

Woodwind Syllabus

Flute, Clarinet, Oboe, Bassoon,
Saxophone & Recorder

Grade exams
2017-2020

Trinity College London
www.trinitycollege.com

Charity number 1014792

Patron HRH The Duke of Kent KC

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Published by Trinity College London
Online edition, 8 January 2019

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Introduction

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

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

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

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

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

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

Why take a Trinity grade exam?

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

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

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

Range of qualifications

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

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

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

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

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

Range of qualifications

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

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

** European Qualifications Framework

About this syllabus

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

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

About the exam

Exam structure and mark scheme

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

* Study for recorder and saxophone only

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

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

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

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

Level	Exam duration (minutes)
Initial	11
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Pieces

Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces by at least two composers must be played.
- ▶ Pieces are divided into two groups: group A and group B. Candidates must choose two pieces from group A and one piece from group B. Candidates may substitute one piece for an own composition (see page 13).

Performance and interpretation

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

Instruments and tuning

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

Flute

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

Clarinet

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

Oboe

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

Bassoon

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

Saxophone

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

Recorder

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

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists. Pieces published with an accompaniment must not be performed unaccompanied.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than the piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniment can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and page turners may only remain in the exam when required.

About the exam

- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc) which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Music and copies

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

Own composition

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

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

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

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

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

Mark scheme for pieces

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

The three components are as follows:

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

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

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

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

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

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

Technical work

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

Candidates choose one of the following options:

- ▶ scales and arpeggios
- ▶ exercises (Initial-Grade 5) or orchestral extracts/study (Grades 6-8).

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

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

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

Support for preparing scales and arpeggios

Trinity publishes books of scales, arpeggios and exercises for all woodwind instruments, available for purchase. Articulation patterns are printed at the end of this syllabus and can also be downloaded free on our website.

Mark scheme

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

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

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

Supporting tests

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

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

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

Mark scheme

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

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

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

Sight reading

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

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

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

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

Flute, clarinet, oboe, saxophone

Grade	Time signatures (cumulative*)	Note and rest values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation & other (cumulative*)
Initial (flute and clarinet only)	$\frac{2}{4}$	♩ and ♪	<i>moderato</i> and <i>mf</i>	tongued
Grade 1	$\frac{4}{4}$	○ and ⇄	<i>p</i> and <i>f</i>	
Grade 2	$\frac{3}{4}$	♩. and ties	<i>allegretto</i>	slurs, accidentals
Grade 3		♩, ♪ and ⇄	<i>mp</i> and <i>andante</i>	
Grade 4		♩. and ♪	<i>dim.</i> and <i>cresc.</i>	<i>staccato</i>
Grade 5	$\frac{6}{8}$	♩ and ♪		accents, <i>tenuto</i>
Grade 6	$\frac{3}{8}$	dotted notes	<i>rit.</i>	☺
Grade 7	$\frac{9}{8}$	triplets	<i>accel.</i>	
Grade 8	$\frac{2}{2}$ & changing time signatures	duplets	<i>ff</i> , <i>pp</i> and any standard performance direction	

* Tests may also include requirements from preceding grades.

Bassoon, recorder

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

* Tests may also include requirements from preceding grades.

Keys (all instruments)

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

* Tests may also include requirements from preceding grades.

Aural

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

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

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

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

About the exam

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

Improvisation

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

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

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

Stylistic stimulus

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

Motivic stimulus

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

Harmonic stimulus

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

Parameters for improvisation

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

Stylistic stimulus

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

* Tests may also include requirements from preceding grades.

Motivic stimulus

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

* Tests may also include requirements from preceding grades.

