

TRINITY GUILDHALL

Woodwind Syllabus including Jazz

Flute, Clarinet & Saxophone

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Woodwind Syllabus 2007-2011

Introduction

This syllabus contains full details of Grade and Certificate examinations in Flute, Clarinet and Saxophone (including jazz). It is valid from 1 January 2007 to 31 December 2011, and supersedes all previous syllabuses. A new syllabus will be published in August 2011 with requirements from 2012.

Note that there will be **no overlap** allowed in 2007 from any previous grade practical syllabus from either Trinity or Guildhall. This is due to the very significant changes introduced to the structure and mark schemes. All candidates must use the new 2007 repertoire, technical work and supporting tests.

When this syllabus is replaced there will be an overlap for the first session only of 2012, during which candidates will be able to offer pieces from the 2007-2011 lists.

Full details of entry procedures, examination regulations and marking criteria are given in a separate leaflet *Information and Regulations* which is available direct from Trinity's Head Office, Local Representatives or from our website www.trinityguildhall.co.uk. This leaflet will be updated annually and candidates should ensure that they consult the current version of this document for the year of entry.

Acknowledgements

The invaluable contributions made to the development of this syllabus and related support materials by all teachers, candidates, examiners and colleagues who have had an input over the course of consultations, field-testing and production are gratefully acknowledged. In addition to the thanks offered to the entire panel of Trinity Guildhall examiners and their wealth of experience, special mention must be made of Alan Baker, Natalie Bleicher, Matthew Brailsford, Helen Capper, Katy Gainham, Kirsty Hetherington, Robin Jackson, Angela Lane, Abi McElheron, Andy Panayi, Roger Pope, James Rae, Victoria Soames Samek, David Sharpe, Michael Shelton, Claire Webb, Jeffery Wilson and Julie Wright.

Benjamin Norbury – Syllabus Manager

Grade Examinations

Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty. The structure of Graded Examinations from 2007 will be as follows:

Pieces

Candidates play three pieces, chosen from the published lists.

Technical Work

Flute, clarinet and saxophone candidates may choose *either* scales and arpeggios *or* exercises and studies/orchestral extracts. Instead they may opt to take the jazz scales and arpeggios set for the relevant grade, but may **not** offer the jazz exercise and study as an alternative. Jazz candidates must choose *either* the jazz scales and arpeggios *or* jazz exercise and study/studies. All choices should be clearly marked on the appointment slip.

Supporting Tests

For woodwind examinations there are two further tests:

Up to and including Grade 5, candidates may choose any two tests from:

- Aural
- Sight Reading
- Improvisation
- Musical Knowledge

In Grades 6, 7 and 8, Test 1 **must** be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

At the examination, candidates should note on the Appointment Slip which test(s) have been chosen.

Order of examination

Pieces will normally be asked before scales, with accompanied pieces first. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the back of the appointment slip and point it out to the examiner at the start of the examination. This choice does not extend to cases where the syllabus stipulates the location of any item e.g. Own Compositions.

Duration

Level	Duration in minutes
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Marking

From 2007 the maximum marks available for all graded woodwind examinations are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

Note that 'piece' may occasionally consist of more than one musical item.

The mark out of 22 for each piece is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency (7 marks):**

How well the notes are prepared and realised. More conveniently thought of as: 'Me and the Music'.

- **Technical Facility (7 marks):**

Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling etc: 'Me and the Instrument'.

- **Communication (8 marks):**

How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing: 'Me and the Audience'.

For more detail please see the 'Mark Scheme' and 'Assessment Criteria' sections in the *Information and Regulations* booklet, which is available from Head Office, Local Representatives or from the website www.trinityguildhall.co.uk

Instruments

Flute/Jazz Flute

Candidates may offer their examination on C flute only. Fifes may not be used. Piccolo and alto flute may be used only where stated in the syllabus.

Clarinet/Jazz Clarinet

C clarinets may be used up to and including Grade 3, provided accompanists can provide their own transpositions (which may be in manuscript form) where appropriate. E \flat and Bass clarinets may be used only where stated in the syllabus.

Saxophone/Jazz Saxophone

Candidates may use one or any combination of saxophones, but must offer B \flat repertoire on B \flat instruments and E \flat repertoire on E \flat instruments. Technical Work and Supporting Tests (where applicable) can be offered on the instrument of the candidate's choice.

Tuning

Examiners should not be expected to tune or adjust instruments for candidates. Up to and including grade 5 the teacher or accompanist may assist with tuning. From grade 6 onwards, candidates are expected to tune or adjust their instrument without assistance.

Technical Work

The purpose of this section of the examination is to encourage the development of the necessary technical skills for the performance of pieces. Candidates should aim for a full and rounded tone over the whole range, with accurate playing at an appropriate and even pace. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery. In upper grades, candidates should pay attention to the musical as well as the technical quality of performance.

The requirements for each grade are given in the main body of the syllabus.

All scales and arpeggios must be performed ascending and descending (unless otherwise stated). A breath may be taken at the top of the scale/arpeggio at the candidate's discretion.

Playing from memory

All scales, arpeggios and the exercises in part ii) of the Technical Work section for each grade must be performed from memory. For practice purposes, the exercises may be photocopied from the syllabus or downloaded from the Trinity Guildhall website. The study/studies and orchestral extracts may be played either from memory or using the printed music. Candidates should note, however, that no extra marks will be awarded for performing from memory in the examination.

Minor scales (except jazz examinations)

Up to and including Grade 2, candidates may choose to play *either* harmonic *or* melodic *or* natural minor scales. In Grades 3, 4 and 5 candidates have a choice of harmonic *or* melodic and in Grades 6, 7 and 8 both harmonic *and* melodic minors must be prepared.

Orchestral extracts

The orchestral extracts should be performed unaccompanied and rests of more than one bar should be ignored.

Tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade.

Grade	Scales	Arpeggios	Sevenths
Grade 1	♩ = 72	♩ = 120	♩ = 60
Grade 2	♩ = 72	♩ = 120	♩ = 60
Grade 3	♩ = 84	♩ = 132	♩ = 66
Grade 4	♩ = 96	♩ = 138	♩ = 69
Grade 5	♩ = 116	♩ = 152	♩ = 76
Grade 6	♩ = 120	♩ = 63	♩ = 96
Grade 7	♩ = 132	♩ = 69	♩ = 104
Grade 8	♩ = 132	♩ = 69	♩ = 104

Articulation for scales and arpeggios

The various articulation patterns for scales and arpeggios in this syllabus are given below. Trinity Guildhall publishes scales and arpeggio books for flute/jazz flute, clarinet/jazz clarinet and saxophone/jazz saxophone (see page 142 for details).

For information relating to jazz scales, see pages 77 and 132.

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)



Pieces

Repeats, ornaments & tempi

All *da capo* and *dal segno* instructions should be observed. Repeats of more than a few bars should be omitted unless otherwise instructed in the syllabus, or where a substantial first-time bar section would be lost. Candidates should omit cadenzas in concerto movements played in grade examinations unless instructed otherwise in the syllabus, but cadential trills and other ornamentation appropriate to the style of the music are encouraged at all levels, and particularly in the higher grades. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance. Long introductions, tuttis and endings in which the solo part does not play should be sensibly truncated.

Page-turners and accompanists

Trinity Guildhall does not provide accompanists nor can the examiner act as an accompanist or page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist the accompanist in Grades 6–8 examinations if absolutely necessary, but may remain in the examination room only whilst (s)he is needed. Candidates may use a recording of the piano accompaniment in examinations up to and including Grade 3 (up to and including grade 8 in jazz examinations (see page 77)). Recordings of accompaniments need not be commercial products but must be of good CD quality and must not include the solo part; cassette recordings are not acceptable.

Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so is likely to help with the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

Music and copies

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates may use any reputable edition of the works listed in the syllabuses; publishers' details are given mainly for the purpose of identifying works and also as suggestions of suitable editions. Candidates should always try to obtain reliable and authoritative editions of all music, but should note that variations in worldwide availability may occasionally be encountered; candidates are advised always to check the contents of books before purchase. Publishers' contact details are given at the end of this syllabus.

Candidates must perform from published material in the examination room; photocopies of complete pieces may not be used in examinations. **If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.**

Examiners of grade examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. This must be performed as the last of their group of pieces so that the questions on the piece may follow immediately afterwards.

Content

The composition should follow the specification given, and must be of a similar technical and artistic level to the other pieces performed. The use of pre-recorded material or other instruments is not allowed. The piece should be substantially the candidate's unaided work, although the teacher may offer guidance as necessary. Candidates and teachers are advised to take note of the Levels of Achievement statements in the current *Information and Regulations* booklet when preparing own compositions. The timings given at each level should be observed carefully; credit will be lost if compositions fall appreciably short of or exceed the indicated timespan.

Notation

The complete composition must be written out in the candidate's own hand (or be produced and printed by the candidate using a score-writing program). At Grades 1–5, the composition may be presented in any coherent form of notation. For compositions at Grades 6–8 staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep, with name and candidate number clearly shown.

Assessment

After the performance, the examiner will ask the candidate to explain how the piece was composed and will ask further questions about the notation and structure. Sixteen marks are awarded for the performance and six for clarity of explanation, structure and presentation.

The specific requirements are listed below.

Composition requirements—grade by grade:

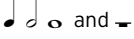









Grade	Duration	Requirements
1	1½–2½ minutes	A piece containing sudden dynamic contrast
2	1½–2½ minutes	A piece contrasting <i>legato</i> and <i>staccato</i> passages
3	1½–2½ minutes	A piece which starts quietly and simply, and builds to a loud, grand climax
4	2½–3½ minutes	A piece with long melodic phrases
5	2½–3½ minutes	A piece containing many wide leaps
6	3½–4½ minutes	A piece contrasting material in the high and low registers
7	3½–4½ minutes	A piece featuring several different tuplets (within the same pulse) e.g. duplets, triplets etc.
8	4½–5½ minutes	A piece featuring a variety of effects e.g. breath effects, multiphonics, flutter tonguing, singing, rapid tonguing etc.

Supporting Tests

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates should be able to read at sight the level of piece set for Grade 3 performance. Tests will follow the parameters given below. Note that the parameters are cumulative; the keys etc. used at each grade may also include any variable set for any previous grade.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise any or all of the piece aloud. The examiner will only take account of the actual performance of the test.

	Time signatures	Note values	Tempi and dynamics	Articulation
Grade 1	$\frac{2}{4}$	 and 	<i>moderato</i> , <i>mf p</i> and <i>f</i>	tongued
Grade 2	plus $\frac{3}{4}$	plus  and ties	plus <i>allegretto</i>	plus slurred
Grade 3	as above	plus  ,  , and 	plus <i>andante</i> and <i>mp</i>	as above
Grade 4		plus  and 	plus <i>cresc.</i> and <i>dim.</i>	plus <i>staccato</i> accidentals
Grade 5	plus $\frac{6}{8}$	plus  and 	as above	as above
Grade 6	plus $\frac{3}{8}$	plus dotted notes	plus <i>rit.</i>	plus accents
Grade 7	plus $\frac{9}{8}$	plus triplets	plus <i>accel.</i>	as above
Grade 8	plus $\frac{2}{2}$ and changing time signatures	plus duplets	as above	

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

Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

NB Tests for Initial and Grade 1 are all in major keys; Grades 2–5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto clef for instruments normally reading those clefs.

Initial

- To sing, hum or whistle the final note of a 4-bar melody in $\frac{2}{4}$ time, played with the final note omitted. The note should be sung in strict time. The key chord will be sounded before the melody is played. In all circumstances this note will be the tonic.
- To clap back the rhythm of the melody after hearing it played twice again.
- To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
- To identify, after hearing again three consecutive notes from the melody, which of the three was the highest or lowest.

Grade 1

- To clap back the rhythm of a four bar melody in $\frac{2}{4}$, or $\frac{3}{4}$ time, played twice;
 - to state the time signature.

2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

Grade 2

1. To listen once to a short melody in $\frac{2}{4}$, or $\frac{3}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state,
 - i) whether it was in a major or minor key;
 - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

Grade 3

1. To listen once to a short melody in $\frac{3}{4}$, or $\frac{4}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

Grade 4

1. To listen once to a short melody in $\frac{4}{4}$, or $\frac{6}{8}$ with a simple accompaniment and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.

2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

a unison	a perfect fourth
a minor second	a perfect fifth
a major second	a minor sixth
a minor third	a major sixth
a major third	

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

Grade 5

1. To listen twice to a short piece of music in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ played twice, and state:
 - i) the time signature;
 - ii) if it began in the major or minor;
 - iii) if the tonality changed as the piece progressed, and if so, how.

After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.
2. To identify the interval formed by 2 notes selected by the examiner from the melody line, played consecutively, as:

a unison	a perfect fifth
a minor second	a minor sixth
a major second	a major sixth
a minor third	a minor seventh
a major third	a major seventh
a perfect fourth	an octave

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to comment on the articulation and the dynamics.
4. A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

Grade 6

1. To listen to a short piece in a major key in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.

2. To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'to G' or 'to the dominant').
4. A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.
4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the sub-dominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.
2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

NB In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.

Improvisation

The improvisation tests explore the candidate's ability to respond creatively to an aural/visual stimulus offered by the examiner, usually as a rhythmic or melodic cell. The tasks undertaken develop from simple recognition, assimilation and invention to modulation, extension and other techniques.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, whilst avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

Outline and Test Parameters

According to the candidate's choice, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also show a notated copy of the relevant test to the candidate. In this way both auditory and visual learners will be assisted to produce their best possible response.

Format

Candidates may select any one of the following types of test:

- either* melodic: based on a series of pitches
or rhythmic: based on a rhythmic idea
or chordal: based on a set of chord symbols.

The parameters are given in the chart overleaf.

Melodic Tests

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate will play the pitches back to the examiner, and then has 30 seconds to prepare a short phrase incorporating these pitches, which is then performed. The candidate may play during the preparation time.

Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates will then repeat it on their instrument using one pitch. They then have 30 seconds to develop a piece of music based on this rhythm and then adding melodic material as appropriate. Instrumental range used should reflect the parameters for melodic tests in the chart overleaf.

Chordal Tests

The examiner will give the candidate a copy of a 2-stave piano score containing chords written out without a time signature (with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar). The candidate then has 30 seconds (60 seconds for Grades 6 to 8) in which to prepare a short improvisation over the given chords. Candidates can choose to use the tempo and time signature that the examiner played, or to request a quicker or slower tempo and a $\frac{3}{4}$, $\frac{4}{4}$ or compound 'feel' if they prefer.

The examiner will then play the chords as before, while the candidate improvises above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion.

Written Keys for Chordal Tests

	Grades 1, 2 & 3	Grades 4 & 5	Grades 6, 7 & 8
Flute/Jazz Flute	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors
Clarinet/Jazz Clarinet	C, F & B \flat major	A, D, G, C & E minor	C, F, B \flat , E \flat , G, A \flat & D major plus relative minors
Saxophone/Jazz Saxophone	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors

Notes

Marks are awarded for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish.

The length of the response in the chart overleaf is given as a guide only, and the candidate should aim to perform a musically satisfying and balanced response.

Parameters for Improvisation Tests

Grade	Melody tests: Max. range of given motif	Melody tests: Suggested length of response	Rhythm tests	Rhythm tests: Suggested length of response	Chord tests Phrase played round twice
1	3 notes – one step one leap – up to 4 th	2-4 bars	In $\frac{4}{4}$ 2 bars crotchets minims, quavers	approx 2 bars	4 bar phrase Major key I/V 1 chord per bar
2	4 notes – range up to 5 th	approx 4 bars	As above with dots	approx 4 bars	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes – range up to 6 th		As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	Two phrases approx 4-8 bars each	In $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$ plus semiquavers	Two phrases approx 4-8 bars each	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)				4 bar phrase Minor key I/IV/V/vi 1 chord per bar
6	Twelfth (chromatic)	3-4 phrases	Plus $\frac{6}{8}$	3-4 phrases 8-12 bars	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7			Plus triplets	8-12 bar phrase Major or Minor key I/ii/iii/iv/v/VI and 6ths/7ths 1 or 2 chords per bar	
8		4-6 phrases	Plus $\frac{7}{8}$	4-6 phrases 12-16 bars	12-16 bar phrase Major or Minor key All chords 6ths/7ths/9ths & dim/aug Simple suspensions 1 or 2 chords per bar

Musical Knowledge (Initial to Grade 5 only)

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate. Candidates must ensure that copies are not so heavily annotated that a reasonable range of questions for the grade is precluded.

For melody line instrumentalists, questions will be based only on the instrumental line, and not on the accompaniment.

Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C) in the pieces played.
2. To identify, but not to explain clefs, stave, bar lines and key/time signatures in the pieces played.
3. Very simple musical terms and signs in the pieces, such as ♩ , 'repeat', ***f*** and ***p***.
4. Questions about the connection between the titles of the pieces and the music played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain ***p/f***, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. tone holes, reed, ligature etc) and maintenance.

Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys, (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the 3 notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

Grade 5

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period, (e.g. Baroque, Romantic, Bebop) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

Grades 6-8

Musical Knowledge questions are not available at these grades.

Flute – Grade 1

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Bart	Oom Pah Pah, no. 66	Abracadabra Flute [sep. piano accomp.]	A & C Black
Handel	March	Music Through Time Flute book 1	OUP
Haughton	Hot Potato	Fun Club Flute Grade 0-1	Mayhew
Lyons	Natasha's Hedgehog	Compositions for Flute vol. 1	Useful U 120
Praetorius	Mohrentanz	Woodwind World Flute book 1	Trinity
Purcell	Rigaudon	Flute Fancies	Boston BM 10041
Rae	Curtain Up!	Play it Cool – Flute	Universal UE 21101
Susato	Ronde VI	Renaissance Music for Flute	Boosey
Trad.	Polly-Wolly-Doodle	Flautist's Choice: Grade 1	Fentone F721
Zgraja	Walking Waltz	Modern Flutist 1	Schott ED 8422

Group B

Anon.	Sad Waltz, p. 30 [top line]	Flute Class	Novello NOV 120738
Haughton	Minor Mission	Fun Club Flute Grade 0-1	Mayhew
Lyons	Spring Carol	Compositions for Flute vol. 1	Useful U 120
Pleyel	Minuet	Flute Fancies	Boston BM10041
Rae	Chill!	Flute All Sorts (Grades 1-3)	Trinity Faber
Rosseter	Elizabethan Dance Flute	The Really Easy Flute Book	Faber
Saint-Saëns	The Elephant	Flute All Sorts (Grades 1-3)	Trinity Faber
Szelényi	Lullaby, p. 40	Learn as You Play Flute	Boosey
Trad.	Speed Bonny Boat	Going Solo Flute	Faber

Group C (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. 5 or no. 7	76 Graded Studies for Flute book 1	Faber
Ibberson	Study no. 2	Let's Play...	Ibberson
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
Sparke	Carol, no. 59	Starter Studies for Flute	Anglo Music AMP 078
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) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (one octave)

E minor (one octave); candidate's choice of *either* harmonic or melodic or natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (one octave)

E minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for slurring C-D and D#:

Study:

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

Harris Festive Fanfare or Eastern Elegy (from *Improve your Scales: Flute Grades 1-3*) Faber

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Flute – Grade 2

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Chamberlain	Jig Along	Step it Up!	Alfred/Faber
Fleming, arr.	The Spinning Wheel	The Irish Fluter	Mayhew
Hart	Bertie's Blues	All Jazzed Up for Flute	Brass Wind 1301
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
Somis	Tambourin	Flute All Sorts (Grades 1-3)	Trinity Faber
Trad.	Peruvian Dance Tune	Amazing Solos for Flute	Boosey
Trad.	What Shall we do with the Drunken Sailor?	What Else Can I Play? Flute Grade 2	Faber 3304A
Vivaldi	Autumn (from <i>The Four Seasons</i>)	Music Through Time: Flute book 2	OUP
Wye	Tambourin, p. 42	Flute Class	Novello NOV 120738
Group B			
Bullard	Sad Clown	Circus Skills	Spartan SP724
Grieg	Cattle Call op. 17 no. 20	Flute Time Pieces 1	OUP
Harris	Strawberry Sarabande	Chocolate Box	Novello NOV 016203
Haughton	Aria	Fun Club Flute Grade 1-2	Mayhew
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
Pollock	Amazing Grace, no. 97	Abracadabra Flute [sep. piano accomp.]	A & C Black
Sculthorpe	Sea Chant	Two Easy Pieces	Faber
Tchaikovsky	Barcarolle	Flute All Sorts (Grades 1-3)	Trinity Faber
Watts	Goings On or Café du Festival	Razzamajazz Repertoire	Mayhew
Weidmann	Largo	Music Through Time Flute book 2	OUP
Group C (unaccompanied)			
Anon.	Song Tune	Woodwind World: Flute book 2	Trinity
Anon.	Study no. 20, The Sun from the East	76 Graded Studies for Flute book 1	Faber
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
Köhler	Study no. 22 or Study no. 24	125 Easy Classical Studies for Flute	Universal UE 16042
Ibberson	Study no. 7	Let's Play...	Ibberson
Ledbury	Itchy Feet	Flute Salad	Brass Wind 1311
Lepus	Study no. 23, Quasi presto	The Flute Player's Companion vol. 1	Chester CH55840
Popp	Study no. 10	63 Easy Melodic Studies for Flute	Pan PEM 34
Sparke	Music Box Waltz, no. 62	Starter Studies for Flute	Anglo Music AMP 078

Flute – Grade 3

subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Bernstein	America	Amazing Solos for Flute	Boosey
Blavet	Gavotte- Le Dédale	Flute Solos vol. 1	Chester CH55088
Bullard	Trick Cyclist	Circus Skills	Spartan SP724
Delibes	Mazurka	Going Solo Flute	Faber
Gershwin	Fascinating Rhythm	Easy Gershwin for Flute	OUP
Gossec	Gavotte	36 Solos for Flute [ed. Peck]	Fischer
Harper	Atarah's Fancy	Atarah's Fancy & Gospel Train	Hunt HE25
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
Praetorius	La bourrée, no. 11	Renaissance Music for Flute	Boosey
Watts	The Boccy Chiccy!	Razzamajazz Repertoire	Mayhew
Zgraja	Pop Menuett	Modern Flutist 1	Schott ED 8422
Group B			
Arrieu	Pièce		Amphion
Beethoven	Romance	Flute Fancies	Boston BM10041
Concone	Contemplation	Flute All Sorts (Grades 1-3)	Trinity Faber
Dvořák	Allegretto (from Symphony no. 8)	Music Through Time: Flute book 3	OUP
Fleming, arr.	The Harp that Once Through Tara's Halls	The Irish Fluter	Mayhew 3611288
Granados	Vals Poetico no. 3	Woodwind World: Flute book 3	Trinity
Harris	Caramel Carousel	Chocolate Box	Novello NOV016203
Mower	Still Waters	Landscapes	Itchy Fingers
Popp	Piece no. 2 (Andantino)	First Repertoire Pieces for Flute	Boosey
Scott	Annie Laurie	Scottish Folk Songs for Flute	Mayhew 3611771
Vivaldi	Concerto in D, RV 428 (<i>The Goldfinch</i> , 2nd movt)	Flute Time Pieces 1	OUP
Group C (unaccompanied)			
Demersseman	Study no. 26 (from <i>Chanson Serbe</i>)	The Flute Player's Companion vol. 1	Chester CH55840
Ben-Tovim, ed.	No. 11 or no. 14	The Young Orchestral Flautist book 1	Pan PEM110
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
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	Skilful Studies for Flute	Anglo Music AMP094
Stokes	No. 8	More Easy Jazz Singles	Hunt HE67

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (two octaves)

A major (to 12th)

G minor (two octaves): candidate's choice of *either* harmonic or melodic minor

A minor (to 12th): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on G (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (two octaves)

A major (to 12th)

G minor (two octaves)

A minor (to 12th)

or ii) Exercise and Study

Exercise (from memory):

for using long Bb:

♩ = 60

f

p

Study:

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

Harris Ants or Boiled Beef (from *Improve your Scales: Flute Grades 1-3*)

