	to 12th					
A♭ major	one octave					
B, E and F (starting on low F) minor						
<b>or ii) Exercise &amp; study</b> (music may be used):						
<b>Exercise</b> (from memory): for breath control and intonation of octaves:						
						
<b>Study:</b> Candidate to prepare <b>one</b> of the following:						
a) Nykl	Study no. 21, Allegro (from <i>35 Studies for Soprano Recorder</i> )		Bärenreiter Praha H7132			
b) Staeps	No. 25 and no. 10 (from <i>The Daily Lesson</i> )		Universal			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13).

### Group A

Composer	Piece	Book	Publisher
<b>Descant recorder</b>			
Aubert	Moulinets I & II	Recorder Anthology book 3	Trinity TG 009258
Autenrieth	Der Herbst [must be played on Tenor]	Haiku	Moeck EM 771
J S Bach	Mary's Cradle Song	Celebrated Classics	Schott ED 10350
Bigaglia	Sonata in A minor, 4th movt: Allegro		Schott OFB 3
Constable	Mesmeralda	Recorder Anthology book 3	Trinity TG 009258
Cowles	Battery Hens	Power Up!	Fentone Music F870
Ellerby	Ashley Mill	River Dances	Peacock
Golland	Ragtime	New World Dances	Forsyth FGJ02
Lane	Intrada	Suite Ancienne	Forsyth FLP01
Miles	Bathwater Blues	Creative Variations for Recorder vol. 1	Camden CM233
Moses	No. 3	Three Piece Suite	Tinderbox
Mozart	Allegro Spirituoso	Recorder Anthology book 3	Trinity TG 009258
Scarlatti	Grave & Allegro	Recorder Anthology book 3	Trinity TG 009258
Telemann	Andante	Recorder Anthology book 3	Trinity TG 009258
Telemann	Partita no. 2, Aria 6: Tempo di Minuet	Die Kleine Kammermusik	Bärenreiter HM 47
Telemann	Sonata in A minor TWV 41, 3rd movt: Andante	Sonatas and Pieces	Bärenreiter HM7
Turner	Aubade	Four Diversions	Forsyth FTJ01

### Treble recorder

Albinoni	Sonata in A minor, 1st movt: Adagio		Amadeus
Anon.	Nos. 1, 2, 3, 4, 6, 7, 14 & 15	Greensleeves to a Ground	Schott ED 10596
J S Bach	Sonata in F, BWV 1031, 2nd movt: Siciliano		Nova NM263
Ball	Spinning Croon	From the Hebrides	Peacock
Cowlin	Lament	Recital Pieces vol. 3	Forsyth
Fortin	Fire on Ice	Jolly Joker	Doblinger 04490
Golland	Blues	New World Dances	Forsyth FGJ02
Graves	Festivo or Prelude	Divertimento	Schott ED 10828
Hand	Burlesca	Sonata Piccola for Treble and Piano, op. 63	Peacock P148
Handel	Sonata in Bb, HWV 377, 1st movt: Allegro	Complete Sonatas	Bärenreiter BA 4259
Handel	Sonata in C, HWV 365, 4th movt: A tempo di gavotta	Complete Sonatas	Bärenreiter BA 4259
Leigh	Sonatina, 2nd movt: Larghetto, molto tranquillo		Schott OFB 1041
Loeillet	Sonata no. 2 in D minor, 2nd movt: Allegro	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575

Marcello	Allegro	Recorder Anthology book 3	Trinity TG 009258
Montéclair	Deuxième Concert in D minor, Rondeau – <i>un peu légèrement</i>		Amadeus BP0742
Mozart	Allegro Spirituoso	Recorder Anthology book 3	Trinity TG 009258
Schumann	Romance	Concert Repertoire for Recorder	Faber
Sieber	Sonata II, 2nd movt: Corrente	Six Sonatas	Amadeus BP0935
Telemann	Andante	Recorder Anthology book 3	Trinity TG 009258
Valentine	Sonata in B♭, 4th movt: Giga	Sonatas by Old English Masters vol. 2	Bärenreiter HM209

**Group B (unaccompanied)****Descant recorder**

Clark	A Study	Recorder Anthology book 3	Trinity TG 009258
de la Torre	La spagna	Recorder Anthology book 3	Trinity TG 009258
Harris	Study no. 50	50 Graded Studies for Recorder	Faber
Köhler	Study no. 26	50 Graded Studies for Recorder	Faber
van Eyck	Ballette Gravesand (Theme & 1st variation)	Der Fluyten Lust-hof vol. 1	Amadeus or XYZ
van Eyck	Bravade, Tema & Modo 3	Recorder Anthology book 3	Trinity TG 009258

**Treble recorder**

Anon. ed. Giesbert	No. 11 or no. 15	15 Solos by 18th Century Composers	Schott ED 12216
Davis	Study no. 2	15 Studies for Treble Recorder	Schott ED 11480
Gal	Cantabile, no. 3 of Four Bagatelles	Pieces for Solo Recorder vol. 1	Forsyth FZZ03
Linde	No. 12	Modern Exercises for Treble Recorder	Schott ED 4797
Telemann	Allegro	Recorder Anthology book 3	Trinity TG 009258
Trad.	The Gravel Walks	Traditional Irish Music for Treble Recorder	Peacock

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<b><i>either i) Scales &amp; arpeggios</i></b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> C major Chromatic scale starting on C Pentatonic (major) scale starting on C E major C and F minor (candidate's choice of <i>either</i> harmonic or melodic minor) A♭ major C♯ minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves    to 12th   one octave	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
<b>Arpeggios:</b> C major Diminished 7th starting on C	two octaves			
E major C and F minor Dominant 7th in the key of A	to 12th			
A♭ major C♯ minor Dominant 7th in the key of D♭	one octave			

**or ii) Exercise & study** (music may be used):

**Exercise** (from memory):  
for finger fluency in chromatic work:

**Study:**  
Candidate to prepare **one** of the following:


a) Nykl Study no. 27: Andante (from 35 Studies for Soprano Recorder) Bärenreiter Praha  
b) Kállay Study B in C major or D major or E minor or G minor (from Key Exercises for Descant Recorder)