Harmonic stimulus

Grade	Length of chord sequence	Times chord sequence is played	Total to improvise	Number of chords per bar	Chords	Keys (except treble recorder)	Keys (treble recorder only)
Initial	4 bars	1	4 bars	1	I, V	C major	C major
Grade 1	4 bars	2	8 bars	1	I, V		
Grade 2	4 bars	2	8 bars	1	I, IV, V	C, F, G major	C, F, Bb major
Grade 3	4 bars	2	8 bars	1	I, ii, IV, V		
Grade 4	4 bars	3	12 bars	1	i, iv, V		
Grade 5	4 bars	3	12 bars	1	i, iv, V, VI	A, D, E, G, B minor	A, D, E, G, C minor
Grade 6	8 bars	2	16 bars	1	I, ii, IV, V i, ii ^b 5, iv, V 7ths		
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii ^b 5, III, iv, V, VI 7ths	C, F, G, Bb, D, Eb, A major A, D, E, G, B, C, F# minor	C, F, G, Bb, D, Eb, Ab major A, D, E, G, B, C, F minor
Grade 8	8 bars	2	16 bars	1	all chords 7ths, 9ths, suspensions		

Musical knowledge (Initial-Grade 5 only)

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

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

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

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	A key
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>

* Tests may also include requirements from preceding grades.

About the exam

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Transposition (for transposing instruments)	When you play this note, which note actually sounds?	D
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of the characteristics that define this piece as from this period</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes the relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

* Tests may also include requirements from preceding grades.

Turn over for grade requirements

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Initial Pieces 2017-2020* published by Trinity:

J S Bach	Chorale: Nun danket alle Gott [with repeat]
Cleaton	Jazz with the Queen
Dacre	Daisy Bell
Gunning & Pearce	The Bluebell Line
Lyons	Andantino
Street	Lazy Afternoon

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Adams	Chinese Lantern	Flute Basics	Faber 0571520006
J S Bach	Chorale: Befiehl du deine Wege, no. 19 [with repeat]	Baroque Flute Anthology vol. 1	Schott ED13611
Denley	Boots and Sandals (from Lesson 7)	Flute Time 1	OUP 9780193220911
Harris	Strawberries and Cream	Flute Basics	Faber 0571520006
Kirkpatrick	Away in a Manger	Abracadabra Flute [sep. piano accomp.]	A & C Black
Sanders	The Macaw or The Swan	Animal Flute	Spartan SP846
Taggart	The Worm, T18	Play It Again!	Hunt HE63
Tchaikovsky	March Slav	Winners Galore [sep. piano accomp.]	Brass Wind 0309
Trad.	A Tisket, a Tasket	Abracadabra Flute [sep. piano accomp.]	A & C Black
Trad.	Cockles and Mussels (from Lesson 10)	Flute Time 1	OUP 9780193220911
Trad.	Harem Dance	Flute Basics	Faber 0571520006
Trad.	Scarborough Fair	Abracadabra Flute [sep. piano accomp.]	A & C Black
Trad.	Skye Boat Song	Play It Again!	Hunt HE63
Trad.	The Love that I Had	The Really Easy Flute Book	Faber 0571508812
Wedgwood	Free as a Bird	Flute Basics	Faber 0571520006
Wilson	Major, no. 1	Two in G	Camden CM066

Group B (unaccompanied)

The following pieces are contained in the book *Flute Initial Pieces 2017-2020* published by Trinity:

Garnier	Study No. 6
Rae	Proclamation
Trad.	Blow the Wind Southerly

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Beethoven	Theme from 9th Symphony	Winners Galore for Flute	Brass Wind 0309
Foster	Oh Susanna	Top Tunes for Flute	Mayhew 3611199

Trad.	Hot Cross Buns (from Lesson 9)	Flute Time 1	OUP 9780193220911
Trad.	J'ai du bon tabac	Top Tunes for Flute	Mayhew 3611199
Trad.	Turn the Glasses Over [to be played solo]	Abracadabra Flute	A & C Black

Technical work *(14 marks)*

All sections to be prepared				
Scales & triads (from memory) – the examiner will select from the following:				
Scales: F and G major (first five notes only)	ascending and descending	min. ♩ = 60	tongued	<i>mf</i>
Triads: F and G major		min. ♩ = 120		

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 1 Pieces 2017-2020* published by Trinity:

Bennett	Taking Pictures
de Lalande	Passepied pour la Jeunesse
Long	Spooked
Susato	Ronde VI
Tanner	Cormorant High
Trad.	Farewell Nancy