Faber

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Flute – Grade 4

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	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
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
McDowall	Comic Song	Six Pastiches	Pan PEM40
Sands	Recuerdos de La Bahía	Latin Originals	Hunt HE86
Seiber	Mazurka	Dance Suite	Schott ED 12426
Sullivan	Dance a Cachucha (from <i>The Gondoliers</i>)	Music Through Time Flute book 3	OUP
Telemann	Minuet	First Repertoire Pieces for Flute	Boosey
Warlock	Basse Danse from the <i>Capriol Suite</i>	Amazing Solos for Flute	Boosey
Watts	When Paddy met Bella	Razzamajazz Repertoire	Mayhew 3611814
Zgraja	Step by Step	Modern Flutist 1	Schott ED 8422
Group B			
C P E Bach	Sonata in G, 3rd movt: Tempo di minuetto & variations	Sonatas book 1	Bärenreiter HM71
J S Bach	Siciliano	First Repertoire Pieces for Flute	Boosey
Couperin	Les Roseaux	Music Through Time Flute book 3	OUP
Elgar	Minuet	Elgar Album	Novello NOV120553
Harmston	Andante	Flute Solos vol. 2	Chester CH55136
Harris	Viennese Vanilla Valse	Chocolate Box	Novello NOV016203
Heath	Gentle Dreams	Gentle Dreams & Shiraz	Camden CM113
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
Moore	Siciliano		Emerson E468
Nelson	The Rose of Allandale	Scottish Folk Songs for Flute	Mayhew
Vivaldi	Andante from Sonata no. 3	Flute Solos vol. 1	Chester CH55088
Group C (unaccompanied)			
Andersen	Study no. 31	63 Easy Melodic Studies for Flute	Pan PEM34
J S Bach	Gigue (BWV 845), no. 18	Amazing Studies for Flute	Boosey
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
Gariboldi	Study no. 21 or no. 40	100 Classical Studies for Flute	Universal UE 12992
Gariboldi	Study no. 11	Amazing Studies for Flute	Boosey
Harris	Study no. 32	76 Graded Studies for Flute book 1	Faber
Nielsen	The Children are Playing		Hansen WH27818

Popp	Study no. 94 or no. 95	125 Easy Classical Studies for Flute	Universal UE 16042
Sparke	Party Piece, no. 40	Skilful Studies for Flute	Anglo Music AMP094
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) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C, G and E \flat major (two octaves)

D and E minor (two octaves): candidate's choice of *either* harmonic or melodic minor

B minor (to 12th): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on D (two octaves)

Pentatonic (major) scale starting on D (one octave): candidate's choice of starting D

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C, G and E \flat major (two octaves)

D and E minor (two octaves)

B minor (to 12th)

Dominant 7th in the key of G (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for slurring into the upper register:

♩ = 96

mp *f* *mp* *f*

Study:

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

a) Harris	Eskimo (from <i>Improve your Scales: Flute, Grades 4-5</i>)	Faber
	and Elegant Éclair (from <i>Improve your Scales: Flute, Grades 1-3</i>)	Faber
b) Harris	Elf (from <i>Improve your Scales: Flute, Grades 4-5</i>)	Faber
	and Elizabethan Elegy (from <i>Improve your Scales: Flute, Grades 1-3</i>)	Faber

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10); **Aural** (see page 11)

Improvisation (see page 15); **Musical Knowledge** (see page 18)

Flute – Grade 5

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Andersen	Scherzino op. 55 no. 6	Flute Time Pieces 2	OUP
Arriagada	Yaravi et Huayno	Ten Latin American Studies	Lemoine 28115
Delibes	Morceau de Concours	Flute Time Pieces 1	OUP
Handel	Sonata in F, HWV 369, 2nd movt: Allegro	Eleven Sonatas for Flute	Bärenreiter BA 4225
Hasse	Allegro from Concerto in F	Woodwind World: Flute book 5	Trinity
Lewis	Langport March	A Somerset Garland	Broadbent 13206
McDowall	Music Hall	Six Pastiches	Pan PEM40
Quantz	Sonata in E minor, op. 1 no. 5, 4th movt: Vivace	6 Sonatas vol. 2 (Sonatas 4-6)	Schott ED 8007
Satie	Fanfaronnade and Le Picadilly	A Satie Flute Album	Novello NOV120554
Seiber	Novelty Foxtrot and Waltzer	Dance Suite	Schott ED 12426
Shostakovich	Waltz	Woodwind World: Flute book 5	Trinity
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
Zgraja	Weather Report	Modern Flutist 1	Schott ED 8422

Group B

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
Bock & Harnick	Sunrise, Sunset	Roll Over Bach	Brass Wind
Cooke	Sonatina for Flute, 2nd movt: Andantino		OUP
Fauré	Sicilienne		Chester CH55156
Honegger	Romance		Billaudot GB6416
Kershaw	Haunting Habanera	Let's Dance	Pan PEM44
McDowall	Spaces, no. 3	Three Concert Studies	Hunt HE15
Mozart	Adagio from Quartet in D	36 Solos for Flute [ed. Peck]	Fischer ATF 104
Rutter	Chanson, no. 5	Suite Antique	OUP
A Stamitz	Concerto in D, 2nd movt: Romance		Breitkopf EB 6545

Group C (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
Harris	Study no. 44, Rumba	76 Graded Studies for Flute book 1	Faber
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

Quantz	No. 8	16 Pieces for Solo Flute	Pan PEM 32
Rae	Ringing the Changes	40 Modern Studies for Solo Flute	Universal UE 16589
Taggart	Blossom or Ocean Tide	In the Sun	Hunt HE79
Vizzutti	Flamenco	Dynamic Dances	de Haske

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

A, E, A \flat and E \flat major (two octaves)

C, F C \sharp and F \sharp minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on E (two octaves)

Pentatonic (major) scale starting on C (two octaves, starting on lowest C)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

A, E, A \flat and E \flat major (two octaves)

C, F C \sharp and F \sharp minor (two octaves)

Dominant 7th in the key of C (two octaves)

Diminished 7th starting on E (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for E major slurs:

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 96. The piece is divided into two sections of six measures each. The first section is marked 'p' and the second 'f'. The notes are: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Slurs are placed over the first three notes of each six-measure group. A dynamic hairpin is drawn across the bottom of the staff, starting at 'p' and ending at 'f'.

Study:

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

- | | | |
|-----------|---|-------|
| a) Harris | Athletic Adventure and Fabulous Fable
(from <i>Improve your Scales: Flute Grades 4-5</i>) | Faber |
| b) Harris | Frisky Fingers and Amorous Arpeggio
(from <i>Improve your Scales: Flute Grades 4-5</i>) | Faber |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Flute – Grade 6

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Abel	Flute Concerto in C, op. 6 no. 1, 1st movt: Allegro moderato (from Concertos 1 & 2)	Hunt HE73
C P E Bach	Sonata in E minor, 2nd movt: Allegro (from Sonatas book 1)	Bärenreiter HM71
J S Bach	Sonata no. 4 in C, BWV 1033, 1st movt: Andante and 2nd movt: Allegro (from Sonatas vol. 2)	Peters EP4461b
Gluck	Dance of the Blessed Spirits (from 36 Solos for Flute [ed. Peck])	Fischer
Handel	Sonata in A minor, HWV 362, 1st movt: Larghetto and 2nd movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
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
Mozart	Flute Quartet no. 1 in D, K. 285, 1st movt: Allegro	Universal UE 18094
Rabboni	Sonata no. 1 in G or Sonata no. 3 in E (from Sonatas for Flute & Piano book 1)	Mayhew
Telemann	Suite in A minor, Air à l'Italian	Peters EP 7787

Group B

Arrieu	Sonatine, 1st movt	Amphion DA00012600
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
Godard	Allegretto, no. 1 (from Suite de trois morceaux)	Chester CH55136
Hart	City Life 2 or City Life 3 (from City Life)	Brass Wind 2301
McGuire	Caprice (from Unbeaten Tracks for Flute)	Faber
Pütz	Blue Waltz	Schott ED 8515
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
Woodall	Serenade (from Flute Time Pieces 2)	OUP

Candidates may replace **one** Group A or Group B 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 C (unaccompanied)

Alwyn	Divertimento, 3rd movt: Gavotte & Musette	Boosey
Bourgeois	No. 1 (from Fantasy Pieces)	Brass Wind 3301
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)	Broekmans
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
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
Reade	Aspects of A Landscape, 2nd movt: Birdsong and 3rd movt: Bird-Movements	Hunt HE31
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

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- A, B, B \flat , D \flat , and E \flat major (two octaves)
- B, C, G, F \sharp , and G \sharp harmonic and melodic minor (two octaves)
- Chromatic scale starting on B \flat (two octaves)
- Whole-tone scale starting on G (two octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- A, B, B \flat , D \flat , and E \flat major (two octaves)
- B, C, G, F \sharp , and G \sharp minor (two octaves)
- Dominant 7th in the key of A \flat (two octaves)
- Diminished 7th starting on G (two octaves)

or ii) Orchestral Extracts

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

- a) Bizet: *L'Arlésienne* (Suite no. 2) and Mozart: *The Magic Flute* [overture only]
(from *Woodwind World: Flute Orchestral Extracts*) Trinity
- b) Bizet: *Carmen* (3 Akt, 1 Bild) and Rossini: *Die diebische Elste* (The Thieving Magpie)
(from *Test Pieces for Orchestral Auditions – Flute/Piccolo*) Peters EP 8659
- Piccolo**
- c) Shostakovich: *Symphony no. 8, 4th movt*, p. 12
(from *Orchestral Studies for Piccolo vol. 2*) Peters EP 8404b
- and Mozart: *The Magic Flute* (die Zauberflöte)
(from *Test Pieces for Orchestral Auditions – Flute/Piccolo*) Peters EP 8659

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Flute – Grade 7

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

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
Gluck	Concerto in G, 1st movt: Allegro non molto	Kalmus
Handel	Sonata in C, HWV 365, 1st movt: Larghetto <i>and</i> 2nd movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Mozart	Concerto no. 2 in D, K. 314, 2nd movt: Andante ma non troppo [with cadenza]	any reliable edition
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
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

Group B

Arnold	Sonatina, 1st movt	Lengnick AL0020
Bozza	Aria	Leduc AL20208
Clarke	Sunstreams	Just Flutes CLA070
Mathias	Sonatina op. 98, 2nd <i>and</i> 3rd movts	OUP
Milhaud	Sonatine op. 76, 1st movt: Tendre	Durand 1027900
Poulenc	Sonata, 2nd movt: Cantilena	Chester CH01605
Roussel	Joueurs de Flûte op. 27: Krishna	Broekmans 1573
Saint-Saëns	Romance op. 37	UMP
Schocker	Three Minute Sonata	Presser 114-40945
Taffanel	Allegro (from Allegretto (1890) & Allegro (1885))	Hunt HE13
Wilson	Romance	Camden

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

Piccolo

Proust	L'eau (from Les quatre éléments)	Combre C06129
Janáček	March for Piccolo & Piano	Peters
Shostakovich	Polka from The Golden Age op. 22	Editions Musicus/ MUST M 829
Smith	Sonata 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 C (unaccompanied)

R R Bennett	Sonatina for Solo Flute, 1st movt: Poco lento and Allegro con grazia	Universal UE 12350
Bourgeois	No. 8 (from Fantasy Pieces)	Brass Wind 3301
Ferroud	Study no. 71, Jade (from 76 Graded Studies for Flute book 2)	Faber
Hindemith	No. 4 <i>and</i> no. 5 (from Acht Stücke)	Schott ED 4760
Köhler	Study no. 7 <i>or</i> 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
Stamitz	Capriccio-Sonata in A major: Allegro moderato <i>and</i> Andante amoroso (from Masterworks for Solo Flute)	Cramer 90244

Telemann	Fantasia no. 8 in E minor, TWV 40:9 [complete] (from 12 Fantasias for Flute)	Bärenreiter BA 2971
Vizzutti	Japanese Fan Dance (from Dynamic Dances)	de Haske

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- C major (three octaves)
- B, E, A \flat , D \flat and F \sharp major (two octaves)
- C harmonic *and* melodic minor (three octaves)
- G, A, B \flat , E \flat , and G \sharp harmonic *and* melodic minor (two octaves)
- Chromatic scale starting on C (three octaves)
- Pentatonic (major) scale starting on G (two octaves)
- Whole-tone scale starting on E (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- C major (three octaves)
- B, E, A \flat , D \flat and F \sharp major (two octaves)
- C minor (three octaves)
- G, A, B \flat , E \flat , and G \sharp minor (two octaves)
- Dominant 7th in the keys of A and E \flat (two octaves)
- Diminished 7th starting on F \sharp (two octaves)

or ii) Orchestral Extracts

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

- a) Rossini: Overture: *Semiramide* [play flute & piccolo solos on flute]
and Beethoven: Overture: *Leonora no. 3*
(from *Woodwind World: Flute Orchestral Extracts*) Trinity
- b) Beethoven: Symphony no. 3 in E \flat (*Eroica*) and Debussy: *Prélude à l'Après-Midi d'un Faune*
(from *Test Pieces for Orchestral Auditions – Flute/Piccolo*) Peters EP 8659
- Piccolo**
- c) Beethoven: *Symphony no. 9, 4th movt*, p. 42
(from *Test Pieces for Orchestral Auditions – Flute/Piccolo*) Peters EP 8659
and Ravel: *Mother Goose, 3rd movt* (Ma mère l'oye), p. 49
(from *Test Pieces for Orchestral Auditions – Flute/Piccolo*) Peters EP 8659

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Flute – Grade 8

Subject code: FL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
J S Bach	Suite in B minor, BWV 1067: Polonaise <i>and</i> Double <i>and</i> Minuet <i>and</i> Badinerie	any reliable edition
J S Bach	Sonata no. 6 in E, BWV 1035, 1st movt: Adagio ma non tanto <i>and</i> 2nd movt: Allegro (from Sonatas vol. 2)	Peters EP 4461b
Danzi	Concerto in D minor: Alla polacca	Peters
Handel	Sonata in E minor, HWV 359b [complete] (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
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
Quantz	Concerto in G minor, 3rd movt: Vivace	Peters
Schubert	Sonata in A minor, D. 821 (Arpeggione), 1st movt: Allegro moderato	Bärenreiter BA 5681
Vivaldi	Concerto in G, FVI no. 13 'La Notte' [complete]	
Schott		
Weber	Romanza Siciliana J. 47	IMC 3326

Group B

Bowen	Sonata op. 120, 2nd movt: Andante piacevole	Emerson E164
Burton	Sonatina, 1st movt: Allegretto grazioso	Fischer O3643
Clarke	Hypnosis	Just Flutes CLA045
Fauré	Fantaisie op. 79	any reliable edition
Hindemith	Sonata (1936), 1st movt: Heiter bewegt	Schott ED 2522
Kennan	Night Soliloquy	Eastman ET7
Martinu	First Sonata, 1st movt: Allegro moderato	Hal Leonard GS23647
Poulenc	Sonata, 1st movt: Allegretto malincolico	Chester CH01605
Roussel	Joueurs de Flûte op. 27: Pan <i>and</i> Tityre	Broekmans 1573
Rutter	Suite Antique: Waltz	OUP
Schocker	Sonatina, 1st movt	Presser 114-411200

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

Piccolo

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

Alto Flute

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

Group C (unaccompanied)

J S Bach	Partita in A minor for Solo Flute, 2nd movt: Corrente <i>and</i> 3rd movt: Sarabande	Bärenreiter BA 5187
R R Bennett	For the Starling (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. 29, Andante cantabile or Study no. 31, Tempo di valse (from 50 Classical Studies for Flute)	Universal UE14672
Clarke	Great Train Race	Just Flutes CLA035
Debussy	Syrinx	any reliable edition
Fürstenau	Study no. 15, Allegro (from 50 Classical Studies for Flute)	Universal UE14672
Jacob	The Pied Piper [complete]*	OUP
Köhler	Study no. 10 (from Progress in Flute Playing op. 33 book 2)	Zimmermann ZM 10910
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
Uebayashi	Le vent à travers les ruines	Lemoine 26987HL

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

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

C major (three octaves)

All other major scales (two octaves)

C harmonic *and* melodic minor (three octaves)

All other harmonic *and* melodic minor scales (two octaves)

Chromatic scale starting on C (three octaves)

Chromatic scale starting on all other notes (two octaves)

Whole-tone scale starting on C (three octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

C major (three octaves)

All other major arpeggios (two octaves)

C minor (three octaves)

All other minor arpeggios (two octaves)

Dominant 7th in the key of F (three octaves)

Dominant 7th in the keys of D, E and E \flat (two octaves)

Diminished 7th starting on C (three octaves)

Diminished 7th starting on E and F (two octaves)

or ii) Orchestral Extracts

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

a) Tchaikovsky: *Bluebird Variation (Sleeping Beauty)* and Mendelssohn: Scherzo:

(*Midsummer Night's Dream*) (from *Woodwind World: Flute Orchestral Extracts*) Trinity

b) Rossini: *William Tell* and Ravel: *Daphnis et Chloé* [*très lent* only]

(from *Test Pieces for Orchestral Auditions – Flute/Piccolo*)

Peters EP 8659

Piccolo

c) Kodály: *Dances of Marosszek*, pp. 40-41

(from *Orchestral Studies for Piccolo vol. 1*)

Peters EP 8404a

and Verdi: *Aida, Finale II: Ballabile*, p. 43

(from *Orchestral Studies for Piccolo vol. 2*)

Peters EP 8404b

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Clarinet – Grade 1

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	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
Handel	Gavotte, no. 9	Clarinetist's Choice Grade 1	Fentone
Lefèvre	March	Music Through Time Clarinet book 1	OUP
Mozart	Minuet	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Norton	Crumbs!	The Microjazz Clarinet Collection 1	Boosey
Playford	Granny's Delight	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Purcell	Rigaudon	Ten Easy Tunes	Fentone F456
Reade	Prelude	First Book of Clarinet Solos	Faber
Trad.	Pierrot or Riding on a Donkey	First Book of Clarinet Solos	Faber
Group B			
Brahms	The Sandman	Ten Easy Tunes	Fentone 456
Drayton	Waltz in Dark Blue	Woodwind World: Clarinet book 1	Trinity
Lyons	Spring Carol	Compositions for Clarinet vol. 1	Useful U 128
Mahler	Funeral March	Music Through Time Clarinet book 1	OUP
Norton	How Graceful	The Microjazz Clarinet Collection 1	Boosey
Pilling	Chanson or Chalumeau	Seven Simple Pieces	Forsyth
Rae	Time To Go	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Sullivan	Poor Wand'ring One!	Music Through Time Clarinet book 1	OUP
Trad. Hebrew	Hatikvah	First Book of Clarinet Solos	Faber
Group C (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
Harris	Circles and Triangles	Woodwind World: Clarinet book 1	Trinity
Lyons	Study no. 6 or Study no. 7	Clarinet Studies	Useful U30
Rae	Proclamation, no. 1 or The First Waltz, no. 2	Style Workout for Solo Clarinet	Universal UE 21301
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
Rae	Jumpin', no. 4 or Backtrack, no. 5	40 Modern Studies for Solo Clarinet	Universal UE 19735

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (one octave)

A minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (one octave)

A minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for throat notes:

$\text{♩} = 66$

mf

Study:

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

Harris

Armadillo or First and Fruity (from *Improve your Scales: Clarinet Grades 1-3*)

Faber

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Clarinet – Grade 2

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Bartók	Scherzando from <i>For Children</i>	Amazing Solos – Clarinet	Boosey
Bullard	Circus Rock	Circus Skills	Spartan SP725
Dvorák	Humoresque	Jazzical Clarinet [arr. Widge & Goddard]	Spartan SP572
Flanders & Swann	The Hippopotamus	What Else Can I Play? Clarinet Grade 2	Faber 3307A
Gervaise	Danse française	Music Through Time Clarinet book 2	OUP
Harris	Dancing Bears, no. 3	Summer Sketches	Boosey
Pilling	Tyrolean Dance	Seven Simple Pieces	Forsyth
Reinecke	Ländler	First Book of Clarinet Solos	Faber
Rossini	William Tell Rock	Jazzical Clarinet [arr. Widge & Goddard]	Spartan SP572
Schumann	The Merry Peasant (Der fröhliche Landmann)	First Book of Clarinet Solos	Faber
Waldteufel	The Skaters' Waltz	What Else Can I Play? Clarinet Grade 2	Faber 3307A
Group B			
Bishop	Home, Sweet Home	Music Through Time Clarinet book 2	OUP
Brahms	Andante con moto	Woodwind World: Clarinet book 2	Trinity
Briccialdi	Carnival of Venice	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Janáček	Song from my Homeland	Woodwind World: Clarinet book 2	Trinity
Lyons	After Hours	Compositions for Clarinet vol. 1	Useful U 128
Mozart	Lullaby	First Book of Clarinet Solos	Faber
Norton	Serious-minded or Solitary	The Microjazz Clarinet Collection 1	Boosey
Purcell	Lilliburlero	Music Through Time Clarinet book 2	OUP
Schubert	Bliss	Amazing Solos – Clarinet	Boosey
Weill	September Song	What Else Can I Play? Clarinet Grade 2	Faber 3307A
Group C (unaccompanied)			
Baermann	Romance	Woodwind World: Clarinet book 2	Trinity
Benger	Playing to Win or Reed Rhythm	Thirty Tuneful Studies	Spartan SP317
Demnitz	Study no. 1 or Study no. 3	50 Classical Studies	Fentone F111
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	Passing Time, no. 9	40 Modern Studies for Solo Clarinet	Universal UE 19735

Wastall
WedgwoodThe Post, p. 33
Big-Brother BluesLearn as You Play Clarinet
Clarinet All Sorts (Grades 1-3)Boosey
Trinity Faber

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F major (two octaves)

C major (to 12th)

G minor (two octaves): candidate's choice of *either* harmonic or melodic or natural minorE minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F major (two octaves)

C major (to 12th)

G minor (two octaves)

E minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for changing octaves:

Slow ♩ = 72

Study:

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

Harris

Fiendish Feet or Gladiator (from *Improve your Scales: Clarinet Grades 1-3*)

Faber

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)**Aural** (see page 11)**Improvisation** (see page 15)**Musical Knowledge** (see page 18)

Clarinet – Grade 3

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Arne	When Daisies Pied	First Book of Clarinet Solos	Faber
J S Bach	Minuet for Anna Magdalena	Amazing Solos – Clarinet	Boosey
J S Bach	Minuet in G	Take Ten for Clarinet & Piano	Universal UE 19736
Bullard	Trick Cyclist	Circus Skills	Spartan SP725
Harris	Computer Game	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Hook	Divertimento	Clarinet All Sorts (Grades 1-3)	Trinity Faber
Joplin	Polka-dot Rag	Clarinet Basics Repertoire	Faber
Lyons	Bee Line	Compositions for Clarinet vol. 1	Useful U 128
Mozart	Rondo alla Turca	Amazing Solos – Clarinet	Boosey
Rodgers	My Favourite Things	What Else Can I Play? Clarinet Grade 3	Faber 3308A
Group B			
Brahms	Andante	First Book of Clarinet Solos	Faber
Cowles	The Little Lost Tender	Locomotive Suite	Fentone F493
Finzi	Carol	Five Bagatelles, op. 23	Boosey
German	Romance	First Repertoire Pieces for Clarinet	Boosey
Giazotto- Albinoni	Adagio	Music Through Time Clarinet book 3	OUP
Harline	When you Wish Upon a Star	What Else Can I Play? Clarinet Grade 3	Faber 3308A
Mozart	Ave Verum Corpus	Take Another Ten for Clarinet	Universal UE 21169
Norton	Shoehorn Blues	The Microjazz Clarinet Collection 2	Boosey
Pogson	Picnic	The Way To Rock	Boosey
Satie	Gymnopedie no. 1	Gymnopedies	Dr Downing Music 113 1016
Vivaldi	Winter from <i>The Four Seasons</i>	Amazing Solos – Clarinet	Boosey
Group C (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 F111
Lyons	Study no. 22	Clarinet Studies	Useful U30
Rae	In the Beginning, no. 12	40 Modern Studies for Solo Clarinet	Universal UE 19735
Trad.	Four Hand Reel	Woodwind World: Clarinet book 3	Trinity
Wastall	Study no. 1, Unit 17	Learn as You Play Clarinet	Boosey
Wilson	Green Constancy, no. 3	Colour Studies	Camden CM180