EMBE

### Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 25)

## Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> F major Chromatic scale starting on F Pentatonic (major) scale starting on F A major F and B♭ minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor) D♭ major F♯ minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves   to 12th  one octave	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
<b>Arpeggios:</b> F major Diminished 7th starting on F A major F and B♭ minor Dominant 7th in the key of D D♭ major F♯ minor Dominant 7th in the key of F♯	two octaves  to 12th  one octave			
<b>or ii) Exercise &amp; study</b> (music may be used):				
<b>Exercise</b> (from memory): for finger fluency in chromatic work:				
				
<b>Study:</b> Candidate to prepare <b>one</b> of the following:				
a) Ball	Study in C, no. 4 (from <i>Studies for Treble Recorder</i> )			Peacock
b) Staeps	No. 26 (from <i>The Daily Lesson</i> )			Universal

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	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. Instead of one piece, candidates may offer an own composition (see page 13). Both descant *and* treble recorders must be played.

### Group A

Composer	Piece	Publisher
<b>Descant recorder</b>		
Bullard	Coffee & Croissants (from Recipes for Descant Recorder and Piano)	Forsyth FBA01
De Fesch	Sonata in G, 1st movt: Largo <i>and</i> 2nd movt: Allemande	Boosey [custom print]
Handel	Sonata in B $\flat$ , 2nd movt: Grave <i>and</i> 3rd movt: Allegro	Schott ED 11713
Lane	Revelry (from Suite Ancienne)	Forsyth FLP01
Marshall	Eve (from The Garden of Eden)	Peacock PJT 036
Miles	Candlelight (from Creative Variations for Recorder vol. 2)	Camden CM234
Sammartini	Concerto in F, 2nd movt [with cadenza] [cut orchestral intro]	Schott OFB 1021
Telemann	Sonata in A minor, TWV 41, 1st movt: <i>Siciliana and</i> 2nd movt: Spirituoso (from Sonatas and Pieces)	Bärenreiter HM 7
Uccellini	Sonata Duodecima (from Two Sonatas)	Schott OFB 186
Wilson	Just a Ballad for Joe (from Creative Variations for Recorder vol. 2)	Camden CM234

### Treble recorder

Corelli	Sonata IV, 3rd movt: Sarraband <i>and</i> 4th movt: Giga (from Six Sonatas op. 5 vol. 2)	Schott ED 12304
Finger	A Division on a Ground by Mr Finger (from Divisions upon a Ground)	Moeck EM 2552
Gardner	Waltz for Jock (from Recital Pieces vol. 3)	Forsyth FZZ20
Graves	Soliloquy <i>and</i> Finale (from Divertimento)	Schott ED 10828
Hand	Sonata Concisa, 2nd movt: Andante cantabile	Mayhew 3611197
Handel	Sonata in G minor, HWV 360, 1st movt: Larghetto <i>and</i> 2nd movt: Andante (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Jacob	Pavane (from Suite)	Peacock
Loeillet	Sonata no. 9, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from Twelve Sonatas op. 1 nos 7-9)	Amadeus BP577
Mancini	Sonata IV in A minor, 3rd movt: Largo <i>and</i> 4th movt: Allegro Spiccato	Peacock P 137
Marshall	Siesta (from The Garden of Eden)	Peacock
Milford	Allegro Moderato (from Three Airs)	OUP
Montéclair	Suite in D minor, 1st movt: Prelude <i>and</i> 2nd movt: Allemande	Amadeus BP0742
Phalese	The Leaves Be Green (no. 13 from The Renaissance Recorder)	Boosey M060 105258
Sammartini	Sonata in B $\flat$ , 1st movt: Allegro ma non tanto	Peacock PAR 203
J C Schultze	Concerto in G, 3rd movt: Vivace	Schott OFB 93
Telemann	Sonata in F, 1st movt: Vivace (from 4 Sonatas)	Bärenreiter HM6
Vivaldi	Concerto in A minor, RV 108, 2nd movt: Largo <i>and</i> 3rd movt: Allegro	Peacock

**Group B** (unaccompanied)**Descant recorder**

Davis	Study no. 10 (from 15 Studies for Descant Recorder)	Schott ED 12432
Duschenes	Study no. 7 (from 12 Etudes for Descant Recorder)	Berandol DER1217
Gardner	Hornpipe from <i>Heptad</i> (from Pieces for Solo Recorder vol. 2)	Forsyth FZZ04
Gariboldi	Study no. 45 (from 50 Graded Studies for Recorder)	Faber
Haverkate	Rumba, no. 1 (from 12 Advanced Studies in Recorder Technique book 1)	Broekmans BRP 1085
Haverkate	Presto, no. 9 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans BRP 1249
Marcussen	Revejelle from <i>A Norwegian Herbarium</i> [must be played on tenor] (from Pieces for Solo Recorder vol. 3)	Forsyth FZZ17
van Eyck	Fantasia & Echo (from Der Fluyten Lust-hof vol. 1)	Amadeus or XYZ

**Treble recorder**

Addison	Spring Dances 2 or 3 (from Pieces for Solo Recorder vol. 3)	Forsyth FZZ17
Anon. ed. Giesbert	Capricio, no. 2 or Invention, no. 3 (from 15 Solos by 18th-Century Composers)	Schott ED 12216
Bruggen	Study no. 1 (from Five Studies for Fingercontrol for Treble Recorder)	Broekmans BRP 712
Davis	Study no. 1 (from 15 Studies for Treble Recorder)	Schott ED 11480
Linde	No. 6 or no. 16 (from Modern Exercises for Treble Recorder)	Schott ED 4797
Ridout	Sonatina, 2nd movt or 3rd movt (from Pieces for Solo Recorder vol. 2)	Forsyth
Telemann	Fantasia no. 3 in D minor, 2nd movt: Allegro (from 12 Fantasias)	Bärenreiter BA 6440
Trad.	Belfast Hornpipe (from Traditional Irish Music for Treble Recorder)	Peacock PAR

# Technical work (14 marks)

Must be taken on **treble** recorder.