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bart	Oom Pah Pah, no. 66	Abracadabra Flute [sep. piano accomp.]	A & C Black
Coulthard	On a Winter's Night	Musical Moments Flute book 1	Trinity TG 009548
Davies	Adieu	Folk Roots for Flute	Boosey M060126789
Gershwin	Love Walked In	Musical Moments Flute book 1	Trinity TG 009548
Gordon	Summer Days	Fingerprints	Faber 0571522696
Handel	March	Music Through Time Flute book 1	OUP 9780193571815
Haughton	Hot Potato or Minor Mission	Fun Club Flute Grade 0-1	Mayhew 3611788
Lamont	The Cowboy	Mr Benn	Queens Temple QT122
Mower	Goodbye Hamster	Musical Moments Flute book 1	Trinity TG 009548
Pleyel	Minuet and Trio	Musical Moments Flute book 1	Trinity TG 009548
Praetorius	Mohrentanz	Woodwind World Flute book 1	Trinity TCL320018
Purcell	Fairest Isle, no. 11	Baroque Flute Anthology vol. 1	Schott ED13611
Purcell	Rigaudon	Flute Fancies	Boston BM 10041
Rae	Chill!	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231
Rae	Supermarket Trot	Musical Moments Flute book 1	Trinity TG 009548
Rosseter	Elizabethan Dance	The Really Easy Flute Book	Faber 0571508812
Saint-Saëns	The Elephant	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231
Tanner	The Mousehole Rat	Creature Comforts – Easy: Grades 1-3	Spartan SP1112
Trad.	Bobby Shaftoe	Musical Moments Flute book 1	Trinity TG 009548
Trad.	Speed Bonny Boat	Going Solo Flute	Faber 0571514952
Trad. Brazilian	Mama Paqueta	Grade by Grade Flute Grade 1	Boosey M060124808
Zgraja	Walking Waltz	Modern Flutist 1	Schott ED 8422

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 1 Pieces 2017-2020* published by Trinity:

Anon.	French Dance
Anon.	Medieval Dance Tune
Madden	One More for the Road

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Harris	Study no. 4 or no. 7	76 Graded Studies for Flute book 1	Faber 0571514308
Mower	No. 13: Funky Pheasant or No. 15: That Note Again	Mosaics Flute book 1	Trinity TG 009265
Nicholson	Study no. 2	63 Easy Melodic Studies for Flute	Pan PEM 34
Popp	Study no. 10	125 Easy Classical Studies for Flute	Universal UE 16042
Rae	Little Prelude, no. 3	Style Workout for Flute	Universal UE 21319
Stokes	No. 2	More Easy Jazz Singles	Hunt HE67
Trad.	The Ash Grove	Woodwind World: Flute book 1	Trinity TCL320018
Trad.	Three Blind Mice [to be performed solo]	Grade by Grade Flute Grade 1	Boosey M060124808
Walton	Study in E minor, p. 26	Off to a Great Start for Flute book 2	AWMP FL 002
Watts	Blue Sky Blue	Fingerprints	Faber 0571522696

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F and G major E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave	min. tempi:	tongued or slurred	<i>mf</i>
Arpeggios: F and G major E minor		scales: ♪ = 72 arpeggios: ♪ = 120		
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. A Sad Story 1b. Rising and Falling	for tone and phrasing			
2a. Spiky 2b. Snowflakes	for articulation			
3a. Symmetry 3b. Waltzing	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 2 Pieces 2017-2020* published by Trinity:

Chamberlain	Touchstone
Haughton	Riffs
Iles	The Dance of the Snow Queen
Jagger/Richards	Paint it Black
Purcell	The Sailor's Dance
Trad.	When the Boat Comes In