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C and B \flat major (two octaves)

A major (one octave)

A minor (two octaves): candidate's choice of *either* harmonic or melodic minor

D minor (to 12th): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on G (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C and B \flat major (two octaves)

A major (one octave)

A minor (two octaves)

D minor (to 12th)

or ii) Exercise and Study

Exercise (from memory):

for A major slurs:

Moderato ♩ = 76

mp

f

Study:

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

Harris

Crisp and Crazy or Animal Antics

(from *Improve your Scales: Clarinet Grades 1-3*)

Faber

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Clarinet – Grade 4

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
J S Bach	Minuet in G minor	Take Another Ten for Clarinet	Universal UE 21169
Bullard	Russian Galop	Circus Skills	Spartan SP725
Cowles	Branch Line	Locomotive Suite	Fentone F493
Debussy	Le petit nègre	Claude Debussy Clarinet Album	Universal UE 21264
Firth	Topsy Turvy	Play Clarinet with Andy Firth book 2	Boosey
Harris	Allegro con fuoco, no. 5	Suite in Five	Ricordi LD735
Kelly	Cowboy Rag	Funfair Pieces	Emerson E419
Lefèvre	Allegro from Sonata no. 2	First Repertoire Pieces for Clarinet	Boosey
Norton	Stick Together	The Microjazz Clarinet Collection 2	Boosey
Pogson	Jumping Jack	The Way To Rock	Boosey
Purcell	Rondeau	First Book of Clarinet Solos	Faber

Group B

Albinoni	Adagio	Jazzical Clarinet [arr. Widger & Goddard]	Spartan SP572
Baermann	Schlummerfeld	Second Book of Clarinet Solos	Faber
Ferguson	Pastoral	Four Short Pieces	Boosey
Gade	Fantasy-Piece, op. 43 no. 1	First Repertoire Pieces for Clarinet	Boosey
Grieg	Peer Gynt	Jazzical Clarinet [arr. Widger & Goddard]	Spartan SP572
Mozart	Voi che sapete	Two Arias by Mozart	OUP
Reger	Romance	First Repertoire Pieces for Clarinet	Boosey
Saint-Saëns	The Swan	Take Ten for Clarinet and Piano	Universal UE 19736
Weber	Petite Fantaisie (<i>Oberon</i>)	Second Book of Clarinet Solos	Faber
Wilson	Helen, no. 2	Girl Names	Camden CM063

Group C (unaccompanied)

Baermann	Study no. 39	80 Graded Studies for Clarinet book 1	Faber
Demnitz	Study no. 17	50 Classical Studies	Fentone F111
Demnitz	Study no. 35	80 Graded Studies for Clarinet book 1	Faber
Lazarus	Study no. 7	50 Classical Studies	Fentone F111
Lyons	Ragtime, no. 21 or Calypso, no. 23	Clarinet Studies	Useful U30
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
Wilson	Violet Enchantment, no. 4	Colour Studies	Camden CM180

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

G, D and A major (two octaves)

E*, B and G minor (two octaves): candidate's choice of *either* harmonic or melodic minor

*starting on low E

Chromatic scale starting on F (two octaves)

Pentatonic (major) scale starting on G (one octave): candidate's choice of starting G

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

G, D and A major (two octaves)

E*, B and G minor (two octaves)

*starting on low E

Dominant 7th in the key of C (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for flexibility in the middle register:

Study:

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

- | | | |
|-----------|---|-------|
| a) Harris | Amusement Arcade and Elizabethan Elegy
(from <i>Improve your Scales: Clarinet Grades 4-5</i>) | Faber |
| b) Harris | Elegant Éclair and Alien Allegro
(from <i>Improve your Scales: Clarinet Grades 4-5</i>) | Faber |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Clarinet – Grade 5

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Grieg	Anitra's Dance (from <i>Peer Gynt</i>)	Take Another Ten for Clarinet	Universal UE 21169
Harris	Clarinetwise		Camden CM153
Harvey	Minuet and Trio, no. 3	Suite in Baroque Form	Reedimensions RD 004
Lefèvre	Sonata no. 1, 1st movt: Allegro moderato	Five Sonatas	OUP
Mendelssohn	Sonata in Eb, 2nd movt: Andante		Bärenreiter BA 8151
Mozart	Minuet from Haffner Serenade K. 250	Clarinet Basics Repertoire	Faber
Mozart	Sonata no. 3	Four Church Sonatas	Boosey
Norton	Carthorse Rag or Puppet Theatre	The Microjazz Clarinet Collection 2	Boosey
Parker	Ground Force or The House of Elliott	The Music of Jim Parker for Clarinet	Brass Wind 1317
Pogson	South Sea Bubble	The Way To Rock	Boosey
Group B			
Arnold	Sonatina, 2nd movt: Andantino		Lengnick AL1000
Debussy	La fille aux cheveux de lin	Claude Debussy Clarinet Album	Universal UE 21264
Fauré	Pavane	Take Ten for Clarinet and Piano	Universal UE 19736
Finzi	Forlana	Five Bagatelles op. 23	Boosey
Goldschmidt	Evening	Two Pieces op. 26	Lazarus
Hurlstone	Croon Song, no. 2	Four Characteristic Pieces	Emerson E97
Lutosławski	Dance Preludes, no. 4: Andante		Chester CH55171
Molter	Concerto no. 3, 2nd movt		Schott
Rae	Southwold Sonata, 2nd movt: Harbour Reflections		Reedimensions RD 001
Reade	Summer, no. 5	Suite from The Victorian Kitchen Garden	Weinberger
Schumann	No. 1	Fantasiestücke op. 73 [A or B♭ clarinet]	Henle HN416
Group C (unaccompanied)			
Baermann	Study no. 26	50 Classical Studies	Fentone F111
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 F111
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) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

A, E, A \flat and E \flat major (two octaves)

C, F, C \sharp and F \sharp minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on E (two octaves, starting on low E)

Pentatonic (major) scale starting on C (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner

A, E, A \flat and E \flat major (two octaves)

C, F, C \sharp and F \sharp minor (two octaves)

Dominant 7th in the key of G (two octaves)

Diminished 7th starting on G (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for left and right hand co-ordination:

Study:

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

- | | | |
|-----------|--|-------|
| a) Harris | Athletic Adventure <i>and</i> Forgotten Fancy
(from <i>Improve your Scales: Clarinet Grades 4-5</i>) | Faber |
| b) Harris | Amorous Arpeggio <i>and</i> Fantastic Finale
(from <i>Improve your Scales: Clarinet Grades 4-5</i>) | Faber |

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Clarinet – Grade 6

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	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
Hurlstone	Four Characteristic Pieces, no. 4: Scherzo	Emerson E97
Lefèvre	Sonata no. 2, 1st movt: Allegro ma non troppo (from Five Sonatas)	OUP
Monti	Csardas	Cascade CM48
Saint-Saëns	Sonata op. 167, 2nd movt: Allegro animato	any reliable edition
Schumann	No. 1 (from Three Romances op. 94) [B♭ or A clarinet]	Henle HN 442
Tartini	Concertino, 1st and 2nd movts	Boosey
Weber	Grand Duo Concertant op. 48, 2nd movt: Andante con moto	Peters EP 3317

Group B

Bullard	Meditative Blues, no. 2 (from Three Blues)	Spartan SP782
Debussy	Petite pièce (from Second Book of Clarinet Solos)	Faber
Delibes	Andante quasi allegretto (from French Clarinet Encores book 2)	PEM92
Fauré	Après un rêve (from Gabriel Fauré Clarinet Album)	Universal UE 21103
Ferguson	Scherzo and Burlesque (from Four Short Pieces)	Boosey
Finzi	Prelude (from Five Bagatelles op. 23)	Boosey
Harris	Sonatina, 3rd and 4th movts	Fentone F421
Harvey	Suite in Baroque Form, 1st movt: Prelude	Reedimensions RD 004
Lloyd	“Bon Voyage!”	Lazarus
Lutosławski	Dance Preludes, no. 2: Andantino	Chester CH55171
Reade	Suite from The Victorian Kitchen Garden, no. 1: Prelude	Weinberger

Candidates may replace **one** Group A or Group B piece with **one** Eb Clarinet or Bass Clarinet item.

E♭ Clarinet

Corelli	Sarabande and Gigue	Rubank HLO4476869
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Bass Clarinet

Dieth	Romance	Metropolis EM6056
Koepke	The Buffoon	Rubank HLO4476887

Group C (unaccompanied)

Harris	Study no. 60 (from 80 Graded Studies for Clarinet book 2)	Faber
Klosé	Study no. 35 (from 50 Classical Studies)	Fentone F111
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
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) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- E major (three octaves)
- A major (two and a half octaves)
- B, E \flat and D \flat major (two octaves)
- E harmonic *and* melodic minor (three octaves)
- F harmonic *and* melodic minor (two and a half octaves)
- C, C \sharp and G \sharp harmonic *and* melodic minor (two octaves)
- Chromatic scale starting on E (three octaves)
- Whole-tone scale starting on G (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- E major (three octaves)
- A major (two and a half octaves)
- B, E \flat and D \flat major (two octaves)
- E minor (three octaves)
- F minor (two and a half octaves)
- C, C \sharp and G \sharp minor (two octaves)
- Dominant 7th in the key of A (two octaves)
- Diminished 7th starting on E (two octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following pairs. Extracts written for clarinet in A may be performed on B \flat clarinet and need not be transposed:

- a) Mendelssohn: Overture: *Fingal's Cave* and Wagner: Overture: *Tannhäuser*
(from *Woodwind World: Clarinet Orchestral Extracts*) Trinity
- b) Delibes: *Coppelia* and Respighi: *Pina di Roma*
(from *Woodwind World: Clarinet Orchestral Extracts*) Trinity

Bass Clarinet

- c) Gershwin: An American in Paris *and* Hindemith: no. 1 Allegro from *Symphonic Metamorphosis*
(from *Symphonic Repertoire for the Bass Clarinet* vol. 1) Roncorp

E \flat Clarinet

- d) Berlioz: Allegro V from *Symphonie Fantastique* op. 14 *and* Ravel: Daphne and Chloe (Second Suite)
(from *Orchestral Studies for the E flat Clarinet*) Roncorp

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Clarinet – Grade 7

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Brahms	Sonata in F minor, 4th movt	Wiener Urtext
Cavallini	La Calma (Romanza senza parole)	Lazarus
Hurlstone	Ballade, no. 1 (from Four Characteristic Pieces)	EmersonE97
Lefèvre	Sonata no. 9, 1st movt	Ricordi LD794
Mozart	Sonata no. 4 (from Four Church Sonatas)	Boosey
Saint-Saëns	Sonata op. 167, 1st movt: Allegretto	any reliable edition
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: Caoine	Stainer H44
Tartini	Concertino, 3rd <i>and</i> 4th movts	Boosey
Weber	Concerto no. 2 in E \flat , op. 74, 2nd movt: Romanza [with cadenza]	Boosey

Group B

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
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 CH55735
Rae	Southwold Sonatina, 1st movt: Sole Bay	Reedimensions RD 001
Rodgers	Spanish Sonata, 1st movt	Stainer H386
Szalowski	Sonatina, 3rd movt	Chester CH55735

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 <i>and</i> allegro	Rubank HL004476862
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Bass Clarinet

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

Group C (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
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
Opie	Sonatina for Solo Clarinet, 3rd movt	Useful U150
Paubon	Pensers (from Soliloques)	Billaudot G 5205 B
Roxburgh	Calm is the Fragrant Air, no. 1 (from Wordsworth Miniatures)	Chester
Uhl	Study no. 2 <i>or</i> Study no. 21 (from 48 Studies book 1)	Schott KLB 12
Wilson	Kaleidoscope, no. 8 (from Colour Studies)	Camden CM180

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner:

- E and F major (three octaves)
- A major (two and a half octaves)
- B, F# and D \flat major (two octaves)
- E and F harmonic *and* melodic minor (three octaves)
- B harmonic *and* melodic minor (two and a half octaves)
- B \flat , E \flat and G# harmonic *and* melodic minor (two octaves)
- Chromatic scale starting on F (three octaves)
- Pentatonic (major) scale starting on B (two octaves)
- Whole-tone scale starting on B \flat (two octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred or staccato-tongued as requested by the examiner

- E and F major (three octaves)
- A major (two and a half octaves)
- B, F# and D \flat major (two octaves)
- E and F minor (three octaves)
- B minor (two and a half octaves)
- B \flat , E \flat and G# minor (two octaves)
- Dominant 7th in the key of B \flat (three octaves)
- Diminished 7th starting on F (three octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following pairs. Extracts written for clarinet in A may be performed on B \flat clarinet and need not be transposed:

- a) Borodin: *Prince Igor* and Tchaikovsky: *Sleeping Beauty* (no. 25, *Blue Bird*)
(from *Woodwind World: Clarinet Orchestral Extracts*) Trinity
- b) Glazunov: *Seasons* and Tchaikovsky: *Sleeping Beauty* (*Pas de Six*)
(from *Woodwind World: Clarinet Orchestral Extracts*) Trinity

Bass Clarinet

- c) Prokofiev: Symphony no. 5, extracts no. 1, 2, 3 and 4
(from *Symphonic Repertoire for the Bass Clarinet* vol.1) Roncorp

E \flat Clarinet

- d) Shostakovich: Symphony no. 6, extracts from 2nd and 3rd movt
(from *Orchestral Studies for the E flat Clarinet*) Roncorp

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Clarinet – Grade 8

Subject code: CL

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Brahms	Sonata in Eb, op. 120 no. 2, 3rd movt: Andante con moto	Wiener Urtext UT 50016
Burgmuller	Duo	Simrock
Gomez	Lorito (Caprice)	Lazarus
Mozart	Concerto K. 622, 1st movt: Allegro or 3rd movt: Rondo-Allegro [A or B \flat edition]	Any reliable edition
Pierné	Andante Scherzo	Billaudot CC2421
Schumann	No. 3 (from Fantasiestucke, op. 73) [A or B \flat clarinet]	Henle HN416
Spohr	Concerto no. 1 in C minor, op. 26, 3rd movt: Rondo	Peters EP 2098a
Weber	Grand Duo Concertant, op. 48, 1st movt	Peters

Group B

Arnold	Sonatina, 1st movt: Allegro con brio	Lengnick AL1000
Bernstein	Sonata, 2nd movt: Andantino	Warner Bros or Boosey
Debussy	La plus que lente (from Claude Debussy Clarinet Album)	Universal UE 21264
Dunhill	Phantasy Suite, 3rd and 6th movts	Boosey
Fauré	Elégie (from Gabriel Fauré Clarinet Album)	Universal UE 21103
Finzi	Fughetta (from Five Bagatelles op. 23)	Boosey
Grovlez	Sarabande & Allegro [complete]	Leduc AL21268
Horovitz	Sonatina, 3rd movt	Novello NOV120541
McCabe	Fantasy, no. 3 (from Three Pieces for Clarinet)	Novello NOV120135
Poulenc	Sonata, 3rd movt	Chester CH61763
Rae	Southwold Sonatina, 3rd movt: Off to the Nelson!	Reedimensions RD 001
Weiner	Peregi Verbunk [complete]	EMB

Candidates may replace **one** Group A or Group B piece with **one** Eb 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 Fantasiestucke)	Bote & Bock

Group C (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
Harris	Sonata da Camera, 1st and 2nd movts or 3rd and 4th movts	Queen's Temple QT2
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
Paubon	Lifar (from Soliloques)	Billaudot G 5205 B
Roxburgh	Waters on a Starry Night, no. 2 (from Wordsworth Miniatures)	Chester
Stravinsky	No. 3 (from Three Pieces for Clarinet)	Chester CH01551
Uhl	Study no. 14 (from 48 Studies book 1)	Schott KLB 12

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

- F, G, E and F# major (three octaves)
- All other major scales (two octaves)
- F, G, E and F# harmonic *and* melodic minor (three octaves)
- All other harmonic *and* melodic minor scales (two octaves)
- Chromatic scale starting on F, G, E and F# (three octaves)
- Chromatic scale starting on all other notes (two octaves)
- Whole-tone scale starting on F (three octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

- F, G, E and F# major (three octaves)
- All other major arpeggios (two octaves)
- F, G, E and F# minor (three octaves)
- All other minor arpeggios (two octaves)
- Dominant 7th in the keys of C, A, B and Bb (three octaves)
- Diminished 7th starting on F, E and F# (three octaves)

or ii) Orchestral Extracts

Candidate to prepare **one** of the following pairs. Extracts written for clarinet in A may be performed on Bb clarinet and need not be transposed:

- a) Rimsky Korsakov: *Capriccio Espagnol* and Bantock: *Fifine at the Fair*
(from *Woodwind World: Clarinet Orchestral Extracts*) Trinity
- b) Debussy: *Prélude à l'Après-midi d'un Faune* and Nielsen: *Symphony no. 5*
(from *Woodwind World: Clarinet Orchestral Extracts*) Trinity

Bass Clarinet

- c) Schoenberg: Pierrot Lunaire op. 21, extract no. 11, *Rote Messe* and no. 13 *Enthauptung*
(from *Symphonic Repertoire for the Bass Clarinet* vol. 2) Roncorp

E♭ Clarinet

- d) Stravinsky: The Rite of Spring: Lento tempo rubato - Presto - Rondes Printanieres (Tranquillo)
Presto - Largo. [all to be prepared]
(from *Orchestral Studies for the E flat Clarinet*) Roncorp

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Saxophone – Grade 1

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9)

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E\flat			
Bizet	Toreador's Song	Ten Easy Tunes	Fentone F 462
Diabelli	The Joker	The Magic Saxophone	Boosey
Glazunov	Theme and Variations	First Repertoire for Alto Saxophone	Faber
Harris	Seascape	First Repertoire for Alto Saxophone	Faber
Haydn	Minuet	Classical Album for Saxophone	Universal UE 17772
Street	Attention Please!	Streetwise for Alto Saxophone & Piano	Boosey
Swann	The Hippopotamus	The Really Easy Sax Book	Faber
Rae	The Guv'nor	Play it Cool – Saxophone	Universal UE 21100
Trad. American	Big Rock Candy Mountain	Easy Saxophone Solos	Amsco
Verdi	La donna è mobile	Up-Grade Alto Saxophone Grades 1-2	Faber

Soprano/Tenor Saxophone in B \flat

Anon.	Queen of Heaven	Easy Pieces for Tenor Saxophone and Piano	Pan PEM81
Beethoven	Theme from the <i>Choral Symphony</i>	Pop Go the Classics	Cramer 90480
Haydn	Minuet	Classical Album for Saxophone	Universal UE 17772
Lyons	Wheels Within Wheels	Compositions for Tenor Saxophone vol. 1	Useful U132
Mouret	Musette, no. 4	Dances from French Operas vol. 1	Studio
Rae	The Guv'nor	Play it Cool – Saxophone	Universal UE 21100
Schein	Allemande	Klassische Saxophon-Soli	Schott ED 7330
Schubert	Ecosaise	Let's Make The Grade vol. 3	Sunshine SUN 171
Verdi	La donna è mobile	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber

Group B

Alto/Baritone Saxophone in E \flat

Beswick	Farewell for a Fox	Six for Sax	Universal UE 17973
Brahms	Sunday	Classical Album for Saxophone	Universal UE 17772
Dodgson	Sledgehammer	Up Front Album for E \flat Saxophone	Brass Wind 0307
Foster	Beautiful Dreamer		Fentone WA 6001
Gershwin	Love Walked In	Easy Gershwin for Saxophone	OUP
Lewin	Heat Haze [with repeat]	Up Front Album for E \flat 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
Street	Lazy Afternoon or Reflections	Streetwise for Alto Saxophone & Piano	Boosey
Tchaikovsky	Old French Song	Classical Album for Saxophone	Universal UE 17772
Trad.	Drink to Me Only	The Young Saxophone Player	OUP
Trad.	Amazing Grace or Morning Has Broken	Easy Pieces for Alto Saxophone	Pan PEM89
Wedgwood	I Believe	Up-Grade Alto Saxophone Grades 1-2	Faber

Soprano/Tenor Saxophone in B \flat

Brahms	Sunday	Classical Album for Saxophone	Universal UE 17772
Cowles	Tri-Time	Learn As You Play Saxophone	Boosey
Dodgson	Sledgehammer	Up Front Album for B \flat Saxophone	Brass Wind 0307
Hampton	Lay me Down, p33	Saxophone Basics	Faber
Hyde	Soliloquy	Learn As You Play Saxophone	Boosey
Lewin	Heat Haze [with repeats]	Up Front Album for B \flat Saxophone	Brass Wind 0307
Tchaikovsky	Old French Song	Classical Album for Saxophone	Universal UE 17772
Trad.	Amazing Grace or Morning Has Broken	Easy Pieces for Tenor Saxophone & Piano	Pan PEM81

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

J S Bach	Chorale, p. 19	Learn As you Play Saxophone	Boosey
Demnitz	Study no. 9	80 Graded Studies for Saxophone book 1	Faber
Diabelli	Serenade, p. 19	Learn As you Play Saxophone	Boosey
Gariboldi	Study no. 1	Easy Classical Studies for Saxophone	Universal UE 17770
Garnier	Study no. 8	80 Graded Studies for Saxophone book 1	Faber
Gumbley	Just a Thought	Cool School [B \flat or E \flat versions]	Brass Wind
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
Rae	In the Beginning, no. 23	Easy Studies in Jazz & Rock Saxophone	Universal UE 19392
Rae	Proclamation, no. 1 or The First Waltz, no. 2	Style Workout for Solo Saxophone	Universal UE 21232
Trad. Chinese	Bamboo Flute, no. 25	Amazing Studies for Saxophone	Boosey
Wilson	Muladhara	The Seven Chakra for Solo Saxophone	Camden CM239

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (one octave)

E minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

F and G major (one octave)

E minor (one octave)

or ii) Exercise and Study

Exercise:

for slurring C-D and D#: (from memory)

♩ = 66

mf

Study:

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

a) Beekun Air Varié [Allegro moderato *only*] (from *Super Saxophones*)

Harmonia HU 3793

b) Wilson No. 1 or no. 2 (from *Saxtudes*)

Camden

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Saxophone – Grade 2

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in Eb			
J S Bach	Minuet in G	Take Ten for Alto Saxophone	Universal UE 18836
Foster	Old Folks at Home	Elementary Solos for Alto Saxophone	Fredrick Harris
Franck	Allegretto, p. 54	Saxophone Basics	Faber
Handel	Trio from <i>Water Music</i>	First Repertoire for Alto Saxophone	Faber
Schubert	The Trout	The Joy of Saxophone	Yorktown YK21541
Shostakovich	March from <i>Six Children's Pieces</i> , no. 6	The Magic Saxophone	Boosey
Street	Let's Get Away [with repeat]	Streetwise for Alto Saxophone & Piano	Boosey
Trad.	Turkey in the Straw [with repeats]	Skills Builders for Alto Saxophone	Schirmer GS33481
Trad.	Joshua Fought the Battle of Jericho	Easy Pieces for Alto Saxophone	Pan PEM 89
Trad.	Dixie		Fentone WA 6015
Wastall	Midnight in Tobago	Learn As you Play Saxophone	Boosey

Soprano/Tenor Saxophone in Bb

Cole	Granite	Learn As You Play Saxophone	Boosey
Couperin	Gavotte	Klassische Saxophon-Soli	Schott ED 7330
Franck	Allegretto	Saxophone Basics	Faber
Handel	Trio from <i>Water Music</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Lyons	Velvet	Compositions for Tenor Saxophone vol. 1	Useful U 132
Rae	Curtain-up or Bruno's Tune	Play it Cool – Saxophone	Universal UE 21100
Trad.	Joshua Fought the Battle of Jericho	Easy Pieces for Tenor Saxophone & Piano	Pan PEM81
Wedgwood	Chinese Take It Away	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber

Group B

Alto/Baritone Saxophone in Eb

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 Eb Saxophone	Brass Wind 0307
Gershwin	Love is Here to Stay	Easy Gershwin for Saxophone	OUP
Henry VIII, attrib.	Greensleeves	Up-Grade Alto Saxophone Grades 1-2	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
Tchaikovsky	Chanson Triste	Classical Album for Saxophone	Universal UE 17772