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full.				
<i>either</i> i) <b>Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:				
<b>Scales:</b> Chromatic scale starting on F	two octaves	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 63 7ths: ♩ = 96	tongued, slurred <i>or</i> staccato- tongued	<i>mf</i>
C and A♭ major A and C harmonic <i>and</i> melodic minor	to 12th			
E and F♯ major G♯/A♭ and C♯ harmonic <i>and</i> melodic minor	one octave			
Pentatonic (major) scale starting on G Whole-tone scale starting on C				
<b>Arpeggios:</b> Dominant 7th in the key of C Diminished 7th starting on G	two octaves			
C and A♭ major A and C minor	to 12th			
E and F♯ major G♯/A♭ and C♯ minor	one octave			
<b>or ii) Study</b> (music may be used):				
Candidate to prepare <b>one</b> of the following:				
a) Ball	Scale Study, no. 1 (from <i>Studies for Treble Recorder</i> )	Peacock		
b) Mönkemeyer	Other Ornaments, no. 108 (from <i>Handleitung für das Spiel der Alt-Blockflöte</i> book 2)	Moeck 2001		

# Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) <b>or</b> improvisation (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13). Both descant *and* treble recorders must be played.

### Group A

Composer	Piece	Publisher
<b>Descant recorder</b>		
Bullard	Mexican Hat Dance (from Hat Box)	Forsyth FBA05
Dieupart	Suite in G: Overture	Moeck EM1002
Di Selma	Canzon prima (from Tanze)	Pan Verlag Musikhaus
Edmunds	Sonatina for Descant and Piano	Schott ED 10042
Fontana	Sonata Prima (from Venetian Music around 1600)	Schott OFB 122
Handel	Sonata in G op. 1 no. 5 HWV 363b, 3rd movt: Adagio and 2nd movt: Allegro [to be played in this order]	Peacock
Miles	Sideways On (from Creative Variations for Recorder vol. 2)	Camden CM234
Poser	Serenade (from Sonatine no. 1 for Descant Recorder & Piano)	Sikorski SIK 0381
Rose	The Kid from Venezuela	Universal UE 19930
Turner	Hornpipe (from Four Diversions for Descant and Piano)	Forsyth FTJ01
Wetherell	Sonatina: Tarantella	Forsyth FWE01
Wilson	After Charlie ... Joe (from Creative Variations for Recorder, vol. 2)	Camden CM234

### Treble recorder

Arnold	Sonatina op. 41, 3rd movt: Rondo	Novello
Barsanti	Sonata in B $\flat$ , 1st movt: Adagio <i>and</i> 2nd movt: Non tanto allegro (from Italian Baroque Music for Treble Recorder)	Bärenreiter HM 250
Blavet	Sonata in D minor op. III no. 2, 1st movt: Andante e spiccato and 2nd movt: Allegro	Doblinger DM 1221
Cooke	Capriccio (from Recital Pieces vol. 1)	Forsyth FZZ05
Davis	Sonatina for Treble and Harpsichord	Peacock
Hand	Sonatina no. 1 op. 41, 1st movt	Peacock P 178
Handel	Sonata in A minor HWV 362, 3rd movt: Adagio <i>and</i> 4th movt: Allegro (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Marcello	Sonata in F op. 2 no. 12: Ciaconna Allegro	Amadeus BP2059
Marshall	The Serpent and A Little Temptation (from The Garden of Eden) [must be played on both treble <i>and</i> soprano]	Peacock
Murrill	Sonata for Treble Recorder, 1st movt: Largo and 2nd movt: Presto	Peacock PD 06
Schickhardt	Sonata in A minor op. 17 no. 3, 1st movt: Adagio <i>and</i> 2nd movt: Allemanda	Moeck EM 1082
Sieber	Sonata I, 1st movt: Prelude <i>and</i> 2nd movt: Corrente (from Six Sonatas)	Amadeus BP 0935
Staeps	Sonata in E $\flat$ , 1st movt: Ruhig bewegt	Universal UE 12603
Telemann	Sonatina in A minor, 1st movt: Andante <i>and</i> 4th movt: Presto (from 2 Sonatinen für Blockflöte)	Schott OFB 181
Telemann	Concerto di Camera, 1st movt: Allegro	Peacock
Vivaldi	Sonata in G minor op. 13a no. 6, RV 58, 1st movt <i>and</i> 2nd movt (from Italian Baroque Music for Treble Recorder)	Bärenreiter HM 250

**Group B (unaccompanied)****Descant recorder**

Davis	Study no. 1 (from 15 Studies for Descant Recorder)	Schott ED 12432
Evans	A Rose in Phrygian Nines	
Orpheus OMP 089		
Haverkate	Turkish Dance, no. 10 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans BRP 1249
Haverkate	Jive, no. 4 (from 12 Advanced Studies in Recorder Technique book 1)	Broekmans BRP 1085
Kuhlau	Study no. 47 (from 50 Graded Studies for Recorder)	Faber
Lechner	Any four sections from Traum und Tag	Moeck EM 436
Marcussen	Bekkeblom from A Norwegian Herbarium [must be played on Tenor] (from Pieces for Solo Recorder vol. 3)	Forsyth FZZ17
Marcussen	Soterot from A Norwegian Herbarium (from Pieces for Solo Recorder vol. 3)	Forsyth FZZ17
van Eyck	Engels nachtegaeltje [complete] or Pavaen Lachrymae (from Der Fluyten Lust-hof vol. 1)	Amadeus or XYZ