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bullard	Sad Clown	Circus Skills	Spartan SP724
Gershwin	Summertime	Easy Gershwin for Flute	OUP 9780193566767
Gluck/Brahms	Gavotte	Musical Moments Flute book 2	Trinity TG 009555
Grieg	Cattle Call, op. 17 no. 20	Flute Time Pieces 1	OUP 9780193571815
Harris	Strawberry Sarabande	Chocolate Box	Novello NOV 016203
Hart	Bertie's Blues	All Jazzed Up for Flute	Brass Wind 1301
Haughton	Aria	Fun Club Flute Grade 1-2	Mayhew 3611789
Lamont	Mr Benn	Mr Benn	Queens Temple QT122
Lyons	Serpentine	Compositions for Flute vol. 1	Useful U 120
Milne	Harry's Café de Wheels	Fingerprints	Faber 0571522696
Mower	March Wind	Landscapes	Itchy Fingers IFP34
Mozart	Minuetto	Flute Fancies	Boston BM10041
Prokofiev	Troika from <i>Lieutenant Kijé</i>	Grade by Grade Flute Grade 2 or Amazing Solos for Flute	Boosey M060124815/ M060084683
Rameau	La Villageoise	Woodwind World: Flute book 2	Trinity TCL320025
Smith	Folk Song	Musical Moments Flute book 2	Trinity TG 009555
Somis	Tambourin	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231
Taggart	Snow Pony	Musical Moments Flute book 2	Trinity TG 009555
Tchaikovsky	Barcarolle	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231
Trad.	Peruvian Dance Tune	Amazing Solos for Flute	Boosey M060084683
Trad.	The Liuyang River or The Last Rose of Summer	Musical Moments Flute book 2	Trinity TG 009555
Trad.	The Miller of the Dee	Folk Roots for Flute	Boosey M060126789
Trad. Scottish	Staten Island Reel	Grade by Grade Flute Grade 2	Boosey M060124815
Vivaldi	Autumn (from <i>The Four Seasons</i>)	Music Through Time: Flute book 2	OUP 9780193571822
Watts	Goings On or Café du Festival	Razzamajazz Repertoire	Mayhew 3611814
Weidmann	Largo	Music Through Time: Flute book 2	OUP 9780193571822

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 2 Pieces 2017-2020* published by Trinity:

Demersseman Air Hollandais
 Green Bouncin'
 Ledbury You Said

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anon.	Blowzabella, no. 36	Baroque Flute Anthology vol. 1	Schott ED13611
Anon.	Ghosts of Ev'ry Occupation, no. 20	Amazing Studies: Flute	Boosey M060103858
Anon.	Song Tune	Woodwind World: Flute book 2	Trinity TCL320025
Baermann	Study no. 14	76 Graded Studies for Flute book 1	Faber 0571514308
Gariboldi	Study no. 11	76 Graded Studies for Flute book 1	Faber 0571514308
Köhler	Study no. 22 or Study no. 24	125 Easy Classical Studies for Flute	Universal UE 16042
Madden	All at Sea	20 Fantastic Flute Studies	Spartan SPI256
Mower	No. 22: Bassalt 'n' Vinegar or No. 23: March of the Modems	Mosaics Flute book 1	Trinity TG 009265
Popp	Study no. 10	63 Easy Melodic Studies for Flute	Pan PEM 34
Trad.	Old Japanese Folk Song	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231
Trad.	The Young Black Cow, no. 51	Amazing Studies: Flute	Boosey M060103858
Walton	Study in D minor, p. 30	Off to a Great Start for Flute book 2	AWMP FL 002
Wedgwood	Hallelujah!	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D major	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
B♭ major A and G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios: D major	two octaves			
B♭ major A and G minor	one octave			
or ii) Exercises (see overleaf)				

or ii) Exercises (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.	
1a. Springtime 1b. Little Pinkie Waltz	for tone and phrasing
2a. A Conversation 2b. On Tiptoes	for articulation
3a. Swing Time 3b. A Minor Incident	for finger technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 3 Pieces 2017-2020* published by Trinity:

Albert & Gasté	Feelings
Arrieu	Pièce pour flûte et piano
McDowall	Waltz
Norton	Seashore
Popp	Piece no. 2 (Andantino)
Trad.	The trees they do grow so high