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
Fauré	Pavane	Classical Album for B♭ Instruments book 2	Studio
Hamner	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
Ledbury	Takin' It Easy	All Jazzed Up for Saxophone	Brass Wind 0302
Lyons	Serpentine	Compositions for Tenor Saxophone vol. 1	Useful U132
Offenbach	Barcarolle	Klassische Saxophon-Soli	Schott ED 7330
Rodgers & Hart	You Are Too Beautiful	All Jazzed Up for Saxophone	Brass Wind 0302
Tchaikovsky	Chanson Triste	Classical Album for Saxophone	Universal UE 17772
Trad.	The Londonderry Air	Klassische Saxophon-Soli	Schott ED 7330

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

Anon.	Medieval Dance Tune, Study no. 13	Amazing Studies for Saxophone	Boosey
Baermann	Study no. 12 or Study no. 17	80 Graded Studies for Saxophone book 1	Faber
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
Popp	Study no. 10 or Study no. 24	Easy Classical Studies for Saxophone	Universal UE 17770
Rae	Jig in D, no. 5	Style Workout for Solo Saxophone	Universal UE 21232
Trad.	The Ash Grove	Winners Galore for Saxophone	Brass Wind
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) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

D major (two octaves)

C major (one octave, starting on either C)

A and B minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

D major (two octaves)

C major (one octave, starting on either C)

A and B minor (one octave)

or ii) Exercise and Study

Exercise (from memory):

for slurring downwards:

Slow ♩ = 72

mf

Study:

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

a) Popp No. 14 and no. 16 (from *Easy Classical Studies*)

Universal UE 17770

b) Wilson No. 3 or no. 4 (from *Saxtudes*)

Camden

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Saxophone – Grade 3

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E\flat			
Bernstein	America [with repeats]	Making the Grade – Grade 3	Chester CH60106
Bullard	Dancing Dolls	Circus Skills	Spartan SP726
Elgar	Pomp & Circumstance – Theme from March no. 4	The Magic Saxophone	Boosey
Handel	Bourrée	Classical Album for Saxophone	Universal UE 17772
Harris	Foxtrot from <i>Seven Easy Dances</i>	First Repertoire Pieces for Alto Saxophone	Boosey
Haydn	Serenade	Classical Album for Saxophone	Universal UE 17772
Joplin	The Entertainer	Making the Grade – Grade 3	Chester CH60106
Lyons	The Coolest Camel	Compositions for Alto Saxophone vol. 1	Useful U123
Mussorgsky	Promenade from <i>Pictures at an Exhibition</i>	First Repertoire for Alto Saxophone	Faber
Nightingale	From Drainpipes to Flares	Lucky Dip	Warwick WD009
Scott	Tango	Café Europa	Astute am242-54

Soprano/Tenor Saxophone in B \flat

Bazelaire	Chanson de Bresse	Suite Française, op. 114	Schott
Ellington	It Don't Mean a Thing if it ain't got that Swing	Take Another Ten for Saxophone	Universal UE 21170
Handel	Bourrée	Classical Album for Saxophone	Universal UE 17772
Harris	Foxtrot from <i>Seven Easy Dances</i>	First Repertoire Pieces for Tenor Saxophone	Boosey
Lyons	The Coolest Camel or Direct Action	Compositions for Tenor Saxophone vol. 1	Useful U132
Mussorgsky	Promenade	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Nightingale	From Drainpipes to Flares	Lucky Dip	Warwick WD009
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 B

Alto/Baritone Saxophone in E \flat

Ilyinsky	Berceuse	First Repertoire Pieces for Alto Saxophone	Boosey
Louiguy	La vie en rose	What Else Can I Play? Alto Saxophone Grade 3	Faber 4225A
Norton	Latin	The Microjazz Alto Saxophone Collection 2	Boosey
Purcell	Air	Take Ten for Alto Saxophone	Universal UE 18836
Rubenstein	Melody	First Repertoire Pieces for Alto Saxophone	Boosey
Satie	Gnossienne no. 3	Erik Satie Saxophone Album	Universal UE 18508
Schubert	Serenade	First Repertoire Pieces for Alto Saxophone	Boosey

Saxophone – Grade 3

Street	By the Lake	Streets Ahead	Saxtet 008
Vivaldi	Cantabile from <i>Il Cordellino</i>	First Repertoire for Alto Saxophone	Faber

Soprano/Tenor Saxophone in B♭

J S Bach	Air	Klassische Saxophon-Soli	Schott ED 7330
De Fesch	Canzonetta		Spratt
Finzi	Carol	Learn As You Play Saxophone	Boosey
Hamner	Aria II, no. 4 or Valse, no. 3	Saxophone Samples for B♭ Saxophone	Boosey
Haydn	Serenade	Classical Album for Saxophone	Universal UE 17772
Ilyinsky	Berceuse	First Repertoire Pieces for Tenor Saxophone	Boosey
Rubenstein	Melodie	Klassische Saxophon-Soli	Schott ED 7330
Schubert	Serenade	First Repertoire Pieces for Tenor Saxophone	Boosey
Vivaldi	Cantabile from <i>Il Cordellino</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber

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

Anon.	Song, Study no. 17	Amazing Studies for Saxophone	Boosey
J S Bach	Bourrée, Study no. 15	Amazing Studies for Saxophone	Boosey
Briard	Study no. 1, p. 42 or Study no. 3, p. 50	Learn As you Play Saxophone	Boosey
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
Garnier	Study no. 21	80 Graded Studies for Saxophone book 1	Faber
Hampton	Tell me about it	Saxophone Basics	Faber
Köhler	Study no. 20 or Study no. 26	Easy Classical Studies for Saxophone	Universal UE 17770
Lacour	Study no. 9 or Study no. 19 or Study no. 11	50 Études faciles et progressives vol. 1	Billaudot G15491B
Rae	Chandelier Waltz, no. 7	Style Workout for Solo Saxophone	Universal UE 21232
Wilson	Manipura	The Seven Chakra for Solo Saxophone	Camden CM239

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

F major (to 12th)

D minor (two octaves): candidate's choice of *either* harmonic or melodic minor

E and G minor (to 12th): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on G (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

C major (two octaves)

F major (to 12th)

D minor (two octaves)

E and G minor (to 12th)

or ii) Exercise and Study

Exercise (from memory):

for octaves:

Moderato ♩ = 76

5

Study:

Candidate to prepare one of the following:

a) Beekun Pastorale in D minor (from *Super Saxophones*)

Harmonia HU 3794

b) Wilson No. 5 or no. 6 (from *Saxtudes*)

Camden

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Saxophone – Grade 4

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E♭			
J S Bach	Musette	First Repertoire Pieces for Alto Saxophone	Boosey
Benjamin	Jamaican Rumba	Learn As you Play Saxophone	Boosey
Fauré	Mai	Gabriel Fauré Saxophone Album	Universal UE 21053
Gorb	Habenera	Up Front Album for Eb Saxophone	Brass Wind 0307
Gregson	Stepping Out Towards the Blue Horizon	Up Front Album for Eb Saxophone	Brass Wind 0307
Handel	Siciliana and Allegro	Take Ten for Alto Saxophone	Universal UE 18836
Lyons	Bee Line	Compositions for Alto Saxophone vol. 1	Useful U123
Mozart	Minuet	Classical Album for Saxophone	Universal UE 17772
Shostakovich	Romance from <i>The Gadfly</i>		Fentone F690
Street	Cruisin'	Streets Ahead	Saxtet 008

Soprano/Tenor Saxophone in B♭

Albinoni	Concerto in D minor, op. 9 no. 2, 1st movt: Allegro e non presto or 3rd movt: Allegro		Advance
J S Bach	Musette vol. 1	First Repertoire Pieces for Tenor Saxophone	Boosey
Benjamin	Jamaican Rumba	Learn As You Play Saxophone	Boosey
Cowles	Bala Ballade, no. 2 of 3 Sketches from Bala	Saxophone Solos vol. 2 [Tenor]	Chester CH 55208
Gregson	Stepping Out Towards the Blue Horizon	Up Front Album for B♭ Saxophone	Brass Wind 0307
Lyons	Bee Line	Compositions for Tenor Saxophone vol. 1	Useful U132
Moszkowski	Spanish Dance, op. 12 no. 2	Solos for the Tenor Saxophone Player	Schirmer
Mozart	Divertimento	Klassische Saxophon-Soli	Schott ED 7330
Shostakovich	Romance from <i>The Gadfly</i>		Fentone F690
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 B

Alto/Baritone Saxophone in E♭

Bernstein	Somewhere	Leonard Bernstein for Alto Saxophone	Boosey
Chopin	Nocturne	The Joy of Saxophone	Yorktown YK21541
Debussy	Jimbo's Lullaby	Claude Debussy Saxophone Album	Universal UE 17777
Dvorák	Romantic Piece op. 75 no. 1	Solos for the Alto Saxophone Player	Schirmer GS33058
Elgar	Variation IX, Nimrod from <i>Enigma Variations</i> op. 36	An Elgar Saxophone Album	Novello NOV120742

Gershwin	Theme from <i>Rhapsody in Blue</i>	Concert Repertoire for Alto Saxophone	Faber Studio
Heath	Reflections		
Kershaw	Lengthening Shadows or End of a Perfect Day	Latin Nights	Hunt HE90
Norton	Elegance	The Microjazz Alto Saxophone Collection 2	Boosey
Puccini	Nessun Dorma	The Classic Experience	Cramer 90524
Rachmaninov	Romance	John Harle Saxophone Album (To Baker Street and Bach)	Boosey
Saint-Saëns	The Swan	Take Ten for Alto Saxophone & Piano	Universal
Satie	Je te veux	Encore! John Harle	Chester CH61090

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
Dowland	Flow My Teares (Lachrimae)	Encore! John Harle	Chester CH61090
Dvořák	Larghetto	Simply Sax for Tenor	De Haske F 488-401
Elgar	Variation IX, Nimrod from <i>Enigma Variations</i> op. 36	An Elgar Saxophone Album	Novello NOV120742
Fauré	Après un rêve	Gabriel Fauré Saxophone Album	Universal UE 21053
Kershaw	Lengthening Shadows or End of a Perfect Day	Latin Nights	Hunt HE91
Mendelssohn	Song Without Words op. 109	Solos for the Tenor Saxophone Player	Schirmer
Rae	The Long Road	Sonatina for Tenor Saxophone	Reedimensions RD 003
Saint-Saëns	The Swan	Saxophone Solos vol. 1 [Tenor]	Chester CH 55207

Group C (unaccompanied)

Saxophone in E♭/B♭

Anon.	La rotta, no. 14 or Trotto, no. 51	Amazing Studies for Saxophone	Boosey
J S Bach	Gigue (BWV 845), no. 16	Amazing Studies for Saxophone	Boosey
Baermann	Study no. 32	80 Graded Studies for Saxophone book 1	Faber
Gariboldi	Study no. 11	Amazing Studies for Saxophone	Boosey
Gariboldi	Study no. 31	80 Graded Studies for Saxophone book 1	Faber
Harrison	Calypso Collapso, no. 19	Amazing Studies for Saxophone	Boosey
Lacour	Study no. 26 or no. 29 or no. 30	50 Études faciles et progressives vol. 2	Billaudot G15492B
Rae	Turn About, no. 1 or Slavonic Dance, no. 5	20 Modern Studies for Solo Saxophone	Universal UE 18820
Rae	Destination Waltz, no. 15 or Full On, no. 18	Style Workout for Solo Saxophone	Universal UE 21232
Street	A Little Piece	Street Beats	Saxtet 120
Van Eyck	Study no. 39, Malle Symen	Amazing Studies for Saxophone	Boosey
Wilson	Anahata	The Seven Chakra for Solo Saxophone	Camden CM239

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

E♭ major (two octaves)

A and G major (to 12th)

C minor (two octaves): candidate's choice of *either* harmonic or melodic minor

A and F♯ minor (to 12th): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on D (two octaves)

Pentatonic (major) scale starting on G (one octave)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

E♭ major (two octaves)

A and G major (to 12th)

C minor (two octaves)

A and F♯ minor (to 12th)

Dominant 7th in the key of G (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for chromaticism in the high register:

Saxophone – Grade 5

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E\flat			
Albeniz	Tango op. 165 no. 2		Schott BSS 33749
J S Bach	Badinerie (Les classiques du saxophone no. 1)		Leduc AL19511
Bernstein	Tonight from <i>West Side Story</i>	Leonard Bernstein for Alto Saxophone	Boosey
Debussy	Le petit nègre or Petite pièce	Claude Debussy Saxophone Album	Universal UE 17777
Granados	Spanish Dance no. 3	Three Spanish Dances	Emerson E367
Harvey	Caprice anglais	Saxophone Solos vol. 2 [Alto]	Chester CH55121
Kershaw	Tango till you Drop!	Latin Nights	Hunt HE90
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
Parker	Bright Young Things	The Light Touch book 2	Stainer H388
Purcell	Rondeau (from <i>Abdelazar</i>)	Take Another Ten for Saxophone	Universal UE 21170
Rodriguez	La Cumparsita no. 5	Play Latin for Alto Saxophone	Faber
Soprano/Tenor Saxophone in B\flat			
J S Bach	Two Bourrées (from Third Cello Suite)	Solos for the Tenor Saxophone Player	Schirmer
Bernstein	Tonight from <i>West Side Story</i>	Leonard Bernstein for Tenor Saxophone	Boosey
Bouillon	Valse-Fantasie	First Repertoire Pieces for Tenor Saxophone	Boosey
Brown	Tangram (Tango for Tenor)		Warwick WD012
Gounod	The Entry of the Nubian Slaves or Moderato con moto	Simply Sax for Tenor	De Haske F 488-401
Granados	Andaluza	Saxophone Solos vol. 1 [Tenor]	Chester CH55207
Gurewich	Czardas	First Repertoire Pieces for Tenor Saxophone	Boosey
Harris	Saxsequential	Selected Solos for Soprano/Tenor Saxophone Grades 4-6	Faber
Kershaw	Tango Till you Drop!	Latin Nights	Hunt
Mendelssohn	Chanson de Printemps (Les classiques du saxophone no. 78)		Leduc AL19752
Purcell	Rondeau (from <i>Abdelazar</i>)	Take Another Ten for Saxophone	Universal UE 21170
Wolf-Ferrari	Strimpellata	First Repertoire Pieces for Tenor Saxophone	Boosey

Group B**Alto/Baritone Saxophone in E \flat**

Anon.	Spanish Love Song	Concert Repertoire for Alto Saxophone	Faber
Balogh	Palotás and Friss	The Light Touch book 1	Stainer H387
Braga	La Serenata		Durand 1203300
Crepin	Celine Mandarin		Lemoine HL25244
Debussy	The Little Shepherd or La fille aux cheveux de lin	Claude Debussy Saxophone Album	Universal UE 17777
Elgar	Salut d'amour op. 12	An Elgar Saxophone Album	Novello NOV120742
Ellerby	Elegy for Checkpoint Charlie		Studio
Fauré	Après un rêve	Gabriel Fauré Saxophone Album	Universal UE 21053
Gates	Wonderland	Mood Music	Camden CM061
Rachmaninov	Rhapsody on a Theme of Paganini – 18th variation		Boosey
Rae	Sonatina for Alto Saxophone, Gymnopédie Bleu		Reedimensions RD 002
Schumann	Romance no. 1		Belwin
Street	All Because Of You		Saxtet 001

Soprano/Tenor Saxophone in B \flat

Anon.	Spanish Love Song	Selected Solos for Soprano/Tenor Saxophone Grades 4-6	Faber
J S Bach	Sonata no. 6, 3rd movt: Siciliano		Advance
R R Bennett	Tender is the Night – Rosemary's Waltz	Encore! John Harle	Chester CH61090
Debussy	Sarabande (from <i>Suite pour le piano</i>)	Solos for the Tenor Saxophone Player	Schirmer
Dvořák	Lament op. 85 no. 6	Solos for the Tenor Saxophone Player	Schirmer
Elgar	Salut d'amour op. 12	An Elgar Saxophone Album	Novello NOV120742
Fiocco	Aria and Rondo		Kendor
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
Wilson	Tango in D, for Soprano Saxophone		Camden CM065

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

Grant	Don't Count on Me	Mambo Merengue	Brass Wind 1312
Gregory	Captain Legpipe, no. 20	Saxophone Solos book 1	Astute am308-48
Rae	Scale Model, no. 9 or Epilogue, no. 10	Style Workout for Solo Saxophone	Universal UE 21 232
Rae	Ambiguity, no. 8	20 Modern Studies for Solo Saxophone	Universal UE 18820
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) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *mf*; tongued or slurred as requested by the examiner:

B \flat , E \flat and E major (two octaves)

A \flat major (to 12th)

C, E and C \sharp minor (two octaves): candidate's choice of *either* harmonic or melodic minor

F minor (to 12th): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on E (two octaves)

Pentatonic (major) scale starting on D (two octaves)

Arpeggios:

The following arpeggios to be performed *mf*; tongued or slurred as requested by the examiner:

B \flat , E \flat and E major (two octaves)

A \flat major (to 12th)

C, E and C \sharp minor (two octaves)

F minor (to 12th)

Dominant 7th in the key of A (two octaves)

Diminished 7th starting on D (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for chromatic tone quality

$\text{♩} = 92$

The musical exercise is written in 4/4 time with a tempo of 92. It consists of two staves of music. The first staff contains two measures of eighth-note runs. The first measure starts with a dynamic marking of *mp* and ends with *f*. The second measure starts with *mp* and ends with *f*. Both measures feature triplets of eighth notes. The second staff also contains two measures of eighth-note runs. The first measure starts with *mp* and ends with *f*. The second measure starts with *mp* and ends with *f*. Both measures feature triplets of eighth notes.

Study:

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

- a) Beekun Triolienne (from *Super Saxophones*)
 b) Wilson No. 9 or no. 10 (from *Saxtudes*)

Harmonia HU 3794
 Camden

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Saxophone – Grade 6

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Alto/Baritone Saxophone in E\flat		
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
Bizet	Intermezzo, no. 3 (minuetto) (from Les soli des l'Arlesienne)	Choudens AC20036
Debussy	Arabesque no. 1 or Golliwogg's Cake Walk (from Claude Debussy Saxophone Album)	Universal UE 17777
Elgar	Chanson de matin op. 15 no. 2 or Chanson de nuit op. 15 no. 1 (from An Elgar Saxophone Album)	Novello NOV120742
Fauré	Kitty-Valse (from Gabriel Fauré Saxophone Album)	Universal UE 21053
Handel	Sonata no. 6, op. 1/15, 1st movt: Adagio and 2nd movt: Allegro (Les classiques du saxophone no. 90)	Leduc AL20830
Koechlin	Etude no. 5 or Etude no. 11 (from 15 études pour Saxophone alto et piano)	Billaudot/EFM 1008
Rachmaninov	Vocalise (from John Harle Saxophone Album (To Baker Street and Bach))	Boosey
Ravel	Piece en Forme de Habañera [E \flat edition]	Leduc AL17680
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 \flat sax] H47 [piano]

Soprano/Tenor Saxophone in B \flat

J C Bach	Sinfonia in B \flat , 2nd movt: Andante and 3rd movt: Presto (from Klassische Saxophon-Soli)	Schott ED 7330
Elgar	Chanson de matin, op. 15 no. 2 or Chanson de nuit, op. 15 no. 1 (from An Elgar Saxophone Album)	Novello NOV120742
Fauré	Kitty-Valse (from Gabriel Fauré Saxophone Album)	Universal UE 21053
Fiocco	Arioso (from Saxophone Solos vol. 2 (Tenor))	Chester CH55208
Handel	Sonata no. 1, 1st movt: Adagio and 2nd movt: Allegro (Les classiques des saxophone no. 113 (Tenor))	Leduc AL25143
Ravel	Piece en Forme de Habañera [B \flat edition]	Leduc AL17679
Saint-Saëns	Allegro Apassionata, op. 43 (from Solos for the Tenor Saxophone Player)	Schirmer
Schumann	Romance op. 94 no. 1 (from Solos for the Tenor Saxophone Player)	Schirmer
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

Alto/Baritone Saxophone in E \flat

Binge	Concerto for Alto Saxophone, 2nd movt: Romance	Weinberger
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
Cassiniere	Ronde (from Les contemporains écrivent vol. 2)	Billaudot PN6183
Delibes	Barcarolle from <i>Sylvia</i> (from Saxophone Solos vol. 1 (Alto ed.))	Chester CH55120
Dukas	Alla Gitana	Leduc AL19995
Hampton	Between a Rock and a Hard Place (from Unbeaten Tracks – Alto Saxophone)	Faber
Lyons	Valse des Lions (from Compositions for Alto Saxophone vol. 2)	Useful U124
Naulais	Any single movement from Petite Suite Latine	Lemoine 26497 HL
Rodgers	Interactive (from The Light Touch book 2)	Stainer H388
Westbrook & Biscoe	Sonnet no. 13 (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey

Soprano/Tenor Saxophone in B \flat

Cowan	Shadows	Boosey
German	Pastorale and Bourrée	Rubank
Granados	Rondo Aragonesa (from Danza Espanola)	UME UME21472
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

Group C (unaccompanied)

Saxophone in E \flat /B \flat

Allen	No. 16 (from Saxophone Studio)	Hunt
Dubois	Sarabande et Allegro (from Suite Française)	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
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
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 Scorcher (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) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *f* or *p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

F, D \flat , E and B major (two octaves)

F \sharp major (to 12th)

F, B \flat , B and C \sharp harmonic *and* melodic minor (two octaves)

G \sharp harmonic *and* melodic minor (to 12th)

Chromatic scale starting on C (two octaves)

Whole-tone scale starting on C (two octaves)

Arpeggios:

The following arpeggios to be performed *f* or *p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

F, D \flat , E and B major (two octaves)

F \sharp major (to 12th)

F, B \flat , B and C \sharp minor (two octaves)

G \sharp minor (to 12th)

Dominant 7th in the key of F (two octaves)

Diminished 7th starting on C (two octaves)

or ii) Study

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

- a) Ferling no. 17 *and* no. 18 (from *48 Studies op. 31*)
b) Wilson no. 11 *or* no. 12 (from *Saxtudes*)

Billaudot 3082
Camden

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Saxophone – Grade 7

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Alto/Baritone Saxophone in E\flat		
J S Bach	Sonata no. 6, 1st movt: Allegro ma non tanto or 2nd movt: Allegro	Advance 7043
Berthelot	Adage et arabesque	Leduc AL24562
Debussy	Danse Bohémienne (from Claude Debussy Saxophone Album)	Universal UE 17777
Eccles	Sonata in G minor: any two contrasting movements	Elkan-Vogel
Gallois-		
Montbrun	Lied, no. 4 and Finale, no. 6 (from Six pieces musicales d'étude)	Leduc AL21131
Handel	Allegro, Largo and Finale (Les classiques du saxophone no. 1)	Leduc
Haydn	Gypsy Rondo (from Solos for the Alto Saxophone Player)	Schirmer
Pierné	Canzonetta	Leduc AL19414
Vinci	Adagio and Allegro (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey
Vivaldi	Concerto op. 3/6 RV 356, 1st movt: Allegro or 3rd movt: Presto	Universal UE 19075
Wiedoeft	Valse Vanité	Hunt HE33
Soprano/Tenor Saxophone in B\flat		
Albeniz	Mallorca or Puerta de Tierra (from Bolero)	UME 21434
J S Bach	Sonata da Gamba no. 2, 2nd movt: Allegro	Saxtet 014
J S Bach	Sonata in E \flat , 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
Dubois	Vielle Chanson and Rondinade	Billaudot GB3290
Fiocco	Concerto, 3rd movt: Lent et très expressif and 4th movt: Très animé	Schott
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
Singelée	4th solo de Concert	Molenaar
Singelée	Caprice op. 80	Roncorp USA
Tuthill	Sonata for Tenor Saxophone op. 56, 1st movt: Allegro	Southern
Group B		
Alto/Baritone Saxophone in E\flat		
Albeniz	Puerta de Tierra (from Bolero)	UME 21434
Barnes	Arioso [to bar 51] (from Arioso & Presto)	Southern SU423
Beaucamp	Tarantelle	Leduc 20466
R R Bennett	Three Piece Suite for Alto Saxophone & Piano, 1st movt: Samba Triste or 3rd movt: Finale	Novello
Bonneau	Suite, Danse des demons and Plainte	Leduc AL20303
Carr	Habanera (from Four Comedy Dances)	Kendor