**Treble recorder**

Anon. ed. Giesbert	No. 5 or no. 7 (Largo & Double) or no. 8 (from 15 Solos by 18th Century Composers)	Schott ED 12216
J S Bach	Bourrée Anglaise (from Partita BWV 1013)	Bärenreiter BA 6432
Boismortier	Première Suite: Prelude and Rondeau-Les Charites (from Six Suites, op. 35)	Schott OFB 147
Bruggen	Study no. 4 (from Five Studies for Finger Control for Treble Recorder)	Broekmans BRP 712
Davis	Study no. 5 (from 15 Studies for Treble Recorder)	Schott ED 11480
Greaves	Melancholy Piper (from Pieces for Solo Recorder, vol. 4)	Forsyth FZZ18
Linde	No. 4 (from Modern Exercises for Treble Recorder)	Schott ED 4797
Rose	Optometrist (from I'd Rather Be In Philadelphia)	Universal UE 30214
Staeps	Virtuoso Suite for Solo Treble, 1st movt or 2nd movt	Schott OFB 35
Telemann	Fantasia no. 10 in A minor, 1st movt: A tempo guisto (from 12 Fantasias)	Bärenreiter BA 6440
Thorn	Chocolate Bulbul, 1st movt	Orpheus OMP 032

## Technical work (14 marks)

Must be taken on **treble** recorder.

Candidate to prepare <i>either</i> section i) or section ii) in full.				
<i>either i) Scales &amp; arpeggios</i> (from memory) – the examiner will select from the following:				
<b>Scales:</b> A♭ major F harmonic <i>and</i> melodic minor	two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 104	tongued, slurred or staccato- tongued	<i>mf</i>
Chromatic scale starting on F Whole-tone scale starting on F				
F# major G#/A♭ and F# harmonic <i>and</i> melodic minor	to 12th			
Pentatonic (major) scale starting on A♭	one octave			
B major E♭ harmonic <i>and</i> melodic minor				
<b>Arpeggios:</b> A♭ major F minor Diminished 7th starting on G#	two octaves			
F# major G#/A♭ and F# minor	to 12th			
Dominant 7th in the key of D♭				
B major E♭ minor	one octave			
<b>or ii) Study</b> (music may be used):				
Candidate to prepare <b>one</b> of the following:				
a) Ball	Arpeggio Study, no. 2 (from <i>Studies for Treble Recorder</i> )			Peacock
b) Mönkemeyer	Flat Keys, no. 24 (from <i>Handleitung für das Spiel der Alt-Blockflöte</i> book 2)			Moeck 2001

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) <b>or improvisation</b> (see page 23)

## 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. Instead of one piece, candidates may offer an own composition (see page 13). Both descant *and* treble recorders must be played.

### Group A

Composer	Piece	Publisher
<b>Descant recorder</b>		
Babell	Sonata I, 1st movt: Adagio <i>and</i> 2nd movt: Vivace (from 12 Sonatas nos. 1-3)	Amadeus BP 334
Bullard	By Rail... (from 3 Diversions for Descant & Piano)	Forsyth FBA04
Bullard	Top Hat Quadrille (from Hat Box)	Forsyth FBA05
Di Selma	Canzon Terza <i>or</i> Canzon Quarta (from Tanze)	Pan Verlag Musikhaus
Dubery	Sonatina, 1st movt: Allegro	Peacock PJT 009
Golland	Bossa Nova (from New World Dances)	Forsyth FGJ02
Hedges	Three Concert Miniatures, no. 1: Allegro	Peacock
Sammartini	Concerto for Descant in F, 1st movt: Allegro	Schott OFB 1021
Uccellini	Sonata overo Toccata sesta (from 2 Sonatas)	Schott OFB 186
Wilson	Funky Joe (from Creative Variations for Recorder vol. 2)	Camden CM234

### Treble recorder

Barsanti	Sonata in C op. 1 no. 2, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Bärenreiter HM 183
Bate	Sonatina, 1st movt: Allegro	Schott ED 10040
Boismortier	Sonata in G minor op. 44 no. 4, 3rd movt: Aria <i>and</i> 4th movt: Allegro	Bärenreiter BA 8086
Bowen	Sonata for Recorder op. 121, 2nd movt: Andante tranquillo	Emerson E118
Corelli	Sonata in C op. 5 no. 3, 1st movt: Adagio <i>and</i> 2nd movt: Allegro [the ornamented recorder line <i>must</i> be played]	Musica Rara
Corelli	Sonata in F op. 5 no. 4, 4th movt: Adagio <i>and</i> 2nd movt: Allegro [must be played in this order] (from 12 Sonatas op. 5, vol. 2. Sonatas 3 and 4) [the ornamented recorder line <i>must</i> be played]	Heinrichshofen
Hand	Sonatina no. 1 op. 41, 2nd movt: Slowly and expressively <i>and</i> 3rd movt: With wit and vigour	Peacock P178
Handel	Sonata in D minor, HWV 367a, 1st movt: Largo <i>and</i> 3rd movt: Furioso (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Jacob	Prelude & English Dance (from Suite)	Peacock
Reizenstein	Partita 2nd movt: Sarabande <i>and</i> 3rd movt: Bourrée	Schott 10041
Sammartini	Sonata in G, 3rd movt: Minuet con Variazioni	Peacock PAR 202
Sollima	Sonata, 2nd movt: Andante cantabile	Schott OFB 127
Telemann	Methodical Sonata op. 13 no. 3 in G minor, 1st movt: Grave [ornamented line] <i>and</i> 4th movt: Vivace	Bärenreiter BA 6437
Telemann	Sonata in C, TWV 41:C 2, 3rd movt: Grave <i>and</i> 4th movt: Vivace (from 4 Sonatas)	Bärenreiter HM 6
Vivaldi	Concerto in A minor, RV 108, 1st movt: Allegro	Peacock