Saxophone – Grade 7

Daneels	Aria et Valse Jazz	Schott SF 9412
Johnson	Nightsong for Alto Saxophone & Piano	Schirmer GS82586
Nelson	Sonata for Alto Sax & Piano, 2nd movt: Largo	Advance
Rae	Sonatina for Alto Saxophone, Toccata Latino or East Coast Mainline	Reedimensions RD 002
Schultheiss	Witch Hunt	Saxtet 013
Wilson	Day for Baritone <i>or</i> Alto Saxophone & Piano	Camden CM062

Soprano/Tenor Saxophone in B \flat

Gould	Diversions for Tenor Sax & Orchestra, 2nd movt: Serenades & Airs or 4th movt: Ballads & Lovenotes	Schirmer
Harvey	Rue Maurice-Berteaux (from Saxophone Solos vol. 2 [Tenor ed.])	Chester CH55208
Heath	Shiraz (from Gentle Dreams and Shiraz)	Camden CM115
Nichaus	Tenor Soundscape	Kendor
Piazzolla	Café 1930 (from Histoire du Tango for Soprano Saxophone)	Lemoine 26820
Rae	Sonatina for Tenor Saxophone, 1st movt: Motive Power	Reedimensions RD 003
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
Villa Lobos	Fantasia for Soprano <i>or</i> Tenor Saxophone, 2nd movt	Peer-Southern
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 C (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
Frederick the Great	Study no. 76 (from Easy Classical Studies for Saxophone)	Universal UE 17770
Ferling	Study no. 77 (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
Rae	Point to Point, no. 5 <i>or</i> Neat!, no. 8 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Santecchia	Study no. 8, Salón de Destrahe (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
Wilson	Monody for Solo Saxophone	Camden CM099

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- F, Bb, Db, E, B major (two octaves)
- F# major (to 12th)
- F, Bb, Eb, B and C# harmonic *and* melodic minor (two octaves)
- G# harmonic *and* melodic minor (to 12th)
- Chromatic scale starting on B (two octaves)
- Pentatonic (major) scale starting on F (two octaves)
- Whole-tone scale starting on E (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred *or* staccato-tongued as requested by the examiner:

- F, Bb, Db, E, B major (two octaves)
- F# major (to 12th)
- F, Bb, Eb, B and C# minor (two octaves)
- G# minor (to 12th)
- Dominant 7th in the key of Bb (two octaves)
- Diminished 7th starting on Eb (two octaves)

or ii) Study

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

- | | | |
|------------|---|----------------|
| a) Ferling | Study no. 9 <i>and</i> Study no. 10 (from <i>48 Studies op. 31</i>) | Billaudot 3082 |
| b) Ferling | Study no. 37 <i>and</i> Study no. 38 (from <i>48 Studies op. 31</i>) | Billaudot 3082 |
| c) Wilson | No. 13 (from <i>Saxtudes</i>) | Camden |
| d) Wilson | No. 14 (from <i>Saxtudes</i>) | Camden |

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Saxophone – Grade 8

Subject code: SAX

Pieces (3 x 22 marks)

Three pieces are to be played, **one** from each Group. Instead of **one** item, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
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
Bedard	Sonata, 1st movt and 2nd movt	Doberman
Debussy	La plus que lente (from Claude Debussy Saxophone Album)	Universal UE 17777
Demersseman	Serenade op. 33	Hug 11469
Gallois-		
Montbrun	Ballade and Ronde (from Six pieces musicales d'études)	Leduc AL21131
Guilhaud	Concertino [complete] [E \flat version]	Rubank
Koechlin	Etude no. 9 or Etude no. 15 (from 15 études pour Saxophone alto et piano)	Billaudot/EFM 1008
Leclair	Adagio, Allemande et Gigue (Les classiques du saxophone no. 104)	Leduc AL20844
Milhaud	Braziliera (from Scaramouche for Alto Saxophone)	Salabert EAS15280b
Richardson	Elegy, no. 2 and Alla Burlesca, no. 3 (from Three Pieces op. 22)	Emerson E68
Tomasi	Introduction et Danse	Leduc AL24936

Soprano/Tenor Saxophone in B \flat

J S Bach	Sonata in G minor, BWV 1020, 2nd movt: Adagio and 3rd movt: Allegro	Universal UE 17774
Bonnard	Sonata no. 1, 1st movt: Andante moderato	Billaudot/EFM 1703
Fiocco/ Bazelaire	Concerto, 1st movt: Allegro	Schott
Guilhaud	First Concertino	Rubank
Handel	Andante & Allegro	Southern SS-963
Marcello	Concerto in C minor, 1st and 2nd movts or 2nd and 3rd movts	Molenaar
Martin	Ballade (1940) for Tenor Saxophone	Universal UE 32359
Millars	Andante and Rondo (from Saxophone Solos vol. 2 (Tenor))	Chester CH55208
Tuthill	Sonata op. 56, 2nd movt: Andante and 3rd movt: Fast	Southern
Villa-Lobos	Fantasia for Saxophone, 1st movt: animé	Peer-Southern
Yuste	Solo de Concruso	UME UME87793

Group B

Alto/Baritone Saxophone in E \flat

Barnes	Presto [from bar 52] (from Arioso & Presto)	Southern SU423
Bozza	Pulcinella	Leduc AL20298
Casterede	Scherzo	Leduc AL21374
Demillac	Jeux de Vagues	Combre
Françaix	any three dances from <i>Cinq danses exotiques</i>	Schott ED 4745
Grovlez	Sarabande et Allegro	Leduc
Grundman	Concertante [complete]	Boosey

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
Nelson	Sonata for Alto Saxophone & Piano, 1st movt: Drammatico or 3rd movt: With vigor	Advance
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
Wood	Schwarzer Tänzer	Saxtet 005

Soprano/Tenor Saxophone in B \flat

Addison	Harlequin for Soprano Saxophone	Emerson E236
Carmichael	Aria (from Aria and Finale)	Southern
Cowles	Of Spain	Studio
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
Heath	Out of the Cool for Soprano Sax and Piano	Chester CH60422
Joplin	Bethena (from Elite Syncopations, Bethena & Palm Leaf Rag)	Lemoine 25143
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
Smith	Sonata no. 1, Hall of Mirrors, 2nd movt: The Looking Glass	Camden CM117
Wood	Schwarzer Tänzer	Saxtet 005

Group C (unaccompanied)

Saxophone in E \flat /B \flat

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
Mashima	Rhapsody in Waltz time (from New Concert Studies for Saxophone)	De Haske
Rae	Grand Etude, no. 12 or If Only..., no. 7 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
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) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

Scales:

The following scales to be performed *for p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

- B \flat major (two and a half octaves)
- A \flat , G, A and F \sharp major (to 12th)
- All other major scales (two octaves)
- B \flat harmonic *and* melodic minor (two and a half octaves)
- G, A, F \sharp and G \sharp harmonic *and* melodic minor (to 12th)
- All other harmonic *and* melodic minor scales (two octaves)
- Chromatic scale starting on B \flat (two and a half octaves)
- Chromatic scale starting on F \sharp , G, G \sharp , A (to 12th)
- Chromatic scale starting on all other notes (two octaves)
- Whole-tone scale starting on B (two octaves)

Arpeggios:

The following arpeggios to be performed *for p*; tongued, slurred, staccato-tongued *or* using mixed articulation as requested by the examiner:

- B \flat major (two and a half octaves)
- A \flat , G, A and F \sharp major (to 12th)
- All other major arpeggios (two octaves)
- B \flat minor (two and a half octaves)
- G, A, F \sharp and G \sharp minor (to 12th)
- All other minor arpeggios (two octaves)
- Dominant 7th in the keys of B \flat , E \flat , A \flat and A (two octaves)
- Diminished 7th starting on C, B \flat and B (two octaves)

or ii) Study

Candidate to prepare one of the following:

- a) Ferling Study no. 45 *and* Study no. 46 (from *48 Studies op. 31*)
- b) Wilson No. 15 (from *Saxtudes*)
- c) Wilson No. 16 (from *Saxtudes*)

Billaudot 3082
Camden
Camden

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Jazz Examinations

Notes

Pieces

Candidates play three pieces, chosen from the published lists.

Group A contains repertoire with a significant improvisation element which **must** be performed in the examination. Candidates are encouraged to be creative with this material and may not bring extra notation or written out solos into the examination room to assist in this part of the examination. Where there is no indication, given in either the syllabus or on the piece itself, of the length of improvisation the candidate should apply the own composition timing guidelines for the grade (see page 9). If a complete performance of the piece would exceed the own composition timings, it is expected that suitable cuts are made to the improvisation section. Examiners may stop candidates if their Group A piece exceeds this stated time. Marks will be awarded for the inventiveness and originality of the improvisational element.

Group B contains a mixture of 'standards' and original compositions with accompaniment.

Group C pieces are unaccompanied and include both solos and studies.

Own compositions may only be offered in place of Group B or Group C.

Accompaniments

Group A and B pieces **must** be performed with accompaniment, which can be either a live pianist or a CD. In **all** grades (1-8) candidates may use a CD accompaniment providing that they follow the guidelines laid down in the *Information and Regulations* booklet (available from Head Office and at www.trinityguildhall.co.uk).

For all jazz grades it is the responsibility of the person signing the Entry Form to ensure that suitable playback equipment for CDs is provided. Some centres may provide this equipment and the applicant should contact the centre well in advance to confirm the arrangements. In all cases, arrangements (about power supply, equipment insurance etc.) must be agreed with the Centre Representative.

The equipment must be of good quality, comprising CD player with track search facility and good quality loudspeakers that are capable of reproducing the volume required for comfortable play along (c. 20W). 'Ghetto blasters' are to be discouraged unless they have sufficient power to enable comfortable monitoring of CD for play along or are connected to an external amplifier.

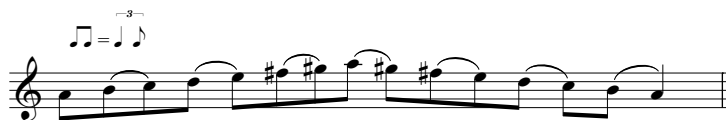
Where there is no fully written out piano part or CD accompaniment it is expected that the accompanist will realise any given chord symbols.

Sight Reading

Candidates and teachers should note that jazz sight reading will follow the parameters on page 10 for length, range and key, but that rhythmic guidelines may differ to incorporate a wider range of common jazz rhythms.

Technical Work

Candidates may slur swung scales in pairs if they wish, as given in the following example:



Jazz Flute – Grade 1

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Cathrine	Blues for Sue <i>or</i> Solo Blues [repeat 3 times with improv. on 2nd repeat]	Easy Blues Tunes for Flute	Spartan SP630
Miles	Arriving Home	Creative Variations vol. 1 for Flute	Camden CM173
Mower	Swamp Stomp Louis	Junior Musical Postcards	Boosey
Wilson	Module 1: A <i>or</i> B <i>or</i> C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
Wilson	Gospel Joe	Creative Variations vol. 1 for Flute	Camden CM173
Group B			
Bennett Ellington & Gabler	Road Hog	Jazz Club Flute, Grades 1-2	Faber 7530A
	In a Mellow Tone [omit D.S. and go straight to coda]	Blues for Flute	Wise AM952017
Furber & Braham	Limehouse Blues	Blues for Flute	Wise AM952017
Gershwin	Funny Face <i>or</i> S' Wonderful	Easy Gershwin for Flute	OUP
Gershwin	He Loves and She Loves	Play Jazztime – Hits from the 20s and 30s	Faber
Miles	Setting Off, no. 1	Jazz Routes	Camden CM175
Norton	Mango Juice, no. 12 <i>or</i> Fine Views, no. 13	The Microjazz Flute Collection 1	Boosey
Rae	Chill!	Flute All Sorts (Grades 1-3)	Trinity Faber
Rae	North Circular [omit repeat] <i>or</i> Blowin' Cool	Easy Jazzy Flute	Universal UE 16581
Taylor	I Wish I Knew How it Would Feel to be Free	Classic Jazz for Flute	Wise AM937057
Wedgwood	Tangerine	Really Easy Jazzin' About for Flute	Faber
Young	Sweet Sue – Just You	Classic Jazz for Flute	Wise AM937057
Group C (unaccompanied)			
Nightingale	A Small Step, no. 1 <i>or</i> Fiesta Siesta, no. 2 <i>or</i> Coo's Blues, no. 3	Eazy Jazzy 'Tudes	Warwick WD004
Rae	No. 30 <i>and</i> no. 31	Jazz Flute Studies*	Faber
Stokes	No. 1 <i>or</i> no. 3	Easy Jazz Singles for Flute	Hunt HE36

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

Jazz Flute – Grade 2

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Cathrine	Go To It! or Sweet 'n Sour [repeat 3 times with improv. on 2nd repeat]	Easy Blues Tunes for Flute	Spartan SP630
Hamer	Easy Going [with CD track 31]	Play It Cool Flute	Spartan SP560
Miles	Abigail's Song	Creative Variations vol. 1 for Flute	Camden CM173
Mower	Township Time	Junior Musical Postcards	Boosey
Rae	Solid Fuel	Jazz Zone for Flute	Universal UE21357
Wilson	Module 2: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
Wilson	J's Dream	Creative Variations vol. 1 for Flute	Camden CM173
Group B			
Bennett	Bombay Blues or Southern Fried	Jazz Club Flute, Grades 1-2	Faber 7530A
Burke & Van Heusen	Here's That Rainy Day or Like Someone in Love	Solo Plus Flute Standards & Jazz	Amsco
Gershwin	Love is Here to Stay or Swanee	Easy Gershwin for Flute	OUP
Howard Johnston	Fly Me to the Moon	Classic Jazz for Flute	Wise AM937057
& Burke Kern	Pennies from Heaven	Play Jazztime – Hits from the 20s and 30s	Faber
& Harbach	Yesterdays	Blues for Flute	Wise AM952017
Miles	Vintage Steam, no. 2	Jazz Routes	Camden CM175
Motion	Overload [with CD track 14]	Groove Lab – Flute	Faber
O'Neill	A Bossa for Betty, p. 53	John O'Neill – The Jazz Method for Flute	Schott ED 12450
Rae	Lazy Cat Blues or Hard Graft	Play It Cool – Flute	Universal UE 21101
Rae	The Bottom Line or Out and About	Easy Jazzy Flute	Universal UE 16581

Group C (unaccompanied)

Nightingale	Ready, Aim, Fire or Big Mamma or Three-Step	Eazy Jazzy 'Tudes	Warwick WD004
Rae	New Leaf, no. 8	40 Modern Studies for Solo Flute	Universal UE 16589
Rae	No. 40	Jazz Flute Studies*	Faber
Stokes	No. 6	Easy Jazz Singles for Flute	Hunt HE36
Wedgwood	Hallelujah!	Flute All Sorts (Grades 1-3)	Trinity Faber

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

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight *or* swung (♩ = ♩³); tongued *or* slurred as requested by the examiner:

Using the tonal/modal centre D:

The major scale followed by the major 7th arpeggio (two octaves)

The dorian scale followed by the minor 7th arpeggio (two octaves)

The mixolydian scale followed by the major arpeggio with a lowered 7th (D⁷) (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for slurring up to the middle register:

Slow ♩ = 72

Study:

Candidate to prepare one of the following:

Rae Mixin' It or Good News for Some!
(from *Jazz Scale Studies For Flute*)

Universal UE 21352

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Flute – Grade 3

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Cathrine	Do-Be-Do-Be-Do-Wah! or Time Up [repeat 4 times with improv. on 2nd & 3rd repeat]	Easy Blues Tunes for Flute	Spartan SP630
Ellington Gumbley	C Jam Blues [with improv.] Oceanapolis [improvise from bar 5 for 16 bars then play melody]	Jazz Sessions Flute Cops, Caps and Cadillacs	Faber Saxtet 206
Hamer	Casa Mia [with CD track 26] or Creepin' Down The Alley [with CD track 21]	Play It Cool Flute	Spartan SP560
Mower	Kingston, Sorry!	Junior Musical Postcards	Boosey
Rae	The Operator	Jazz Zone for Flute	Universal UE 21357
A Wilson	Las Vegas Casino [with CD track 8, jump to alternate ending for impro.]	American Jazz and More	Spartan SP567
J Wilson	Module 3: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Joe's New Words	Creative Variations vol. 1 for Flute	Camden CM173
York & Marks	Image, p. 56	Boosey Woodwind Method: Flute book 1	Boosey
Group B			
Bennett	Mango Number 5 [omit repeat unless using CD backing track] or Bad Hair Day	Jazz Club Flute, Grades 1-2	Faber 7530A
Burke & Van Heusen	Polka Dots & Moonbeams [8va ad lib]	Solo Plus Flute Standards & Jazz	Amsco
Cuzner	Billie's Waltz [omit repeats]	3 Jazz Jingles for Flute & Piano	Hunt HE28
Ellington & Strayhorn	Satin Doll	Take Ten for Flute	Universal UE 16576
Gershwin	Nice Work If You Can Get It or Fascinating Rhythm	Easy Gershwin for Flute	OUP
Hampton	Marimba Heaven [with CD track 12]	Groove Lab – Flute	Faber
Hart	Checkout	All Jazzed Up for Flute	Brass Wind 1301
Lopez-Real	Mutengene or Peace of Mind [play flute 1 part]	Dig It!	Spartan SP731
Mack & Johnston	Charleston	Play Jazztime – Hits from the 20s and 30s	Faber
Miles	Who's Got the Answer?	Creative Variations vol. 1 for Flute	Camden CM173
Motion 82	Deep Cover [with CD track 6]	Groove Lab – Flute	Faber

Mower	As Far As The Eye Can See	Landscapes	Itchy Fingers IFP034
Rae	Blowin' Cool or Bruno's Tune	Play It Cool – Flute	Universal UE 21101
Waller			
& Brooks	Ain't Misbehavin'	Classic Jazz for Flute	Wise AM937057
Weiss			
& Shearing	Lullaby of Birdland, p. 27 [with CD track 28]	Boosey Woodwind Method: Flute book 2	Boosey

Group C (unaccompanied)

Nightingale	Ermie's Blues or Cinnamon Tea or Slide 'n' Stomp	Eazy Jazzy 'Tudes	Warwick WD004
Rae	Cloud Nine or Groove It!	40 Modern Studies for Solo Flute	Universal UE 16589
Rae	No. 48	Jazz Flute Studies*	Faber
Stokes	No. 16 or no. 17	Easy Jazz Singles for Flute	Hunt HE36

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

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♩} = \text{♩}^3$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre A:

The major scale followed by the major 7th arpeggio (to 12th)

The dorian scale followed by the minor 7th arpeggio (to 12th)

The mixolydian scale followed by the major arpeggio with a lowered 7th (A⁷) (to 12th)

The pentatonic minor scale (one octave)

or ii) Exercise and Study

Exercise (from memory):

for using long B \flat

The musical notation shows two staves of music in 6/8 time, key of B-flat major. The tempo is marked as quarter note = 60. The first staff starts with a forte (f) dynamic and the second with piano (p). Both staves feature a melodic line with slurs and a fermata over the final note.

Jazz Flute – Grade 4

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Desmond	Take Five	All Jazzed Up for Flute	Brass Wind 1301
Gumbley	Cops, Caps & Cadillacs [Improvise for 16 bars on D.S.]	Cops, Caps and Cadillacs	Saxtet 206
Isacoff	A Little Mo'Satch	Jazz Time for Flute & Keyboard	Boosey
Lopez-Real	Sundays [play flute 1 part, Improvise on D.S.]	Dig It!	Spartan SP731
Miles	Three Views of Orford	Creative Variations vol. 1 for Flute	Camden CM173
Mower	Flat Fives	Musical Postcards for Flute	Boosey
Rae	Skidaddle!	Jazz Zone for Flute	Universal UE21357
Silver	The Preacher	Approaching the Standards vol. 1, [C ed.]	Warner Bros
Trad.	Wade in the Water [with Improv.]	Jazz Sessions Flute	Faber
A Wilson	Chicago Sidewalk [with CD track 11]	American Jazz and More	Spartan SP567
J Wilson	Module 4: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Bossa [play octave higher]	Jazz Album	Camden CM097
J Wilson	Hey Joe... Let's Meet	Creative Variations vol. 1 for Flute	Camden CM173
Group B			
Burke & Van Heusen	Swinging on a Star [8va, opt. Improv.]	Solo Plus Flute Standards & Jazz	Amsco
Gershwin	It Ain't Necessarily So	Easy Gershwin for Flute	OUP
Hampton	Didgeri Blues [with CD track 8]	Groove Lab – Flute	Faber
Jobim	Wave	Classic Jazz for Flute	Wise AM937057
McHugh & Fields	Don't Blame Me	Blues for Flute	Wise AM952017
Miles	Transformation, no. 4	Jazz Routes	Camden CM175
Motion	Brick Lane [with CD track 10]	Groove Lab – Flute	Faber 571521207
Mower	It's Not as Bad as It Looks [flute 1 part] or The Kite	Not the Boring Stuff	Itchy Fingers IFP026
Mower	Riviera '62	Musical Postcards for Flute	Boosey
Norton	Song or Springboard	The Microjazz Flute Collection 2	Boosey
Panayi	I'm In Love, p. 69	John O'Neill – The Jazz Method for Flute	Schott ED 12450
Van Gorp	Francis' Dreamwaltz [no repeat]	Master Swop (book 1: Flute) [piano accomp. published separately]	De Haske
A Wilson	An American Dream	Bebop and More!	Spartan SP413

Group C (unaccompanied)

Berg	Example Improvisation, p. 29	Approaching the Standards vol. 1 [C ed.]	Warner Bros.
Jackson	Example Improvisation, p. 5	Approaching the Standards vol. 1 [C ed.]	Warner Bros.
Nightingale	Hillbilly or Passion Fruit Samba	Eazy Jazzy 'Tudes	Warwick WD004
Rae	Breakout, no. 21	40 Modern Studies for Solo Flute	Universal UE 16589
Stokes	No. 27	Easy Jazz Singles for Flute	Hunt HE36
Stokes	No. 5	Jazz Singles for Flute	Hunt HE32

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight *or* swung (♩ = ♩³); tongued *or* slurred as requested by the examiner:

Using the tonal/modal centre C:

- The major scale (two and a half octaves) followed by the major 7th arpeggio (two octaves)
- The dorian scale followed by the minor 7th arpeggio (two octaves)
- The mixolydian scale followed by the major arpeggio with a lowered 7th (C⁷) (two octaves)
- The pentatonic minor scale (two octaves)
- The melodic *or* jazz melodic minor scale followed by the minor arpeggio with the major 7th (two octaves)
- The chromatic scale (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for slurring into the upper register:

Study:

Candidate to prepare one of the following:

Rae	Hanging Out <i>or</i> No New Messages (from <i>Jazz Scale Studies For Flute</i>)	Universal UE 21352
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Flute – Grade 5

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Ellington	Satin Doll [play the tune and the solo on p. 25. Sections of the tune may be played an octave higher ad lib. Play the solo an octave higher throughout]	Approaching the Standards vol. 1 [C ed.]	Warner Bros
L'Estrange	Wanna Walk With Me? [with Improv.]	Jazz Sessions Flute	Faber
Lopez-Real	Dig It! [play flute 1 part, improvise on D.S.]	Dig It!	Spartan SP731
Miles	Blah-blah-blah!, no. 5	Jazz Routes	Camden CM175
O'Neill	It's All Yours, p. 88	John O'Neill – The Jazz Method for Flute	Schott ED12450
O'Neill	Calypso Joe, p. 17 or Three Brothers (B.J.N. Blues), p. 21	John O'Neill – Developing Jazz Technique for Flute	Schott ED12760
Rae	Last, But Not Least	Jazz Zone for Flute	Universal
A Wilson	New York Subway [with CD track 16]	American Jazz and More	Spartan SP567
J Wilson	Module 5: A, or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Jazz Waltz [play an octave higher]	Jazz Album	Camden CM097
J Wilson	Blues for Joseph	Creative Variations vol. 1 for Flute	Camden CM173
Group B			
Bernstein	I Feel Pretty	Leonard Bernstein for Flute	Boosey
Brightmore	Flute Waltz	Flute Waltz and Quickie	Emerson E262
Dameron	Ladybird	Solo Plus Flute Standards & Jazz	Amsco
Gershwin	'S Wonderful	Bill Holcombe's Gershwin Flute Album	Studio
Hagen & Rogers	Harlem Nocturne	Blues for Flute	Wise AM952017
Hampton	Wot's the Buzz? [with CD track 4] or Yer Dinner's in the Dog [with CD track 20]	Groove Lab – Flute	Faber
Isacoff	Like a Man Walking on Eggshells	Jazz Time for Flute & Keyboard	Boosey
Miles	Bathwater Blues	Creative Variations vol. 1 for Flute	Camden CM173
Mower	Sambossa or Salsa Con moto!	Musical Postcards for Flute	Boosey
Norton	Home Blues, no. 20	The Microjazz Flute Collection 2	Boosey
Runswick	Blue Six	Unbeaten Tracks for Flute	Faber
Strayhorn	Chelsea Bridge [play last 9 bars an octave higher]	Classic Jazz for Flute	Wise AM937057
Strayhorn	Blood Count	Solo Plus Flute Standards & Jazz	Amsco
Van Gorp	Por Favor or Swing-Party [no repeat]	Master Swop (book 1: Flute) [piano accomp. published separately]	De Haske
A Wilson	Night Walk	Bebop and More!	Spartan SP413

Group C (unaccompanied)

Holcombe	Etude in F, p. 6 [omit repeat]	24 Jazz Etudes for Flute	Musicians Pubs JE001
Nightingale	The Turkey or Joot Hoot	Eazy Jazzy 'Tudes	Warwick
Rae	Soho or Ringing the Changes	40 Modern Studies for Solo Flute	Universal UE 16589
Stokes	No. 6	Jazz Singles for Flute	Hunt HE32

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♪} = \text{♪}^{-3}$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre of *either E or F* at the candidate's choice:

- The major scale followed by the major 7th arpeggio (two octaves)
- The dorian scale followed by the minor 7th arpeggio (two octaves)
- The mixolydian scale followed by the major arpeggio with a lowered 7th (E⁷ or F⁷) (two octaves)
- The pentatonic major scale (two octaves)
- The pentatonic minor scale (two octaves)
- The melodic or jazz melodic minor scale followed by the minor arpeggio with the major 7th (two octaves)
- The chromatic scale (two octaves)
- The blues scale (two octaves)
- The diminished 7th arpeggio (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for E major slurs:



Study:

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

Rae	Blue Focus or Hard as Nails (from <i>Jazz Scale Studies For Flute</i>)	Universal UE 21352
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Flute – Grade 6

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Aebersold	Impressions [head + 2 choruses] or Maiden Voyage [head + 2 choruses] or Song for my Father [head + 2 choruses] or Cantaloupe Island [head + 2 choruses] or Footprints [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Aebersold	Dr Jay [A + B or A + C] (from Blues in all keys vol. 42)	Aebersold Jazz
Goodman, Webb & Sampson	Stompin' at the Savoy [with Improv.] (from Jazz Sessions Flute)	Faber
Howard	Fly Me to the Moon [with Improv.] (from Jazz Sessions Flute)	Faber
Lyons	Danish Blues (from Useful Flute Solos book 2)	Useful U25
Lyons	Uncle Samba (from Useful Flute Solos book 2)	Useful U25
Miles	Candlelight (from Creative Variations vol. 2 for Flute)	Camden CM179
O'Neill	Early Bird, p. 14 or Hum!, p. 25 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
J Wilson	Bebop [play an octave higher] (from Jazz Album)	Camden CM097
J Wilson	After Charlie ... Joe (from Creative Variations vol. 2 for Flute)	Camden CM179
Group B		
Genna	First Flower (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Gershwin	Embraceable You (from Bill Holcombe's Gershwin Flute Album)	Studio
Gillespie/ Parker	Anthropology [tempo to be faster than marked] (from Solo Plus Flute Standards & Jazz)	Amsco
Harbison	When? (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holcombe	Uptown (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Holcombe	Riffin' on Down (from Jazzin' The Blues)	Musicians Pubs FB102
Miles	A Bear in my Shed, no. 6 (from Jazz Routes)	Camden CM175
Parker	Some Of These Days (from Jazzed Up Too)	Brass Wind 1310
Rae	Situation Comedy (from Take Ten for Flute)	Universal UE 16576
Van Gorp	Relaxation (from Master Swop (Book 1: Flute) [piano accomp. published separately])	De Haske
A Wilson	Bebop (from Bebop and More!)	Spartan SP413
Group C (unaccompanied)		
Holcombe	Etude in C, p. 4 or Etude in G, p. 29 [omit repeat] (from 24 Jazz Etudes for Flute)	Musicians Pubs JE001
Mower	One Time no. 1 or Bluesangle no. 11 (from 20 Commandments)	Itchy Fingers IFP 003
Rae	Hard Rock Blues, no. 36 (from 40 Modern Studies for Solo Flute)	Universal UE 16589
Ruwe	Basic Blues Etude in the Key of F (from Basic Blues Etudes In All Twelve Keys)	Hal Leonard

Jazz Flute – Grade 7

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Aebersold	Kenny'll Make It or Wiggle Waggle or The Bird or Big Apple or The Camel [A + B or A + C] (from Blues in all keys vol. 42)	Aebersold Jazz
Gordon, trans.		
Niehaus	Stanley the Steamer (from Dexter Gordon Jazz Saxophone Solos)	Hal Leonard
Miles	Sideways On (from Creative Variations vol. 2 for Flute)	Camden CM179
O'Neill	Tiger, Tiger, Burning Bright, p. 34 or Studio Cat, p. 50 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
Trad.	It's Me, O Lord [with improv.] (from Jazz Sessions Flute)	Faber
J Wilson	Just a Ballad for Joe (from Creative Variations vol. 2 for Flute)	Camden CM179
Group B		
Gershwin	The Man I Love or Someone to Watch Over Me (from Bill Holcombe's Gershwin Flute Album)	Studio
Harbison	Ridin' the Rails [play an octave higher from 4X to the end, tempo: ♩ = 152+] (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holcombe	Sapphire (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Holcombe	Afternoon of a Flute or Bossa Flute or Rockin' the Blues [optional Improv.] (from Jazzin' The Blues)	Musicians Pubs FB102
Miles	tony7, no. 7 (from Jazz Routes)	Camden CM175
Mintzer	Rhythm Check or Slammin' [8va as appropriate] (from 4 Blues & Funk Etudes [C ed.])	Warner Bros. EL9604CD
A Wilson	Up Beat (from Bebop and More!)	Spartan SP413
Group C (unaccompanied)		
Baez [Solo]	Dida (from Solos For Jazz Flute)	Fischer ATJ307
Collette	Room With Skies (from Solos For Jazz Flute)	Fischer ATJ307
Holcombe	Etude in E, p. 22 (from 24 Jazz Etudes for Flute)	Musicians Pubs JE001
Moody	And Then She Stopped and Fiesta Mojo (from James Moody's Greatest Transcribed Flute Solos)	Houston
Most	The Eyes Have it (from Solos For Jazz Flute)	Fischer ATJ307
Mower	Boiling Point no. 10 or Chillii Con Salsa no. 9 (from 20 Commandments)	Itchy Fingers IFP 003
Rollins	Airegin [play all on flute, up to p. 23, 7th system. End on Fm ⁷ chord] (from Solos For Jazz Flute)	Fischer ATJ307
[Solo Laws]		
Ruwe	Basic Blues Etude in the Key of E or Basic Blues Etude in the Key of A ^b (from Basic Blues Etudes In All Twelve Keys)	Hal Leonard

Jazz Flute – Grade 8

Subject code: JFL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Gordon, Trans.		
Niehaus	Cheesecake (from Dexter Gordon Jazz Saxophone Solos)	Hal Leonard
O'Neill	Bebop Licks, p. 51 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
Perrin	The Bicycle, <i>either</i> p. 30 <i>or</i> p. 31 (from John O'Neill – Developing Jazz Technique for Flute)	Schott ED12760
Various	Autumn Leaves <i>or</i> Tenderly <i>or</i> Stormy Weather <i>or</i> S'posin' <i>or</i> Witchcraft (from Autumn Leaves vol. 44)	Aebersold Jazz
J Wilson	Funky Joe (from Creative Variations vol. 2 for Flute)	Camden CM179
Group B		
Genna	Weeping Willow (from Contemporary Flute Solos in Pop/Jazz Styles)	Musicians Pubs FS001
Gershwin	Who Cares <i>or</i> Liza (from Bill Holcombe's Gershwin Flute Album)	Studio
Harbison	Say It! <i>or</i> The Pope's Way (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holcombe	Blue Flute Funk <i>or</i> 3/4 Blues [optional Improv.] (from Jazzin' The Blues)	Musicians Pubs FB102
Miles	Pete's Picked a Pepperoni Pizza, no. 8 (from Jazz Routes)	Camden CM175
Miles	Struttin' in the Barbican (from Creative Variations vol. 2 for Flute)	Camden CM179
Mintzer	See Forever <i>or</i> Simply Stated [8va as appropriate] (from 14 Blues & Funk Etudes [C ed.])	Warner Bros. EL9604CD
Mower	Sonata Latino, 3rd movt: Bossa Merengova	Itchy Fingers IFP032
A Wilson	Blues Boulevard (from Bebop and More!)	Spartan SP413
Group C (unaccompanied)		
Corea		
[Solo Farell]	Spain (from Solos For Jazz Flute)	Fischer ATJ307
Holcombe	Etude in B \flat , p. 8 <i>or</i> Etude in E minor, p. 30 (from 24 Jazz Etudes for Flute)	Musicians Pubs JE001
Moody	One Note Samba (from James Moody's Greatest Transcribed Flute Solos)	Houston
Mower	Dos Voces, no. 6 <i>or</i> Indianalee, no. 18 (from 20 Commandments)	Itchy Fingers IFP 003
Mower	Study no. 3, Care Less <i>or</i> Study no. 6, Slithers (from Doing Time)	Itchy Fingers IFP041
Ruwe	Basic Blues Etude in the Key of D \flat <i>and</i> Basic Blues Etude in the Key of D (from Basic Blues Etudes In All Twelve Keys)	Hal Leonard

Jazz Clarinet – Grade 1

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Rae	Pentafunk	Jazz Zone – Clarinet	Universal UE 21031
Rae	In Demand	Jazz Zone – Clarinet	Universal UE 21031
Wilson	Module 1: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
Wilson	Gospel Joe	Creative Variations vol. 1	Camden CM181

Group B

Cohan	Give My Regards to Broadway	The Joy of Clarinet	Yorktown YK21038
Harvey	Blackwood Rock or Offbeat	Easy Jazzy Clarinet	Universal UE 19214
Kosma & Previt	Autumn Leaves	All Jazzed Up for Clarinet	Brass Wind 0303
Lewin	Table Talk	Up Front Album for Clarinet	Brass Wind 0306
Marks	Rambling Man, p. 26	Boosey Woodwind Method: Clarinet book 1	Boosey
Miles	Arriving Home	Creative Variations vol. 1	Camden CM181
Norton	Tall Tale, Big Hat or Soldier Boy or Head for the Hills	The Microjazz Clarinet Collection 1	Boosey
Rae	Blue Monday or Three Blue Mice	Easy Blue Clarinet	Universal UE 21261
Rae	The Guv'nor	Play it Cool – Clarinet	Universal UE 21102
Trad.	Swing Low [play top line]	Face to Face	Camden CM093

Group C (unaccompanied)

Rae	Sad Dance or In the Wings	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	That'll Do Nicely!, no. 11 or Nobody's Blues, no. 12	Style Workout for Solo Clarinet	Universal UE 21301
Rae	No. 30 or no. 31 or no. 32	Jazz Clarinet Studies*	Faber
Stokes	No. 1 or no. 2	Easy Jazz Singles for Clarinet	Hunt HE53
Wilson	Swing Scale or "G" Rock	Times Ten: Jazz Studies for Clarinet	Camden CM152

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

Jazz Clarinet – Grade 2

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Ellington	C Jam Blues (with improv.)	Jazz Sessions – Clarinet	Faber
Hamer	Easy Going (with improv.)	Play it Cool – Clarinet	Spartan SP561
Hampton	Didgeri Blues (with improv.)	Groove Lab – Clarinet	Faber
Miles	Abigail's Song	Creative Variations vol. 1	Camden CM181
Rae	Solid Fuel	Jazz Zone – Clarinet	Universal UE 21031
Wilson	Module 2: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
Wilson	J's Dream	Creative Variations vol. 1	Camden CM 181
Group B			
Bennett	Gloomy Jack	Jazz Club Clarinet	Faber 7531A
Davenport	Fever	Blues for Clarinet	Wise AM952006
Gershwin	'S Wonderful	Play Gershwin for B \flat Clarinet	Faber
Harvey	Swinging Quavers or Hunkafunk	Easy Jazz Clarinet	Universal UE 19214
Norton	Off the Rails, p. 12 [clarinet 1 part, with CD track 9 or 10]	Boosey Woodwind Method: Clarinet book 2	Boosey
Norton	Tread Softly	The Microjazz Clarinet Collection 2	Boosey
Rae	Hangin' Loose	Easy Blue Clarinet	Universal UE 21261
Rae	Bruno's Tune	Play it Cool – Clarinet	Universal UE 21102
Weill	Speak Low (from <i>One Touch of Venus</i>)	Take Another Ten for Clarinet	Universal UE 21169
Group C (unaccompanied)			
Bennett	Early Doors	Jazz Club Clarinet	Faber 7531A
Rae	Jumpin', Study no. 4 or Backtrack, Study no. 5	40 Modern Studies for Solo Clarinet	Universal UE19735
Rae	Stake-Out, no. 13	Style Workout for Solo Clarinet	Universal UE 21301
Stokes	No. 6	Easy Jazz Singles for Clarinet	Hunt HE53
Wilson	Round Dorian, no. 3 or High and Low, no. 4	Times Ten: Jazz Studies for Clarinet	Camden CM152

Jazz Clarinet – Grade 3

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Hamer	Creepin' Down the Alley (with improv.)	Play it Cool – Clarinet	Spartan SP561
Miles	Who's got the Answer?	Creative Variations vol. 1	Camden CM181
Rae	The Operator	Jazz Zone – Clarinet	Universal UE 21031
J Wilson	Module 3: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Joe's New Words	Creative Variations vol. 1	Camden CM181
Group B			
Bart	Where is Love?	Take Another Ten for Clarinet	Universal UE 21169
Bennett	The Hungry Blues or Nestor Leaps In	Jazz Club Clarinet	Faber 7531A
Carmichael	The Nearness of You	Blues for Clarinet	Wise AM952006
Ellington & Strayhorn	Satin Doll	Take Ten for Clarinet and Piano	Universal UE 19736
Gershwin	They Can't Take That Away From Me	Play Gershwin for B \flat Clarinet	Faber
Hamer	Casa Mia [with CD track 25]	Play it Cool – Clarinet	Spartan SP561
Rae	Bygone Blues	Blue Clarinet	Universal UE 19764
Weiss & Shearing	Lullaby of Birdland, p. 27 [with CD track 28]	Boosey Woodwind Method: Clarinet book 2	Boosey
A Wilson	Chicago Sidewalk or Las Vegas Casino	American Jazz and More	Spartan SP568
J Wilson	Helen	Girl Names	Camden CM063
Group C (unaccompanied)			
Lyons	Ragtime, Study no. 21	Clarinet Studies	Useful U30
Rae	Slow Motion, no. 7	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	Destination Waltz or Clarinet Un-Plugged	Style Workout for Solo Clarinet	Universal UE 21301
Stokes	No. 13	Easy Jazz Singles for Clarinet	Hunt HE53
J Wilson	Minor Feel or Latin	Times Ten: Jazz Studies for Clarinet	Camden CM152

Technical Work (14 marks) (see page 6).

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♪} = \text{♪}^{\text{♩}}$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre F, starting on the lowest F:

The major scale followed by the major 7th arpeggio (two octaves)

The dorian scale followed by the minor 7th arpeggio (two octaves)

The mixolydian scale followed by the major arpeggio with a lowered 7th (F⁷) (two octaves)

The pentatonic minor scale (one octave)

or ii) Exercise and Study

Exercise (from memory):

for A major slurs:

Moderato ♩ = 76

mp

f

Study:

Candidate to prepare one of the following:

Rae Night Moves or Don't Go There!
(from *Jazz Scale Studies For Clarinet*)

Universal UE 21351

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Clarinet – Grade 4

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Miles	Three Views of Orford	Creative Variations vol. 1	Camden CM181
Pilling	Hafiz Zahran (with improv.)	Jazz Sessions – Clarinet	Faber
Rae	Skidaddle!	Jazz Zone – Clarinet	Universal UE 21031
Wilson	Module 4: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
Wilson	Hey Joe ... Let's Meet	Creative Variations vol. 1	Camden CM181

Group B

Bacharach, Bayer-Sager, Cross & Allen	Arthur's Theme (The Best You Can Do)	Take Ten for Clarinet and Piano	Universal UE 19736
Gershwin	Bidin' My Time	All Jazzed Up for Clarinet	Brass Wind O303
Gershwin	Let's Call The Whole Thing Off	Play Gershwin for B \flat Clarinet	Faber
Monk. Norton	Blue Monk Stick Together or Swing Out Sister	Blues For Clarinet	Wise AM952006
Rae	Midnight Oil	The Microjazz Clarinet Collection 2 Blue Clarinet	Boosey Universal UE 19764
Rae	Ice 'n' Slice	Take Another Ten for Clarinet	Universal UE 21169
Sands	Beginner's Blues	Jazzy Clarinet 1	Universal UE 18826
Shearing	Lullaby of Birdland	Classic Jazz For Clarinet	Wise AM937046
Wilson	Emma	Girl Names	Camden CM063

Group C (unaccompanied)

Rae	Tumbledown Blues, no. 11 or Movin', no. 17	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	Full On, no. 18	Style Workout for Solo Clarinet	Universal UE 21301
Rae	No. 43 or no. 46	Jazz Clarinet Studies*	Faber
Stokes	No. 18	Easy Jazz Singles for Clarinet	Hunt HE53
J Wilson	Rock Licks or Swing Waltz	Times Ten: Jazz Studies for Clarinet	Camden CM152

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

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre C:

The major scale followed by the major 7th arpeggio (two octaves)

The dorian scale followed by the minor 7th arpeggio (two octaves)

The mixolydian scale followed by the major arpeggio with a lowered 7th (C⁷) (two octaves)

The pentatonic minor scale (two octaves)

The melodic or jazz melodic minor scale followed by the minor arpeggio with the major 7th (two octaves)

The chromatic scale (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for flexibility in the middle register:

♩ = 96

Study:

Candidate to prepare one of the following:

Rae Hanging Out or No New Messages
(from *Jazz Scale Studies For Clarinet*)

Universal UE 21351

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Clarinet – Grade 5

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
L'Estrange	Wanna Walk with Me? (with improv.)	Jazz Sessions – Clarinet	Faber
Mower	Flat Fives	Musical Postcards for Clarinet	Boosey
Rae	Last, but not Least	Jazz Zone – Clarinet	Universal UE 21031
J Wilson	Module 5: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Blues for Joseph	Creative Variations vol. 1	Camden CM181
Group B			
Brubeck	It's A Raggy Waltz	Classic Jazz for Clarinet	Wise AM937046
Cullen	Parachuting, no. 2	13 Ways of Getting There	Schott ED 12846
Desmond	Take Five	Take Ten for Clarinet and Piano	Universal UE 19736
Ellington	Sophisticated Lady	Take Ten for Clarinet and Piano	Universal UE 19736
Ellington	Prelude To A Kiss	Blues for Clarinet	Wise AM952006
Gorb	Side Street Blues	Up Front Album for Clarinet	Brass Wind 0306
Gumbley	Heading West	Cops, Caps and Cadillacs	Saxtet 306
Harvey	Stomping Stella	Jazzy Clarinet 2	Universal UE 19361
Harvey	HappiJazz	Three Harveynian Showpieces	Reedimensions RD 033
Miles	Bathwater Blues	Creative Variations vol. 1	Camden CM181
Mower	That's Enough of That!	Not The Boring Stuff	Itchy Fingers IFP 029
Norton	Hot Potato or Puppet Theatre	The Microjazz Clarinet Collection 2	Boosey
Group C (unaccompanied)			
Gumbley	Lift Off or The Escalator	Solo Flight	Brass Wind 2303
Holcombe	Goin' To See The Man or Neon Nights	12 Intermediate Jazz Studies	Musicians Pubs JE007
Lyons	Study no. 36	Clarinet Studies	Useful U30
Rae	Exclusive or Windy Ridge	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	Street Moves, no. 19	Style Workout for Solo Clarinet	Universal UE 21301
Rae	No. 44 or no. 47 or no. 48 or no. 49	Jazz Clarinet Studies	Faber
J Wilson	Blue Funk or 7ths in Swing	Times Ten: Jazz Studies for Clarinet	Camden CM152

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

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♪} = \text{♪}^{\text{♩}}$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre of *either* low E or A at the candidate's choice:

- The major scale (two and a half octaves) followed by the major 7th arpeggio (two octaves)
- The dorian scale followed by the minor 7th arpeggio (two octaves)
- The mixolydian scale followed by the major arpeggio with a lowered 7th (E⁷ or A⁷) (two octaves)
- The pentatonic major scale (two octaves)
- The pentatonic minor scale (two octaves)
- The melodic or jazz melodic minor scale followed by the minor arpeggio with the major 7th (two octaves)
- The chromatic scale (two octaves)
- The blues scale (two octaves)
- The diminished 7th arpeggio (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for left hand and right hand co-ordination:

The musical score consists of two staves of music in 4/4 time. The tempo is marked as quarter note = 96. The first staff contains three measures of eighth-note triplets, each with a slur and a '3' below it. The dynamics are *p*, *f*, and *p* respectively. The second staff also contains three measures of eighth-note triplets, each with a slur and a '3' below it. The dynamics are *f*, *p*, and *f* respectively. The key signature has one flat (B-flat).