**Group B (unaccompanied)****Descant recorder**

Davis	Study no. 9 (from 15 Studies for Descant Recorder)	Schott ED 12432
Evans	Snave's Violetta Tango	Orpheus OMP 089
Haverkate	Adagio Recitativo, no. 11 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans BRP 1249
Heberle	Sonate brillante for Descant Recorder, 1st movt: Adagio	Carus 11.212
van Eyck	Amarilli mia bella [complete] (from Der Fluyten Lust-hof vol. 1)	Amadeus or XYZ
van Eyck	Wat Zalmen op den Avond doen [2nd version, finishing with demisemiquaver variation and omitting modos in 3 time] (from Der Fluyten Lust-hof vol. 2)	Amadeus or XYZ
Walker	A Rune for St Mary's	Peacock

**Treble recorder**

Anon.	Allemande, no. 10 (from 15 Solos by 18th Century Composers)	Schott ED 12216
J S Bach	Sonata in F BWV 1033, 2nd movt: Allegro [from solo edition]	Moeck EM2542
J S Bach	Partita BWV 1013, Sarabande	Bärenreiter BA6432
Ball	Caprice on a Baroque Theme, no. 11 or Impromptu Humoresque, no. 12 (from 12 Studies for Treble Recorder)	Peacock
Bruggen	Study no. 2 (from Five Studies for Fingercontrol for Treble Recorder)	Broekmans BRP 712
Davis	Sonata, 3rd movt	Hinrichshofen N 2291
Flinn	Round Dance (from Lullaby and Dances)	Peacock
Linde	No. 13 or no. 21 (from Modern Exercises for Treble Recorder)	Schott ED 4797
Marcussen	Rosenrot from <i>A Norwegian Herbarium</i> [must be played on sopranino] (from Pieces for Solo Recorder vol. 3)	Forsyth FZZ17
Rose	Lunch (from I'd Rather Be In Philadelphia)	Universal UE 30214
Telemann	Fantasia no. 3 in D minor, 1st movt: Largo – vivace (from 12 Fantasias)	Bärenreiter BA 6440
Thorn	Chocolate Bulbul, 2nd movt	Orpheus OMP 032



Technical work (14 marks)

Must be taken on **treble** recorder.

Candidate to prepare <i>either</i> section i) or section ii) in full.							
<b><i>either</i> i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:							
<b>Scales:</b> F and A♭ major F harmonic <i>and</i> melodic minor G♯/A♭ harmonic minor	two octaves	min. tempi:  scales: ♩ = 132  arpeggios: ♩ = 69 7ths: ♩ = 104	tongued, slurred, staccato-tongued or mixed articulation	<i>mf</i>			
Chromatic scale starting on F Whole-tone scale starting on G							
A, C, G, F♯ and B♭ major A, C, G, F♯, B♭ harmonic <i>and</i> melodic minor	to 12th						
B, D, E, D♭/C♯, and E♭ major B, D, E, C♯ and E♭ harmonic <i>and</i> melodic minor	one octave						
<b>Arpeggios:</b> F and A♭ major F and G♯/A♭ minor Diminished 7th starting on F, G and F♯ ( <i>up to E♭ or F♯ at candidate's choice</i> )	two octaves						
A, C, G, F♯ and B♭ major A, C, G, F♯, B♭ minor	to 12th						
Dominant 7th in the key of B and E♭							
B, D, E, D♭/C♯ and E♭ major B, D, E, C♯ and E♭ minor	one octave						
<b><i>or</i> ii) Study</b> (music may be used):							
Candidate to prepare <b>one</b> of the following:							
a) Ball	Study in Alternative Fingerings, no. 8 (from <i>Studies for Treble Recorder</i> )			Peacock			
b) Ball	Study in Staccato and Double Tonguing, no. 10 (from <i>Studies for Treble Recorder</i> )			Peacock			
c) Mönkemeyer	Intervals, no. 88 (from <i>Handleitung für das Spiel der Alt-Blockflöte</i> book 2)			Moeck 2001			

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 20) or improvisation (see page 23)

# Information and regulations

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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 London 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 texts.

### 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.

- ▶ 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 London office.

### Recordings of exams

- ▶ 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.

### 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 London 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.

### Academic investigations and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to [www.trinitycollege.com/appeals](http://www.trinitycollege.com/appeals) for full details of our academic investigations and appeals policy.

## 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 London 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.

## UCAS points

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points as follows:

	Grade 6			Grade 7			Grade 8		
	Pass	Merit	Dist.	Pass	Merit	Dist.	Pass	Merit	Dist.
Practical	25	40	45	40	55	60	55	70	75
Theory	5	10	15	10	15	20	20	25	30

# 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.

**Acuta** (*Acuta Music*): T +44 (0)1531 670 634;  
c/o Music Sales Ltd

**Advance** (*Advance Music Ltd*): c/o Music Exchange

**Aebersold** (*Jamey Aebersold Jazz*):  
T +1 (800) 456 1388, +1 (812) 945 4281 (outside  
USA); [www.aebersold.com](http://www.aebersold.com) in UK:  
c/o Music Exchange

**Alfred** (*Alfred Publishing*): [www.alfred.com](http://www.alfred.com)  
in UK: c/o Faber Music Ltd

**ALRY** (*ALRY Publications Inc.*):  
T +1 (704) 334 3413; [www.alrypublications.com](http://www.alrypublications.com)

**Amadeus** (*Amadeus Vertrieb*): T +41 052 233 28 66;  
[www.amadeusmusic.ch](http://www.amadeusmusic.ch);  
in UK: c/o Schott Music Ltd

**Amphion** (*Amphion Editions Musicales*): in UK: c/o  
De Haske Hal Leonard Ltd

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

**Anglo Music** (*Anglo Music Press*): c/o De Haske  
Hal Leonard Ltd

**Apollo** (*Apollo Verlag Paul Lincke GmbH*):  
T +49 6131 246 300

**Arcadia** (*Arcadia Music Publishing Co. Ltd*)

**Astute** (*Astute Music Ltd*): [www.astute-music.com](http://www.astute-music.com);  
c/o Advance Music

**AWMP** (*Australian Wind Music Publications*):  
T +61 2 9482 9022; [www.awmp.com.au](http://www.awmp.com.au)

**Bärenreiter** (*Bärenreiter Ltd*):  
T +44 (0)1279 828930; [www.baerenreiter.com](http://www.baerenreiter.com)

**Bärenreiter Praha** (*Editio Bärenreiter Praha*):  
c/o Bärenreiter Ltd

**Belwin** (*Belwin Mills*): c/o Maecenas Music

**Billaudot** (*Gerard Billaudot Editeur*):  
T +33 (1) 47 70 14 46; [www.billaudot.com](http://www.billaudot.com)

**A & C Black** (*A & C Black*): T +44 (0)20 7758 0200;  
[www.acblack.com](http://www.acblack.com)

**Boosey** (*Boosey & Hawkes Music Publishers Ltd*):  
in UK: c/o Schott Music Ltd T +44 (0)20 7291 7255  
or (Freephone in UK only) 0800 731 4778;  
[www.boosey.com](http://www.boosey.com)

**Boston** (*Boston Music Company*): c/o Music Sales Ltd

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

**Bote & Bock** (*Bote & Bock*): c/o Schott Music Ltd

**Brass Wind** (*Brass Wind Publications*):  
T +44 (0)1572 737 409;  
[www.brasswindpublications.co.uk](http://www.brasswindpublications.co.uk)

**Breitkopf** (*Breitkopf & Härtel*): T +49 611 45008 58;  
[www.breitkopf.com](http://www.breitkopf.com); in UK: T +44 (0)1263 768 732

**Broadbent & Dunn** (*Broadbent & Dunn Ltd*):  
T +44 (0)1304 825 604; [www.broadbent-dunn.com](http://www.broadbent-dunn.com)

**Broekmans** (*Broekmans & Van Poppel*):  
T +31 (0)20 679 65 75; [www.broekmans.com](http://www.broekmans.com)

**Camden** (*Camden Music*): in UK: c/o Spartan Press  
Music Publishers Ltd; in USA, Canada, Mexico:  
Theodore Presser Company; in Europe:  
XYZ International BV

**Cascade** (*Cascade Music Publishing*):  
T +44 (0)1454 323 608

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

**Choudens** (*Editions Choudens*):  
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**CMA** (*CMA Publications*): T +44 (0)1934 740 270;  
[www.cma-publications.co.uk](http://www.cma-publications.co.uk)

**Combre** (*Editions Combre*): c/o United Music  
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**Cornelius** (*Cornelius Edition*):  
T +44 (0)1276 452 998; [www.astorgarecords.com](http://www.astorgarecords.com)

**Corybant** (*Corybant Productions*):  
[www.music123.com](http://www.music123.com)

**Cramer** (*Cramer Music Ltd*):  
T +44 (0)20 7240 1612; [www.cramermusic.co.uk](http://www.cramermusic.co.uk)

**Crescendo** (*Muziekhandel Crescendo*):  
T +32 3 216 9846; [www.crescendo-music.com](http://www.crescendo-music.com)

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

**De Haske** (*De Haske Hal Leonard Ltd*):  
T +44 (0)20 7395 0380; [www.dehaske.com](http://www.dehaske.com)

**Doblinger** (*Musikverlag Doblinger*):  
T +43 (1) 515 030; [www.doblinger-musikverlag.de](http://www.doblinger-musikverlag.de);  
in UK: c/o Universal Edition (London) Ltd

**Downing** (*Dr Downing Music*):  
T +44(0)161 437 5607; [www.drdowningmusic.com](http://www.drdowningmusic.com)

**Durand** (*Durand et Cie (Paris)*):  
T +33 (0)1 53 24 80 01;  
[www.durand-salabert-eschig.com](http://www.durand-salabert-eschig.com)  
Rest of the world excluding France:  
c/o De Haske Hal Leonard Ltd

**DVfM** (*Deutsche Verlag für Musik*):  
c/o Breitkopf & Härtel

**Ebony** (*Ebony Edition*):  
T +44 (0)1825 760046

**Edition Musicus** (*Edition Musicus*): c/o MusT  
T +44 (0)20 8341 4088; [www.music-trading.co.uk/](http://www.music-trading.co.uk/)  
[www.tutti.co.uk](http://www.tutti.co.uk)

**EFM** (*Editions Française de Musique*): c/o  
Gerard Billaudot Editeur, in UK: c/o United Music  
Publishers Ltd

**Elkan-Vogel** (*Elkan-Vogel*): in UK: c/o United Music  
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**EMB** (*Editio Musica Budapest Ltd*):  
T +36 1483 3100; [www.emb.hu](http://www.emb.hu);  
in UK: c/o Faber Music Ltd

**Emerson** (*Emerson Edition Ltd*):  
T +44 (0)1439 788 324; [www.juneemerson.co.uk](http://www.juneemerson.co.uk)

**Eschig** (*Editions Max Eschig*): c/o Editions Durand-  
Salabert-Eschig; in UK: c/o De Haske Hal Leonard  
Ltd; in USA, Canada, Mexico: c/o Hal Leonard;  
other territories: BMG Ricordi

**Exaton** (*Editions Exaton*):  
T +33 02 97 24 08 16; [www.christianledelezir.com](http://www.christianledelezir.com)

**Faber** (*Faber Music Ltd*): T +44 (0)1279 828 982;  
[www.fabermusic.com](http://www.fabermusic.com)

**Fazer** (*Fazer Music*): c/o Schott Music Ltd

**Fentone Music** (*Fentone Music Ltd*): c/o De Haske  
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**Fischer** (*Carl Fischer LLC*): T +1 212-777-0900;  
in UK: c/o Schott Music Ltd

**Forsyth** (*Forsyth Brothers Ltd*):  
T +44 (0)161 834 3281; [www.forsyths-music.co.uk](http://www.forsyths-music.co.uk)

**Frederick Harris** (*Frederick Harris Music Co. Ltd*):  
T +1 905 501 1595; [www.frederickharrismusic.com](http://www.frederickharrismusic.com)

**Green Man** (*Green Man Press*): T +44 (0)20 8332  
9522; [www.greenmanpress-music.co.uk](http://www.greenmanpress-music.co.uk)