Study:

Candidate to prepare one of the following:

Rae Blue Focus or Hard as Nails
 (from *Jazz Scale Studies For Clarinet*)

Universal UE 21351

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Clarinet – Grade 6

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Aebersold	Impressions [head + 2 choruses] or Maiden Voyage [head + 2 choruses] or Song for my Father [head + 2 choruses] or Cantaloupe Island [head + 2 choruses] or Footprints [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Aebersold	Dr Jay [A + B or A + C] (from Blues in all keys vol. 42)	Aebersold Jazz
Howard	Fly Me To The Moon [with improv.] (from Jazz Sessions – Clarinet)	Faber
L'Estrange	Bradley's Bounce [with improv.] (from Jazz Sessions – Clarinet)	Faber
Miles	Candlelight (from Creative Variations vol. 2)	Camden CM182
Wilson	After Charlie ... Joe (from Creative Variations vol. 2)	Camden CM182
Group B		
Cornick	Latin Timeshift	Reedimensions RD 040
Harbison	When? (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Harvey	Wayward Waltz (from Jazzy Clarinet 2)	Universal UE 19361
Holloway	Blues (from Jazz Suite)	Ebony Edition
Joplin	The Favorite, no. 5 (from 5 Scott Joplin Rags)	Universal UE 19661
Koffman	Swinging Shepherd Blues (from Jazzed Up Too for Clarinet [arr. Ledbury])	Brass Wind 1306
Legrand	What Are You Doing The Rest Of Your Life? (from Jazzed Up Too for Clarinet [arr. Coe])	Brass Wind 1307
Mower	This Should Be Fun (from Not The Boring Stuff)	Itchy Fingers IFP 029
Rae	Situation Comedy (from Take Ten for Clarinet & Piano)	Universal UE 19736
Rodgers & Hart	Blue Moon	Cascade CM10
Vizzutti	Village Place (from Clarinet Play Along Jazz Solos)	De Haske
Wilson	Blue Sonatine for Clarinet & Piano, 2nd movt: Semplice	Reedimensions
Wilson	Jazz Waltz (from Jazz Album)	Camden CM097
Group C (unaccompanied)		
Gumbley	Sightseeing (from Solo Flight)	Brass Wind 2303
Holcombe	D minor Etude, p. 7 or D major Etude, p. 29 (from 24 Jazz Etudes For Clarinet)	Musicians Pubs JE013
Lyons	Study no. 38 (from Clarinet Studies)	Useful U30
Rae	In a Dream, no. 28 or Latin Jive, no. 32 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
Wilson	No. 2 (from Three Jazz Studies)	Camden CM098

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *f* or *p*; straight *or* swung (♩ = ♩³); tongued, slurred *or* staccato-tongued* as requested by the examiner:

Using the note centres of C#/D \flat (two octaves) and G (two octaves, except major scale two and a half octaves):

- The major scale followed by the major 7th arpeggio
- The dorian scale followed by the minor 7th arpeggio
- The mixolydian scale followed by the major arpeggio with a lowered 7th (D \flat ⁷ and G⁷)
- The pentatonic major scale
- The pentatonic minor scale
- The melodic *or* jazz melodic minor scale followed by the minor arpeggio with the major 7th
- The chromatic scale
- The blues scale
- The diminished 7th arpeggio

*Swung scales and arpeggios to be prepared tongued and slurred only

or ii) Study

Candidate to prepare one of the following:

Rae No Joke! *or* Second Wind (from *Jazz Scale Studies For Clarinet*) Universal UE 21351

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Jazz Clarinet – Grade 7

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Aebersold	Kenny'll Make It or Wiggle Waggle or The Bird or Big Apple or The Camel [A + B or A + C] (from Blues in all keys vol. 42)	Aebersold Jazz
L'Estrange & Pilling	Song for Jo (from Jazz Sessions – Clarinet)	Faber
Miles	Sideways On (from Creative Variations vol. 2)	Camden CM182
Trad.	It's Me, O Lord (with improv.) (from Jazz Sessions – Clarinet)	Faber
Wilson	Just a Ballad for Joe (from Creative Variations vol. 2)	Camden CM182
Group B		
Chapple	No. 1 and no. 5 (from A Bit Of A Blow)	Bosworth BOE005035
Coe	La Colina del Tejón or Some Other Autumn (from Jazzed Up Too for Clarinet [arr. Coe])	Brass Wind 1307
Gershwin	Summertime	Cascade CM32
Goodman	Tattletale or Flying Home or Grand Slam (from Benny Goodman Composer/Artist)	Regent AM942337
Harbison	Ridin' the Rails (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Harvey	Teasing Tango (from Jazzy Clarinet 2)	Universal UE 19361
Harvey	Jollipop (from Three Harveynian Showpieces)	Reedimensions RD 033
Joplin	The Easy Winners, no. 2 (from 5 Scott Joplin Rags)	Universal UE 19661
Templeton	In Rhythm, from Pocket-sized Sonata no. 1 (from Encore! Emma Johnson)	Chester CH61037
Thompson	Boogie Bounce (from Boogie and Blues)	Studio 3290
Group C (unaccompanied)		
Gumbley	Trick or Treat? (from Solo Flight)	Brass Wind 2303
Holcombe	G minor Etude, p. 9 or E minor Etude, p. 19 (from 24 Jazz Etudes for Clarinet)	Musicians Pubs JE013
Lyons	Study no. 42 (from Clarinet Studies)	Useful U30
Rae	Now Hear This!, no. 27 or Round and Round, no. 33 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
Wilson	No. 1 (from Three Jazz Studies)	Camden CM098

Jazz Clarinet – Grade 8

Subject code: JCL

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Various	Autumn Leaves or Tenderly or Stormy Weather or S'posin' or Witchcraft (from Autumn Leaves vol. 44)	Aebersold Jazz
Wilson	Funky Joe (from Creative Variations vol. 2)	Camden CM182
Group B		
Coe	Blue September (from Jazzed Up Too for Clarinet (arr. Coe))	Brass Wind 1307
Desenne	Brigitte	Cascade CM26
Goodman	Paganini Caprice or Slipped Disc or Mission to Moscow (from Benny Goodman Composer/Artist)	Regent AM942337
Harbison	Say It! or The Pope's Way (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holloway	Jazz Suite, 1st movt	Ebony Edition
Horovitz	Sonatina for Clarinet & Piano, 3rd movt: Con Brio	Novello NOV120541
Miles	Struttin' in the Barbican (from Creative Variations vol. 2)	Camden CM182
Thompson	Models in Blue (from Boogie and Blues)	Studio 3290
Wilson	Blue Sonatine for Clarinet & Piano, 1st movt: Dance or 3rd movt: "Raz"	Reedimensions
Group C (unaccompanied)		
Gumbley	Sheikh Rock 'n' Roll (from Solo Flight)	Brass Wind 2303
Harvey	Any Etude from <i>Three Etudes On Themes of Gershwin</i>	Emerson E177
Rae	Blue Tarantella, no. 8 (from 12 Modern Etudes for Solo Clarinet)	Universal UE 18790
Rae	Hard Rock Blues, no. 36 or Oiled Wheels, no. 40 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
Wilson	No. 3 (from Three Jazz Studies)	Camden CM098

Jazz Saxophone – Grade 1

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Alto/Baritone Saxophone in E \flat

Group A	Piece	Book	Publisher
Miles	Arriving Home	Creative Variations for Saxophone vol. 1	Camden CM183
Rae	In Demand <i>or</i> Pentafunk	Jazz Zone – Saxophone	Universal UE 21030
Wilson	Module 1: A <i>or</i> B, <i>or</i> C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
Wilson	Gospel Joe	Creative Variations for Saxophone vol. 1	Camden CM183

Soprano/Tenor Saxophone in B \flat

Miles	Arriving Home	Creative Variations for Saxophone vol. 1	Camden CM183
Rae	In Demand <i>or</i> Pentafunk	Jazz Zone – Saxophone	Universal UE 21030
Wilson	Module 1, A <i>or</i> B <i>or</i> C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Gospel Joe	Creative Variations for Saxophone vol. 1	Camden CM183

Group B

Alto/Baritone Saxophone in E \flat

Bennett	Open Window	Jazz Club Alto Saxophone	Faber 7532A
Boyle	Fresh Air Waltz <i>or</i> Memories	Dance and Daydreams	Boosey
Ellington	Solitude	Jazz and Blues Greats for Saxophone	Wise AM82298
Hebb	Sunny	Jazz and Blues Greats for Saxophone	Wise AM82298
Mancini	Moon River	All Jazzed Up For Saxophone	Brass Wind 0302
Miles	Outside Garden Tap	Jazz Routes for Alto Sax	Camden CM238
Rae	A Slice Of The Action <i>or</i> Passin' Through	Easy Jazzy Saxophone	Universal UE 16578
Rae	Off to the Billet!	Easy Blue Saxophone	Universal UE 21262
Shilkret	The Lonesome Road	Classic Jazz For Saxophone	Wise AM937068
Street	Reflections	Streetwise for Alto Saxophone and Piano	Boosey
Trad.	Bill Bailey Won't you Please Come Home	Jazz And Blues Greats For Saxophone	Wise AM82298
Trad.	When the Saints Go Marching In, p. 25	The Boosey Woodwind Method: Saxophone book 1	Boosey

Soprano/Tenor Saxophone in B \flat

Bennett	Cuban Taxi Ride	Jazz Club Tenor Saxophone	Faber 7533A
Ellington	Solitude	Jazz and Blues Greats for Saxophone	Wise AM82298
Hebb	Sunny	Jazz and Blues Greats for Saxophone	Wise AM82298
Rae	Off to the Billet!	Easy Blue Saxophone	Universal UE 21262
Shilkret	The Lonesome Road	Classic Jazz For Saxophone	Wise AM937068
Trad.	Bill Bailey Won't you Please Come Home	Jazz and Blues Greats for Saxophone	Wise AM82298
Young	Sweet Sue – Just You	Jazz and Blues Greats for Saxophone	Wise AM82298

Group C (unaccompanied)

Saxophone in E \flat /B \flat

Dorsey	Ex. 1, p. 36	Jimmy Dorsey Saxophone Method	Faber
Evans	Sax-Appeal, p. 25	Learn As You Play Saxophone	Boosey
Gumbley	Just a Thought	Cool School [B \flat or E \flat versions]	Brass Wind
Lyons	Study no. 5	24 Melodic Studies for Saxophone	Useful U55
Niehaus	Study no. 7	Basic Jazz Conception for Saxophone vol. 1	Try TRY001
Nightingale	Fiesta Siesta, no. 2	Eazy Jazzy 'Tudes	Warwick WDO07
O'Neill	Study no. 14	The Jazz Method for Saxophone	Schott
Rae	Road Hog, no. 24	Easy Studies in Jazz & Rock Saxophone	Universal UE 19392
Rae	Nobodys' Blues or The Time has Come	Style Workout for Solo Saxophone	Universal UE 21232
J Wilson	Swing Steps or A bit of a Bossa	Modal Workouts for Sax, book 1	Brass Wind 1324

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight *or* swung ($\text{♩} = \text{♩}^{\text{♩}}$); tongued *or* slurred as requested by the examiner:

Using the tonal/modal centre G:

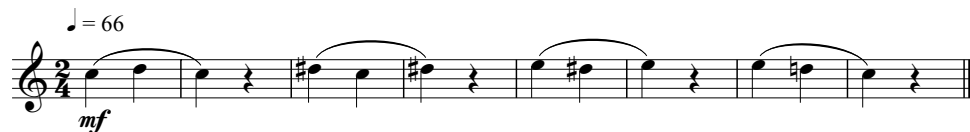
The major scale followed by the major 7th arpeggio (one octave)

The dorian scale followed by the minor 7th arpeggio (one octave)

or ii) Exercise and Study

Exercise (from memory):

for slurring C-D and D# :



Study:

Candidate to prepare one of the following:

Rae	The Comfort Zone <i>or</i> Breezin' <i>or</i> Dorian Dance <i>or</i> Cutting Edge (from <i>Jazz Scale Studies For Saxophone</i>)	Universal UE 21353
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Saxophone – Grade 2

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E♭			
Miles	Abigail's Song	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Vintage Steam	Jazz Routes for Alto Sax	Camden
Miles	Sleepy Bean	Jazz Routes for Alto Sax	Camden
Rae	Solid Fuel	Jazz Zone – Saxophone	Universal UE 21030
Wilson	Module 2: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	J's Dream	Creative Variations for Saxophone vol. 1	Camden CM183
Soprano/Tenor Saxophone in B♭			
Miles	Abigail's Song	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Vintage Steam	Jazz Routes for Tenor Sax	Camden CM237
Miles	Sleepy Bean	Jazz Routes for Tenor Sax	Camden CM237
Rae	Solid Fuel	Jazz Zone – Saxophone	Universal UE 21030
Wilson	Module 2: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	J's Dream	Creative Variations for Saxophone vol. 1	Camden CM183
Group B			
Alto/Baritone Saxophone in E♭			
Bennett	Sweet Thing or Barbeque Blues or Arm's Length	Jazz Club Alto Saxophone	Faber 7532A
Braham	Limehouse Blues	Blues for Saxophone	Wise AM952028
Gershwin	Funny Face	Easy Gershwin for Saxophone	OUP
Gershwin	'S Wonderful	Play Gershwin for Alto Saxophone	Faber
Gumbley	Oceanapolis	Cops, Caps and Cadillacs	Saxtet 006
Hamer	Brynglas Bounce [CD track 18] or Easygoing [CD track 30]	Play It Cool	Spartan SP562
Hampton	Here Comes the Blues or I'm Late for School	Saxophone Basics	Faber
Hawkins, Johnson & Dash	Tuxedo Junction	Jazz and Blues Greats for Saxophone	Wise AM82298
Nightingale	The Witch's Cauldron, no. 4	Lucky Dip	Warwick WD009
Norton	Off the Rails, p. 11 [sax. 1 part] [CD track 9 or 10]	The Boosey Woodwind Method: Saxophone book 2	Boosey
Norton	Regretfully Yours, p. 10	The Boosey Woodwind Method: Saxophone book 2	Boosey
Rae	Simply Blue or One Hundred per Cent!	Easy Blue Saxophone	Universal UE 21262
Rogers	Short Stop	Jazz and Blues Greats for Saxophone	Wise AM82298
Street	Let's Get Away [with repeat]	Streetwise for Alto Saxophone & Piano	Boosey
Street	By the Lake	Streets Ahead	Saxtet 008
Trad.	Dixie		Fentone WA 6015
Trad.	Down By The Riverside		Fentone WA 6010

Soprano/Tenor Saxophone in B \flat

Bennett	Missed Chances <i>or</i> Blue Jay <i>or</i> My Dear Old Thing	Jazz Club Tenor Saxophone	Faber 7533A
Braham	Limehouse Blues	Blues for Saxophone	Wise AM952028
Gumbley	Oceanapolis	Cops, Caps and Cadillacs	Saxtet 006
Hamer	Brynglas Bounce [CD track 18] <i>or</i> Easygoing [CD track 30]	Play It Cool	Spartan SP562
Hawkins, Johnson & Dash	Tuxedo Junction	Jazz and Blues Greats for Saxophone	Wise AM82298
Rae	Simply Blue <i>or</i> One Hundred per Cent!	Easy Blue Saxophone	Universal UE 21262
Rogers	Short Stop	Jazz and Blues Greats for Saxophone	Wise AM82298

Group C (unaccompanied)

Saxophone in E \flat /B \flat

Dorsey	Ex. 2 <i>or</i> ex. 3, p. 36	Jimmy Dorsey Saxophone Method	Faber
Gumbley	No Problem	Cool School [B \flat <i>or</i> E \flat versions]	Brass Wind
Lyons	Study no. 7	24 Melodic Studies for Saxophone	Useful U55
Niehaus	Ex. no. 4, p. 4	Basic Jazz Conception for Saxophone vol. 1	Try TRY001
Nightingale	J-Peg Cake-Walk, no. 6	Jazz @Etudes	Warwick WD010
Nightingale	Big Mama <i>or</i> The Stinger	Eazy Jazzy 'Tudes	Warwick WD007
Rae	That'll do Nicely! <i>or</i> Bricks and Mortar	Style Workout for Solo Saxophone	Universal UE 21232
Rae	Leapfrog, no. 3	Easy Studies in Jazz & Rock Saxophone	Universal UE 19392
Rae	No. 40	Jazz Saxophone Studies	Faber
J Wilson	Lazy Days <i>or</i> Rock Riffs	Modal Workouts for Sax, book 1	Brass Wind 1324

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

Jazz Saxophone – Grade 3

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E\flat			
Miles	Who's got the Answer?	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Hullabaloo	Jazz Routes for Alto Sax	Camden CM238
Rae	The Operator	Jazz Zone - Saxophone	Universal UE 21030
J Wilson	Module 3: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Joe's New Words	Creative Variations for Saxophone vol. 1	Camden CM183
Soprano/Tenor Saxophone in B\flat			
Miles	Who's got the Answer?	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Hullabaloo	Jazz Routes for Tenor Sax	Camden CM237
Rae	The Operator	Jazz Zone – Saxophone	Universal UE 21030
J Wilson	Module 3: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Joe's New Words	Creative Variations for Saxophone vol. 1	Camden CM183
Group B			
Alto/Baritone Saxophone in E\flat			
Cullen	Sailing or On Roller Blades	13 Ways of Getting There for Alto Sax	Schott ED 12847
Gershwin	Nice Work If You Can Get It	Easy Gershwin for Saxophone	OUP
Gershwin	They Can't Take That Away From Me	Play Gershwin for Alto Saxophone	Faber
Hamilton	Cry Me A River	Classic Jazz For Saxophone	Wise AM937068
Howard	Fly Me To The Moon	Just Jazz	Chester CH61309
Koffman	Swingin' Shepherd Blues	Blues for Saxophone	Wise AM952028
Lamont	Blues for Hank	The Light Touch book 1	Stainer H387
Norton	Latin	The Microjazz Alto Saxophone Collection 2	Boosey
Rae	Waltz for Emily	Blue Saxophone	Universal UE 19765
Scott	Tango or Serene in Green	Café Europa	Astute am242-54
Shearing	Lullaby of Birdland, p. 27 [CD track 28]	The Boosey Woodwind Method: Saxophone book 2	Boosey
Street	Strawberry Daquari	Streets Ahead	Saxtet 008
Tizol	Perdido	Jazz and Blues Greats for Saxophone	Wise AM82298
Van Heusen	Here's That Rainy Day	Just Jazz	Chester CH61309
A Wilson	Californian Coast or Las Vegas Casino or New York Subway	American Jazz and More	Spartan SP569

Soprano/Tenor Saxophone in B \flat

Cole	Hooligan Strain	First Repertoire Pieces for Tenor Sax	Boosey
Cullen	Sailing or On Roller Blades	13 Ways of Getting There for Tenor Sax	Schott ED 12848
Hamilton	Cry Me A River	Classic Jazz For Saxophone	Wise AM937068
Koffman	Swingin' Shepherd Blues	Blues for Saxophone	Wise AM952028
Tizol	Perdido	Jazz and Blues Greats for Saxophone	Wise AM82298
A Wilson	Californian Coast or Las Vegas Casino or New York Subway	American Jazz and More	Spartan SP569

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

Dorsey	Ex. 7, p. 38 or ex. 8, p. 39	Jimmy Dorsey Saxophone Method	Faber
Lyons	Study no. 11	24 Melodic Studies for Saxophone	Useful U55
Nightingale	Of Mice and Keys, no. 12	Jazz @Etudes	Warwick WD010
Nightingale	Slinky or Blues for Big-Ears	Eazy Jazzy 'Tudes	Warwick WD007
Rae	Freeway or One Way Ticket or Overdrive	Easy Studies In Jazz & Rock Saxophone	Universal UE 19392
Rae	Stake-Out or Hard Slog	Style Workout for Solo Saxophone	Universal UE 21232
J Wilson	Bob's Wait or Bad Salad	Modal Workouts for Sax, book 1	Brass Wind 1324

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♪} = \text{♪}^{\text{♩}}$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre A:

The major scale followed by the major 7th arpeggio (to 12th)

The dorian scale followed by the minor 7th arpeggio (to 12th)

The mixolydian scale followed by the major arpeggio with a lowered 7th (A⁷) (to 12th)

The pentatonic minor scale (one octave)

or ii) Exercise and Study

Exercise (from memory):

for octaves:

Moderato ♩ = 76

5

Study:

Candidate to prepare one of the following:

Rae Night Moves or Don't Go There!
(from *Jazz Scale Studies For Saxophone*)

Universal UE 21353

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Saxophone – Grade 4

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E\flat			
Miles	Transformation	Jazz Routes for Alto Sax	Camden CM238
Miles	Are They Ever	Jazz Routes for Alto Sax	Camden CM238
Rae	Skidaddle!	Jazz Zone – Saxophone	Universal UE 21030
J Wilson	Module 4: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Hey Joe ... Let's Meet	Creative Variations for Saxophone vol. 1	Camden CM183
Soprano/Tenor Saxophone in B\flat			
Miles	Three Views of Orford	Creative Variations for Saxophone vol. 1	Camden CM183
Miles	Transformation	Jazz Routes for Tenor Sax	Camden CM237
Miles	Are They Ever	Jazz Routes for Tenor Sax	Camden CM237
Rae	Skidaddle!	Jazz Zone – Saxophone	Universal UE 21030
J Wilson	Module 4: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Hey Joe ... Let's Meet	Creative Variations for Saxophone vol. 1	Camden CM183
Group B			
Alto/Baritone Saxophone in E\flat			
Bacharach	What the World Needs Now	Play Ballads for Alto Saxophone	Faber
Bechet	Petite Fleur	Jazz and Blues Greats for Saxophone	Wise AM82298
Buckland	You Never Know or Free-Running	Saxophone and Piano book 1: Apollo Saxophone Quartet Series	Astute am308-62
Carmichael & Arodin	Lazy River	Classic Jazz For Saxophone	Wise AM937068
Cullen	White Water Rafting or Motorcycle and Side-car	13 Ways of Getting There for Alto Sax	Schott ED 12847
Ellington	In a Sentimental Mood	John Harle Saxophone Album (To Baker Street and Bach)	Boosey
Fox & Gimber	Killing me Softly	Play Ballads for Alto Saxophone	Faber
Gumbley	Cops, Caps & Cadillacs or Fast Food Funk	Cops, Caps and Cadillacs	Saxtet 006
Harle	Cradle Song	Encore! John Harle	Chester CH61090
Holcombe	Elegy or Midnight	Contemporary Alto Sax Solos in Pop/Jazz Styles	Studio
Jobim & Mendonca	Desafinado	First Repertoire for Alto Saxophone	Faber
Monk	Blue Monk	Blues for Saxophone	Wise AM952028
Mower	Be Green! or It'll End in Tears	Not The Boring Stuff for Alto Sax	Itchy Fingers IFP 028
Mower	Havana Cha Cha [CD track 2]	Musical Postcards for Alto Saxophone	Boosey
Norton	Elegance	The Microjazz Alto Saxophone Collection 2	Boosey
Rae	On the Edge or Cayenne	Latin Saxophone	Universal UE 17364

Jazz Saxophone – Grade 4

Rae	Rachel and the Boys	Blue Saxophone	Universal UE 19765
Street	Cruisin'	Streets Ahead	Saxtet 008
Wilson	Dixie or Bossa	Jazz Album	Camden CM097

Soprano/Tenor Saxophone in B♭

Bechet	Petite Fleur	Jazz and Blues Greats for Saxophone	Wise AM82298
Carmichael			
& Arodin	Lazy River	Classic Jazz For Saxophone	Wise AM937068
Cowles	Myopic Mice	First Repertoire Pieces for Tenor Sax	Boosey
Cullen	White Water Rafting		
	or Motorcycle and Side-car	13 Ways of Getting There for Tenor Sax	Schott ED 12848
Ktomi	Soul Track	First Repertoire Pieces for Tenor Sax	Boosey
Monk	Blue Monk	Blues for Saxophone	Wise AM952028
Norton	Pulling no Punches	Microjazz for Tenor Saxophone	Boosey
Rae	On the Edge or Cayenne	Latin Saxophone	Universal UE 17364
J Wilson	Dixie or Bossa	Jazz Album	Camden CM097

Group C (unaccompanied)

Saxophone in E♭/B♭

Dorsey	Ex. 10, p. 40	Jimmy Dorsey Saxophone Method	Faber
Lyons	Study no. 14	24 Melodic Studies for Saxophone	Useful U55
Nightingale	Broadband Bossa, no. 19	Jazz @Etudes	Warwick WD010
Nightingale	Hillbilly, no. 16	Eazy Jazzy 'Tudes	Warwick WDO07
Rae	Ted's Shuffle, no. 10	Easy Studies In Jazz &	
	or No Return, no. 22	Rock Saxophone	Universal UE19392
Rae	Destination Waltz, no. 15		
	or Sax Un-Plugged, no. 26	Style Workout for Solo Saxophone	Universal UE 21232
J Wilson	C You or Step and Leap	Modal Workouts for Sax, book 1	Brass Wind 1324

Jazz Saxophone – Grade 5

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Book	Publisher
Alto/Baritone Saxophone in E\flat			
Miles	Blah	Jazz Routes for Alto Sax	Camden CM238
Rae	Last, but not Least	Jazz Zone – Saxophone	Universal UE 21030
J Wilson	Module 5: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Blues for Joseph	Creative Variations for Saxophone vol. 1	Camden CM183
Soprano/Tenor Saxophone in B\flat			
Miles	Blah	Jazz Routes for Tenor Sax	Camden CM237
Rae	Last, but not Least	Jazz Zone – Saxophone	Universal UE 21030
J Wilson	Module 5: A or B or C	Progressive Guide to Melodic Jazz Improvisation	Trinity Guildhall
J Wilson	Blues for Joseph	Creative Variations for Saxophone vol. 1	Camden CM183
Group B			
Alto/Baritone Saxophone in E\flat			
Bellson	The Hawk Talks	Jazz and Blues Greats for Saxophone	Wise AM82298
Both	White Lady or Santa Monica Blues	Dancing Saxophone	Schott ED 8486
Desmond	Take Five	Sophisticated Sax	Boosey
Ellington	Sophisticated Lady	Take Ten for Alto Saxophone	Universal UE 18836
Gates	Wonderland	Mood Music	Camden CM061
Gershwin	Bess, You is my Woman Now	Play Gershwin for Alto Saxophone	Faber
Goodman			
& Hampton	Flying Home	Jazz and Blues Greats for Saxophone	Wise AM82298
Hagen	Harlem Nocturne	Blues for Saxophone	Wise AM952028
Holcombe	Prestidigitator or Night Song	Contemporary Alto Sax Solos in Pop/Jazz Styles	Studio
Mower	Not The Boring Stuff or The Kipper	Not The Boring Stuff for Alto Sax	Itchy Fingers IFP 028
Mower	Sambossa [CD track 8] or Salsa Con Moto [CD track 16]	Musical Postcards for Alto Saxophone	Boosey
Nightingale	From Ragtime To Riches	Lucky Dip	Warwick WD009
Norton	Set Piece	The Microjazz Alto Saxophone Collection 2	Boosey
Rae	The Keel Row or Song Without Words	Jazzy Saxophone 2	Universal UE 19362
Runswick	Catwalk	Jazzed Up Too for E \flat Saxophone	Brass Wind 1308
Street	All Because of You		Saxtet 001