**Griffiths** (*Griffiths Edition*): T +44 (0)1656 766 559

**Guildhall** (*Guildhall*): c/o Faber Music Ltd

**Hal Leonard** (*Hal Leonard Publishing Co.*):  
T +1 414 7743 630; in UK c/o Music Sales Ltd

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**Harmonia** (*Harmonia*):  
c/o De Haske Hal Leonard Ltd

**Heinrichshofen** (*Heinrichshofen's Verlag*):  
T +49 (0) 442 192 670; [www.heinrichshofen.de](http://www.heinrichshofen.de)

**Henle** (*G Henle Verlag*): T +49 89 759 820;  
[www.henle.de](http://www.henle.de); in UK: c/o Schott Music Ltd

**Heugel** (*Heugel et Cie.*): in UK: c/o United Music  
Publishers Ltd

**Hinrichsen** (*Hinrichsen Edition*): in UK: c/o Edition  
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T +49 341 9 60 07 50; [www.friedrich-hofmeister.de](http://www.friedrich-hofmeister.de)

**Houston** (*Houston Publishing Inc*): c/o Studio  
Music Company

**Hug** (*Hug & Co. Musikverlage*): T +41 44 269 41 41;  
[www.hug-musikverlage.ch](http://www.hug-musikverlage.ch)

**Hunt** (*Hunt Edition*): c/o Spartan Press Music  
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**Ibberson** (*Paul Ibberson*): T +44 (0)20 8503 6494;  
c/o Top Wind

**ICAH** (*Information Centre Aloise Háby*): c/o  
Emerson Edition

**IMC** (*International Music Company*):  
T +1 212 391 4200; [www.internationalmusicco.com](http://www.internationalmusicco.com)

**Itchy Fingers** (*Itchy Fingers*): c/o Schott Music Ltd;  
[www.itchyfingers.com](http://www.itchyfingers.com)

**Jobert** (*Editions Jobert*): T +33 43 74 23 23;  
[www.jobert.fr](http://www.jobert.fr); in UK: c/o United Music Publishers  
Ltd; in USA, Canada, Mexico: c/o Theodore Presser  
Company

**Just Flutes** (*Just Flutes Edition*): c/o Jonathan  
Myall Music

**Kendor** (*Kendor Music Inc.*): T +1 716-492-1254;  
[www.kendormusic.com](http://www.kendormusic.com); in UK: c/o Music Sales Ltd

**Lazarus** (*Lazarus Edition*):  
T +44 (0)20 8997 4300; [www.clarinet.demon.co.uk](http://www.clarinet.demon.co.uk)

**Leduc** (*Editions Alphonse Leduc*): c/o United  
Music Publishers Ltd

**Lemoine** (*Editions Henry Lemoine*):  
[www.editions-lemoine.fr](http://www.editions-lemoine.fr) in UK: c/o United Music  
Publishers Ltd; in USA: c/o Theodore Presser  
Company

**Lengnick** (*Alfred Lengnick & Co.*):  
c/o Faber Music Ltd

**Leuckart** (*Leuckart*): c/o De Haske Music (UK) Ltd

**London Pro Musica** (*London Pro Musica*):  
[www.londonpromusica.com](http://www.londonpromusica.com)

**McGinnis & Marks** (*McGinnis & Marks Music  
Publishers*): T +1 (212) 243-5233

**Maecenas** (*Maecenas*): T +44 (0)20 8660 3914;  
[www.maecenasmusic.co.uk](http://www.maecenasmusic.co.uk)

**Masters** (*Masters Music Publications Inc.*): in UK:  
c/o Maecenas [www.masters-music.com](http://www.masters-music.com)



**Matt Smith** (*Matt Smith Music*): or c/o UMP Ltd;  
www.mattsmithmusic.com

**Mayhew** (*Kevin Mayhew Ltd*):  
T +44 (0)1449 737 978; www.kevinmayhewltd.com

**Metropolis** (*Metropolis Music*):  
www.metropolis-music.com

**Molenaar** (*Molenaar Edition BV*): c/o Music Sales Ltd;  
www.molenaar.com

**Montem** (*Montem Music*): T +44 (0)1296 696795;  
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**Musica Rara** (*Musica Rara*): c/o Breitkopf &  
Härtel; www.musicarara.com

**Music Exchange** (*Music Exchange (Manchester)  
Ltd*): T +44 (0)161 946 1234;  
www.music-exchange.co.uk

**Music Sales** (*Music Sales Ltd*):  
T +44 (0)1284 702 600; www.musicroom.com

**Musicians** (*Musicians Publications Inc.*):  
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**MusT** (*Music Trading*): T +44 (0)20 8341 4088;  
www.music-trading.co.uk/www.tutti.co.uk

**Nova** (*Nova Music*): c/o Spartan Press Music  
Publishers Ltd

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

**Orpheus** (*Orpheus Music*): T +61 (02) 6772 2205;  
www.orpheusmusic.com.au; in UK and Europe: c/o  
Recorder Music Mail

**OUP** (*Oxford University Press*):  
T +44 (0)1536 454 590; www.oup.co.uk;  
in Australia: c/o Alfred Australia T +61 2 9524 0033;  
promo@alfredpub.com.au  
in USA: Oxford University Press Inc

**Pan** (*Pan Educational Music*): c/o Spartan Press  
Music Publishers Ltd

**Panton** (*Panton International*): c/o Schott Music  
Ltd; www.panton.cz

**Paterson's** (*Paterson's Publications*): c/o Music  
Sales Ltd

**Peacock** (*Peacock Press*): c/o Recorder Music Mail

**Peer-Southern** (*Peer Southern Music Publishers*):  
c/o De Haske Hal Leonard Ltd; www.peermusic.com

**Peters** (*Edition Peters Ltd*):  
T +44 (0)20 7553 4000; www.edition-peters.com;  
in UK: c/o Faber Music Ltd

**Phylloscopus** (*Phylloscopus Publications*):  
T +44 (0)1524 67498; www.phylloscopus.co.uk

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www.piperpublications.co.uk

**Presser** (*Theodore Presser Company*):  
T +1 610 525 3636; www.presser.com; in UK: c/o  
United Music Publishers Ltd

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www.pwm.com.pl; in UK: c/o Universal Edition  
(London) Ltd