Soprano/Tenor Saxophone in B \flat

Bellson	The Hawk Talks	Jazz and Blues Greats for Saxophone	Wise AM82298
Goodman			
& Hampton	Flying Home	Jazz and Blues Greats for Saxophone	Wise AM82298
Hagen	Harlem Nocturne	Blues for Saxophone	Wise AM952028
Norton	Puppet Theatre or Hot Potato	Microjazz for Tenor Saxophone	Boosey
Rae	The Keel Row		
	or Song Without Words	Jazzy Saxophone 2	Universal UE 19362
Runswick	Catwalk	Jazzed Up Too for B \flat Saxophone	Brass Wind 1308
Street	All Because of You		Saxtet 001

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

Dorsey	Ex. 10, p. 47	Jimmy Dorsey Saxophone Method	Faber
Grant	Don't Count on Me	Mambo Merengue	Brass Wind 1312
Gumbley	Bebop Bounce, no. 1		
	or Low Down, no. 2		
	or In the Groove, no. 6	15 Crazy Jazz Studies	Saxtet 121
Lyons	Study no. 24	24 Melodic Studies for Saxophone	Useful U55
Nightingale	Scart Stomp, no. 23	Jazz @Etudes	Warwick WD010
Nightingale	Junk Email Blues, no. 18		
	or Burn, Burn, Burn, no. 25	Jazz @Etudes	Warwick WD010
Rae	Groove It!, no. 3	20 Modern Studies for Solo Saxophone	Universal UE 18820
Scott	Reflexology or Spot the Ball		
	or Juice or Group Four	Saxophone Solos book 1	Astute am308-48
Stokes	Study no. 30	Easy Jazz Singles for Saxophone	Hunt HE43
Street	Leaps and Bounds	Street Beats	Saxtet 120
J Wilson	Lay it Down		
	or Down Home Blues	Modal Workouts for Sax, book 1	Brass Wind 1324

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *mf*; straight or swung ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$); tongued or slurred as requested by the examiner:

Using the tonal/modal centre of *either* E or F at the candidate's choice:

- The major scale followed by the major 7th arpeggio (two octaves)
- The dorian scale followed by the minor 7th arpeggio (two octaves)
- The mixolydian scale followed by the major arpeggio with a lowered 7th (E⁷ or F⁷) (two octaves)
- The pentatonic major scale (two octaves)
- The pentatonic minor scale (two octaves)
- The melodic or jazz melodic minor scale followed by the minor arpeggio with the major 7th (two octaves)
- The chromatic scale (two octaves)
- The blues scale (two octaves)
- The diminished 7th arpeggio (two octaves)

or ii) Exercise and Study

Exercise (from memory):

for chromatic tone quality:

♩ = 92

mp *f* *mp* *f*

mp *f* *mp*

Study:

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

Rae Blue Focus or Hard as Nails
(from *Jazz Scale Studies For Saxophone*)

Universal UE 21353

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 10)

Aural (see page 11)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Jazz Saxophone – Grade 6

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Alto/Baritone Saxophone in E\flat		
Aebersold	Impressions [head + 2 choruses] or Maiden Voyage [head + 2 choruses] or Song for my Father [head + 2 choruses] or Cantaloupe Island [head + 2 choruses] or Footprints [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Aebersold	Dr Jay [A + B or A + C] (from Blues in all Keys vol. 42)	Aebersold Jazz
Miles	Candelight (from Creative Variations for Saxophone vol. 2)	Camden CM184
Santin & Clark	Modal Behaviour [track 1, head + 2 choruses] or What's the Story? [track 2, head + 1 chorus] (from Creative Saxophone Improvising)	OUP
Wilson	After Charlie ... Joe (from Creative Variations for Saxophone vol. 2)	Camden CM184
Soprano/Tenor Saxophone in B\flat		
Aebersold	Impressions [Head + 2 Choruses] or Maiden Voyage [head + 2 choruses] or Song for my Father [head + 2 choruses] or Cantaloupe Island [head + 2 choruses] or Footprints [head + 2 choruses] (from Maiden Voyage vol. 54)	Aebersold Jazz
Aebersold	Dr Jay [A + B or A + C] (from Blues in all Keys vol. 42)	Aebersold Jazz
Miles	Candelight (from Creative Variations for Saxophone vol. 2)	Camden CM184
Santin & Clark	Modal Behaviour [track 1, head + 2 choruses] or What's the Story? [track 2, head + 1 chorus] (from Creative Saxophone Improvising)	OUP
Wilson	After Charlie ... Joe (from Creative Variations for Saxophone vol. 2)	Camden CM184
Group B		
Alto/Baritone Saxophone in E\flat		
Dankworth	Domnerus	Cascade CM29
Gumbley	The Girl from Sark	Saxtet 009
Harbison	When? (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Harle	Blues for Marguerite (from Encore! John Harle)	Chester CH61090
Holcombe	Latin Quarter or Rise and Shine (from Contemporary Alto Sax Solos in Pop/Jazz Styles)	Musicians Pubs
Joplin	Maple Leaf Rag or Swipesy (from Maple Leaf Rag, Solace, Swipesy)	Lemoine HL25172
Lamont	More Brothers (from The Light Touch book 2)	Stainer H388
Miles	Isabel's Song (from Jazz Routes for Alto Sax)	Camden CM238
Mintzer	Lyrical (from 14 Blues and Funk Etudes [E \flat ed.])	Warner Bros
Parker	Billie's Bounce [CD track 3] (from In Session with Charlie Parker)	Faber
Rendell	Gold Dust Scramble or Blues Montage (from Saxophone Selection [alto]) [piano part published separately]	Guildhall
Wood	Pressed and Dried	Saxtet 002

Soprano/Tenor Saxophone in B \flat

Harbison	When? (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Miles	Isabel's Song (from Jazz Routes for Tenor Sax)	Camden CM237
Mintzer	Lyrical (from 14 Blues and Funk Etudes [B \flat ed.])	Warner Bros
Norton	Riff Laden <i>and</i> Slow Boogie (from Microjazz for Tenor Saxophone)	Boosey
Parker	Billie's Bounce [CD track 3] In Session with Charlie Parker	Faber
Rendell	Gold Dust Scramble <i>or</i> Blues Montage (from Saxophone Selection (Tenor)) [piano part published separately]	Guildhall
Scott	Zebra Crossing	Astute am104-67
Wood	Pressed and Dried	Saxtet 002
Wood	Squiffy's Song	Saxtet 004

Group C (unaccompanied)

Saxophone in E \flat /B \flat

Buckland	Changing Times <i>or</i> Latin Dance <i>or</i> Charming Snakes (from Changing Times)	Astute am242-79
Gumbley	Crazy Hepcats, no. 3 <i>or</i> Reed Fever!, no. 5 <i>or</i> Funky Monkey, no. 14 (from 15 Crazy Jazz Studies)	Saxtet 121
Street	Watch It! <i>or</i> Party Time (from Street Beats)	Saxtet 120
Wilson	Like a Song <i>or</i> Boo Ga Loo Ga Loo, Do Wop (from Modal Workouts for Sax, book 2)	Brass Wind 2304

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) *or* Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *f* *or* *p*; straight *or* swung (♩ = ♪³); tongued, slurred *or* staccato-tongued* as requested by the examiner:

Using the tonal/modal centres of C \sharp /D \flat (two octaves) *and* G (to 12th):

- The major scale followed by the major 7th arpeggio
- The dorian scale followed by the minor 7th arpeggio
- The mixolydian scale followed by the major arpeggio with a lowered 7th (D \flat ⁷ *and* G⁷)
- The pentatonic major scale
- The pentatonic minor scale
- The melodic *or* jazz melodic minor scale followed by the minor arpeggio with the major 7th
- The chromatic scale
- The blues scale
- The diminished 7th arpeggio

*Swung scales and arpeggios to be prepared tongued and slurred only

or ii) Study

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

Rae	No Joke! <i>or</i> Second Wind (from <i>Jazz Scale Studies For Saxophone</i>)	Universal UE 21353
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) *or* **Improvisation** (see page 15)

Jazz Saxophone – Grade 7

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Alto/Baritone Saxophone in E\flat		
Aebersold	Kenny'll Make It <i>or</i> Wiggle Waggle <i>or</i> The Bird <i>or</i> Big Apple <i>or</i> The Camel [A + B <i>or</i> A + C] (from Blues in all Keys vol. 42)	Aebersold Jazz
Santin & Clark	Make Mine a Double [track 4, head + 2 choruses] <i>or</i> Hold that Thought [track 7, head + 2 choruses] <i>or</i> The One That Got Away [track 8, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
Wilson	Just a Ballad for Joe (from Creative Variations for Saxophone vol. 2)	Camden CM184

Soprano/Tenor Saxophone in B \flat

Aebersold	Kenny'll Make It <i>or</i> Wiggle Waggle <i>or</i> The Bird <i>or</i> Big Apple <i>or</i> The Camel [A + B <i>or</i> A + C] (from Blues in all Keys vol. 42)	Aebersold Jazz
Miles	Sideways On (from Creative Variations for Saxophone vol. 2)	Camden CM184
Santin & Clark	Make Mine a Double [track 4, head + 2 choruses] <i>or</i> Hold that Thought [track 7, head + 2 choruses] <i>or</i> The One That Got Away [track 8, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
J Wilson	Just a Ballad for Joe (from Creative Variations for Saxophone vol. 2)	Camden CM184

Group B

Alto/Baritone Saxophone in E \flat

Dobbins	Echoes from a Distant Land for Alto Sax & Piano [omit piano solo bars 90-106]	Advance
Donaldson [solo]	Wee-Dot (from Trent Kynaston's Jazz Sax Solos – The Blues)	Corybant/Jazzwise
Harbison	Ridin' the Rails (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Harle	Matthew's Song (from Encore! John Harle)	Chester CH61090
Holcombe	C minor <i>or</i> E major, p. 22 <i>or</i> G major, p. 28 (from 24 Jazz Etudes for Alto Sax)	Musicians Pubs
Joplin	Elite Syncopations	Lemoine
Mintzer	Weirdo Funk (14 Blues and Funk Etudes [E \flat ed.])	Warner Bros
Parker	Yardbird Suite [CD track 13] <i>or</i> Now's the Time [CD track 17] (from In Session with Charlie Parker)	Faber
Rendell	Rock Major <i>or</i> Be-Bop Comet (from Saxophone Selection, Alto) [piano part published separately]	Guildhall
Sheppard	The Fool [improv. optional] (from Encore! John Harle)	Chester CH61090

Soprano/Tenor Saxophone in B \flat

Arlen	Over the Rainbow (from Sonny Stitt – Improvised Tenor Saxophone Solos)	Belwin/CPP SB265
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Jazz Saxophone – Grade 7

Burke & Van Heusen	It Could Happen To You (from Sonny Stitt – Improvised Tenor Saxophone Solos)	Belwin/CPP SB265
Dobbins	Sonata for Soprano <i>or</i> Tenor Sax, 1st movt <i>or</i> 2nd movt [with improvisation]	Advance
Harbison	Ridin' the Rails (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holcombe	B \flat major, p. 8 <i>or</i> F minor, p. 14 <i>or</i> E major, p. 22 (from 24 Jazz Etudes for Tenor Sax)	Studio
Mintzer	Weirdo Funk (14 Blues and Funk Etudes [B \flat ed.])	Warner Bros
Mobley	Crazeology (from Rhythm Changes Tenor Sax)	Corybant/Jazzwise
Parker	Yardbird Suite [CD track 13] <i>or</i> Now's the Time [CD track 17] (from In Session with Charlie Parker)	Faber
Rendell	Rock Major <i>or</i> Be-Bop Comet (from Saxophone Selection [Tenor]) [piano part published separately]	Guildhall
Sheppard & Lodder	The Fool [improv. optional] (from Encore! John Harle)	Chester CH61090

Group C (unaccompanied)

Saxophone in E \flat /B \flat

Gumbley	Merry-Go-Round, no. 7 <i>or</i> Fourth Attempt, no. 10 <i>or</i> Tough Guys!, no. 11 (from 15 Crazy Jazz Studies)	Saxtet 121
Rae	Ignition, no. 1 <i>or</i> Free Spirit, no. 9 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Rendell	Ballad Improvisation (from Saxophone Selection (Alto)) [piano part published separately]	Guildhall
Wilson	Meaningful Meander <i>or</i> A Bit of a Roast (from Modal Workouts for Sax, book 2)	Brass Wind 2304

Jazz Saxophone – Grade 8

Subject code: JSX

Pieces (3 x 22 marks) (see page 77)

Three pieces are to be played, **one** from each Group. Instead of **one** Group B or C piece, candidates may offer their own composition (see page 9).

Group A	Piece	Publisher
Alto/Baritone Saxophone in E\flat		
Various	Autumn Leaves or Tenderly or Stormy Weather or S'posin' or Witchcraft (from Autumn Leaves vol. 44)	Aebersold Jazz
Santin & Clark	Reality Check [track 15, head + 1 chorus] or Surely You're not Serious [track 16, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
Wilson	Funky Joe (from Creative Variations for Saxophone vol. 2)	Camden CM184

Soprano/Tenor Saxophone in B \flat

Various	Autumn Leaves or Tenderly or Stormy Weather or S'posin' or Witchcraft (from Autumn Leaves vol. 44)	Aebersold Jazz
Santin & Clark	Reality Check [track 15, head + 1 chorus] (from Creative Saxophone Improvising)	OUP
Santin & Clark	Surely You're not Serious [track 16, head + 2 choruses] (from Creative Saxophone Improvising)	OUP
Wilson	Funky Joe (from Creative Variations for Saxophone vol. 2)	Camden CM184

Group B

Alto/Baritone Saxophone in E \flat

Harbison	Say It! or The Pope's Way (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holcombe	B \flat minor, p. 16 or E \flat minor, p. 17 or B major, p. 20 (from 24 Jazz Etudes for Alto Sax)	Studio
McGarry	Dreams of You	Saxtet 003
McLean	Blues Inn (from The Blues – Jazz Alto Solos)	Corybant/Jazzwise
Mintzer	Rhythm Check (from 14 Blues and Funk Etudes [E \flat ed.])	Warner Bros
Parker	Donna Lee [CD track 21] (from In Session with Charlie Parker)	Faber
Parker	Anthropology [CD track 25] (from In Session with Charlie Parker)	Faber
Woods	Sonata for Alto Sax & Piano, 1st movt [optional sax improv., no piano improv.]	Advance

Soprano/Tenor Saxophone in B \flat

Dobbins	Sonata for Soprano or Tenor Sax, 3rd movt [with improv.]	Advance
Harbison	Say It! or The Pope's Way (from 20 "Authentic" Bebop Jazz Solos)	Aebersold Jazz
Holcombe	E \flat minor, p. 10 or B \flat minor, p. 16 or B major, p. 20 (from 24 Jazz Etudes for Tenor Sax)	Studio
McGarry	Dreams of You	Saxtet 003
Mintzer	Rhythm Check (from 14 Blues and Funk Etudes [B \flat ed.])	Warner Bros
Parker	Donna Lee [CD track 21] (from In Session with Charlie Parker)	Faber
Parker/ Gillespie	Anthropology [CD track 25] (from In Session with Charlie Parker)	Faber

Group C (unaccompanied)

Saxophone in E \flat /B \flat

Gumbley	D.D.D. (Double Density Disorder), no. 9 (from 15 Crazy Jazz Studies)	Saxtet 121
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Rae	Tabasco, no. 6 or If Only..., no. 7 (from 12 Modern Etudes for Solo Saxophone)	Universal UE 18795
Rae	Dick's Licks', no. 15 or 'Snookie Dookie', no. 17 (from 20 Modern Studies for Solo Saxophone)	Universal UE 18820
Rendell	Rock Study (from Saxophone Selection (Alto)) [piano part published separately]	Trinity Guildhall
Wilson	Diminology or All Mixed Up! (from Modal Workouts for Sax, book 2)	Brass Wind 2304

Technical Work (14 marks) (see page 6)

Candidate to prepare *either* Section i) or Section ii) in full

either i) Scales and Arpeggios (from memory)

The following to be performed *f* or *p*; straight or swung (♩ = ♩³); tongued or slurred or staccato-tongued* as requested by the examiner:

Using the tonal/modal centres of D (two octaves), B \flat two octaves, except major scale two and a half octaves) and F \sharp /G \flat (two octaves):

The major scale followed by the major 7th arpeggio

The dorian scale followed by the minor 7th arpeggio

The mixolydian scale followed by the major arpeggio with a lowered 7th (D 7 , B \flat^7 and F \sharp^7)

The pentatonic major scale

The pentatonic minor scale

The melodic or jazz melodic minor scale followed by the minor arpeggio with the major 7th

The chromatic scale

The blues scale

The diminished scale (beginning with a whole-tone) followed by the diminished 7th arpeggio

Using the tonal/modal centre B \flat :

The whole-tone scale (two octaves)

The augmented arpeggio (two octaves)

*Swung scales and arpeggios to be prepared tongued and slurred only

or ii) Study

Candidate to prepare one of the following:

Rae	Diminishing Returns or Speedbird (from <i>Jazz Scale Studies For Saxophone</i>)	Universal UE 21353
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 10)

ii) either Aural (see page 11) **or Improvisation** (see page 15)

Appendix

Appendix to Jazz Scale Requirements

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

e.g. on D



e.g. on C



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

e.g. on G



e.g. on C



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

e.g. on A



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

e.g. on D



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

e.g. on D



The **Diminished scale** is also known as the octotonic scale because it contains 8 different notes. It is a symmetrical scale in that it alternates whole tone and semitone steps, beginning with a whole tone or a semitone. For the purpose of these examinations, all diminished scales will begin with a whole tone.

e.g. on A



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

e.g. on C



Certificate Examinations for Ensembles

Structure

Certificate examinations consist of a performance of a certain number of pieces without technical work or supporting tests, and are particularly popular with ensembles seeking experience and validation of the performing experience.

In order to encourage the co-operative skills essential for the development of a well-rounded musician, assessments are offered for ensembles at three levels: First Recital (FR), Intermediate Recital (IR) and Advanced Recital (AR). Ensemble performances can be an enjoyable and effective way to open or close a session of solo examinations taken by individual students of one or more teachers, or within a school entry. Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

A programme of contrasted items should be chosen to match the capabilities of the players, as follows:

Level	Length of programme	Number of pieces
First Recital Certificate	up to 10 minutes	4-6
Intermediate Recital Certificate	10-15 minutes	3-4
Advanced Recital Certificate	20-25 minutes	3

Repertoire should be chosen in line with the guidelines set out in the 'Levels of Achievement' statements in the *Information & Regulations* booklet, where the relevant assessment criteria are also to be found.

Marking

The items are presented as a concert performance for which a written programme is presented to the examiner at the start, together with (photo)copies of the music being performed. Spoken introductions may also be given to each piece. The examination is marked out of 100, with the marks for performance (88 marks) divided equally amongst the pieces. The quality of the programme choice and planning is assessed (6 marks), as is the stagecraft and presentation (6 marks). Mark boundaries are as follows: Pass 60, Merit 75, Distinction 87.

Programme planning and notes

Examiners will award marks for the artistry and effectiveness of the programme's design and the balance of contrasts in styles and tempi within the programme. Written and (where applicable) spoken material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Stagecraft and presentation

In this section examiners will assess the way that the performer(s) behave whenever 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills that they show. In addition their sense of occasion and their personal presentation will be appraised.

Music Publishers

Abbreviations used in this syllabus are given in brackets after the publisher's full name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These 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 at the addresses listed here.

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.

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Advance Music Ltd (*Advance*): 70 Station Lane, Hornchurch, Essex RM12 6JU, UK
tel. +44 (0)1718 44 2748; www.advancemusic.net

Jamey Aebersold Jazz (*Aebersold*): P.O. Box 1244, New Albany, IN 47151-1244, USA
tel. +1 (800) 456 1388, +1 (812) 945 4281 (outside USA); www.aebersold.com
in UK: c/o Music Exchange

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

ALRY Publications Etc. Inc. (*ALRY*): P.O. Box 36542, Charlotte, NC 28236, USA
tel. +1 (704) 334 3413; www.alrypublications.com

Amadeus Vertrieb (*Amadeus*): Barbara Päuler, Hermannstrasse 7, 8400 Winterthur, Switzerland
tel. +41 052 233 28 66; www.amadeusmusic.ch; in UK: c/o Schott Music Ltd

Amphion Editions Musicales (*Amphion*): in UK: c/o United Music Publishers Ltd

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

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

Apollo Verlag Paul Lincke GmbH (*Apollo*): Weihergarten 5, D-55116 Mainz, Germany
tel. +49 6131 246 300

Arcadia Music Publishing Co. Ltd (*Arcadia*): P.O. Box 1 Rickmansworth, Herts WD3 3AZ, UK

Associated Music Publishers Inc (*AMP*): c/o Music Sales Ltd

Astute Music Ltd (*Astute*): P.O. Box 17, Winsford, Cheshire, UK
info@astute-music.com; www.astute-music.com; c/o Advance Music

Australian Wind Music Publications (*AWMP*): P.O. Box 863, Wahroonga, NSW 2076, Australia
tel. +61 2 9482 9022; www.awmp.com.au

Bärenreiter Ltd (*Bärenreiter*): Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK
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Editio Bärenreiter Praha (*Bärenreiter Praha*): c/o Bärenreiter Ltd

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

Gerard Billaudot Editeur (*Billaudot*): 14 rue de l'Echiquier, 75010 Paris, France
tel. +33 (1) 47 70 14 46; in UK: c/o United Music Publishers Ltd

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Boosey & Hawkes Music Publishers Ltd (*Boosey*): in UK: c/o Schott Music Ltd
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- CMA Publications** (*CMA*): Strawberry Holt, Westfield Lane, Draycott, Somerset BS27 3TN, UK
tel: +44 (0)1934 740270; www.cma-publications.co.uk
- Cramer Music Ltd** (*Cramer*): 23 Garrick Street, London WC2E 9RY, UK
tel. +44 (0)20 7240 1612; www.cramermusic.co.uk
- Muziekhandel Crescendo** (*Crescendo*): Jan Van Rijswijcklaan 7, 2018 Antwerpen, Belgium
tel. +32 3 216 9846; www.crescendo-music.com
- Curwen** (*Curwen*): c/o Music Sales Ltd
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- Dr Downing Music** (*Downing*): 66 Eastleigh Road, Heald Green, Stockport, Cheshire SK8 3EJ, UK
tel +44 (0) 161 437 5607; www.drdowningmusic.com
- Durand et Cie (Paris)** (*Durand*): *for France only*: 5 rue du Helder, 75009 Paris, France
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- Faber Music Ltd (Faber):** Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK
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- Green Man Press (Green Man):** 180 Sheen Road, Richmond, Surrey TW9 1XD, UK
tel. +44 (0)20 8332 9522; www.greenmanpress-music.co.uk
- Griffiths Edition (Griffiths):** 21 Cefn Coed, Bridgend, Mid Glamorgan CF31 4PH, UK
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- G Henle Verlag (Henle):** Forstenrieder Allee 122, 81476 München, Germany
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- Guildhall (Guildhall):** c/o Faber Music Ltd
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- Houston Publishing Inc (Houston):** c/o Studio Music Company
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