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**Queen's Temple** (*Queen's Temple Publications*):  
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www.ricordi.com; in UK, USA & Canada: c/o De  
Haske Hal Leonard Ltd

**Roncorp** (*Roncorp*): in UK: c/o Emerson Edition

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T +44 (0)121 472 2122; www.saxtetpublications.com

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**Schott** (*Schott Music Ltd*):  
T +44 (0)20 7437 1246/(0)20 7534 0710;  
www.schott-music.com

**Shawnee** (*Shawnee Press Inc.*):  
T +1 800 431 7187; www.shawneepress.com

**Sikorski** (*Internationale Musikverlage Hans  
Sikorski*): T +49 (0)40 41 410; www.sikorski.de;  
in UK: c/o Music Sales Ltd

**Simrock** (*Simrock*): c/o Schott Music Ltd

**Southern** (*Southern Music Company*):  
T +1 210 226 8167; in UK:  
c/o De Haske Hal Leonard Ltd

**Spartan** (*Spartan Press Music Publishers Ltd*):  
T +44 (0)1528 544 770; www.spartanpress.co.uk

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

**Stainer** (*Stainer & Bell Ltd*):  
T +44 (0)20 8343 3303; www.stainer.co.uk

**Studio Music** (*Studio Music Company*):  
T +44 (0)20 8830 0110; www.studio-music.co.uk

**Sunshine** (*Sunshine Music Company*): c/o Spartan  
Press Music Publishers Ltd

**Trinity** (*Trinity College London*):  
www.trinitycollege.com;  
trade: c/o MDS Ltd www.mds-partner.com

**Trinity Faber** (*Trinity Faber*): c/o Faber Music Ltd

**UME** (*Union Musical Ediciones*): c/o Music Sales Ltd

**UMP** (*United Music Publishers Ltd*):

T +44 (0)1992 703 110; www.ump.co.uk

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

T +44 (0)20 7437 1246/0(20) 7534 0710;

www.universaledition.com

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

**Valentine** (*Valentine Music*):

T +44 (0)20 7240 1628; www.valentinemusic.co.uk

**Warner Bros** (*Warner Bros. Publications*):

c/o Faber Music Ltd

**Warwick** (*Warwick Music*): T +44 (0)24 7671 2081;

www.warwickmusic.com

**Weinberger** (*Josef Weinberger Ltd*):

T +44 (0)20 7580 2827;

www.josef-weinberger.com; c/o Faber Music Ltd

**Wiener Urtext** (*Wiener Urtext Edition*): c/o Schott Music Ltd

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

**Yorke** (*Yorke Edition*): c/o Spartan Press Music Publishers Ltd

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

**Zimmermann** (*Musikverlag Zimmermann*):

T +49 (0)69 9782 866;

www.zimmerman-frankfurt.de; in UK: c/o MusT

## UK Specialist Suppliers

In case of any difficulty in obtaining music, the following specialist suppliers may be helpful:

### *All Wind Instruments*

#### **June Emerson**

T +44 (0)1439 788 324;

www.juneemerson.co.uk

### *Flute*

#### **Top Wind**

T +44 (0)20 7401 8787; www.topwind.com

**Jonathan Myall Music** (incorporating Just Flutes)

T +44 (0)20 8662 8424; www.justflutes.com

### *Oboe, Clarinet, Bassoon and Saxophone*

#### **T.W. Howarth & Co Ltd**

T +44 (0)20 7935 2407; www.howarth.uk.com

### *Saxophone*

#### **Jazzwise**

T +44 (0)20 8769 7725; www.jazzwise.com

### *Recorder*

#### **Recorder Music Mail**

T +44 (0)1422 882 751;

www.recordermail.co.uk

# Trinity publications

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All available from your local music retailer or from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop)

## 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

## Recorder Anthologies

Book 1 (Initial-Grade 1) (score & part).....	TG 009234
Book 2 (Grades 2-3) (score & part).....	TG 009241
Book 4 (Grades 4-5) (score & part).....	TG 009258

## Woodwind Scales & Arpeggios from 2015

Flute & Jazz Flute.....	TCL 013392
Clarinet & Jazz Clarinet.....	TCL 013408
Oboe.....	TG 006707
Bassoon.....	TG 006714
Saxophone & Jazz Saxophone.....	TCL 013415
Recorder.....	TG 005700

## 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
Oboe	Grades 1-8.....	TG 007551
Bassoon	Grades 1-8.....	TG 007568
Saxophone	Grades 1-4.....	TG 006790
	Grades 5-8.....	TG 006806
Recorder*	Descant (Initial-Grade 5).....	0 571 52233 5
	Treble (Grades 1-8).....	0 571 52234 3

## Aural Tests

Book 1 (Initial-Grade 5).....	TG 005939
Book 2 (Grades 6-8).....	TG 005946

## All Sorts

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

## Saxophone Selection

Alto Saxophone part.....	GSM 10219
Tenor Saxophone part.....	GSM 10226
Piano Accompaniment.....	GSM 10233

## Woodwind World Orchestral Extracts

Flute.....	TCL 002273
Clarinet.....	TCL 002266
Oboe.....	TCL 589019

## Woodwind World

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

\* Sight reading tests for Descant Recorder can be downloaded from our website [www.trinitycollege.com/music](http://www.trinitycollege.com/music)

# Notes

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# Articulation for scales and arpeggios

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

D natural minor scale (one octave, slurred)



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



F major arpeggio (a 12th, slurred)



Dominant 7th in the key of G (2 octaves, with mixed articulation)  
[Candidates may choose to finish dominant 7th arpeggios on the tonic]



Whole tone scale on C (2 octaves, slurred)