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Adams	The Deserted Dolls' House	Musical Moments Flute book 3	Trinity TG 009562
Balfe	I Dreamt I Dwelt in Marble Halls	Musical Moments Flute book 3	Trinity TG 009562
Beethoven	Romance	Flute Fancies	Boston BM10041
Bernstein	America from <i>West Side Story</i>	Amazing Solos for Flute	Boosey M060084683
Bernstein	Somewhere from <i>West Side Story</i>	Grade by Grade Flute Grade 3	Boosey M060128806
Bullard	Trick Cyclist	Circus Skills	Spartan SP724
Concone	Contemplation	Flute All Sorts (Grades 1-3)	Trinity Faber 0571521231
Coulthard	Letting Go	Musical Moments Flute book 3	Trinity TG 009562
Davies	Hornpipe or Milonga	Folk Roots for Flute	Boosey M060126789
Delibes	Mazurka	Going Solo Flute	Faber 0571514952
Denver	Annie's Song	Songs for Annie	Schirmer GS33506
Dvořák	Allegretto (from Symphony no. 8)	Music Through Time: Flute book 3	OUP 9780193571839
Gershwin	Fascinating Rhythm	Easy Gershwin for Flute	OUP 9780193566767
Gershwin	Rhapsody in Blue	Hartbeat	Brass Wind 1335
Gossec	Gavotte	36 Solos for Flute [ed. Peck]	Fischer ATF104
Granados	Vals Poetico no. 3	Woodwind World: Flute book 3	Trinity TCL320032
Halton	Ankara	Fingerprints	Faber 0571522696
Harris	Caramel Carousel	Chocolate Box	Novello NOV016203
Hart	No Dice	All Jazzed Up for Flute	Brass Wind 1301
Kershaw	Simple Samba	Let's Dance	Pan PEM44
Lyons	June in Paris	Compositions for Flute vol. 1	Useful U120
Miles	On Cue	Musical Moments Flute book 3	Trinity TG 009562
Mower	Still Waters	Landscapes	Itchy Fingers IFP34
Ramskill	The Summer of '59	Musical Moments Flute book 3	Trinity TG 009562
Scott	Annie Laurie	Scottish Folk Songs for Flute	Mayhew 3611771
Sherwin/ Maschwitz	A Nightingale Sang in Berkeley Square	Big Chillers	Brass Wind 1330
Trad.	A Media Luz	Musical Moments Flute book 3	Trinity TG 009562

Trad., arr. Fleming	The Harp that Once Through Tara's Halls	The Irish Fluter	Mayhew 3611288
Watts	The Boccya Chiccy!	Razzamajazz Repertoire	Mayhew 3611814
Weiss/Thiele	What a Wonderful World	Hartbeat	Brass Wind 1335
Zgraja	Pop Menuett	Modern Flutist 1	Schott ED 8422

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 3 Pieces 2017-2020* published by Trinity:

Demersseman	Mélodie Polonaise
Rae	Four by Four
Trad.	Lovely Maiden

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Ben-Tovim, ed.	No. 14	The Young Orchestral Flautist book 1	Pan PEM110
Demersseman	Study no. 10	The Flute Player's Companion vol. 1	Chester CH55840
Gariboldi	Study no. 5	100 Classical Studies for Flute	Universal UE 12992
Haydn	Allegro, no. 49	Amazing Studies: Flute	Boosey M060103858
Ledbury	Waltzer	Flute Salad	Brass Wind 1311
Madden	In the Red	20 Fantastic Flute Studies	Spartan SP1256
Mower	No. 27: The Spy or No. 32: Jig-Jag	Mosaics Flute book 1	Trinity TG 009265
Popp	Study no. 25	63 Easy Melodic Studies for Flute	Pan PEM34
Rae	Chandelier Waltz, no. 7	Style Workout for Flute	Universal UE 21319
Soussmann	Study no. 37 or no. 38	125 Easy Classical Studies for Flute	Universal UE 16042
Stokes	No. 8	More Easy Jazz Singles	Hunt HE67
Trad.	Morpeth Rant, no. 9	Amazing Studies: Flute	Boosey M060103858

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 4 Pieces 2017-2020* published by Trinity:

J S Bach	Siciliano
Caird	After All
Degg	Piece no. 3
Elgar	Minuet
Piazzolla	Tango Final
Sands	Recuerdos de la Bahía

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arnold	Solitaire		Queen's Temple QT68
J S Bach	Rondeau from Suite in B minor, BWV 1067		Peters EP4921
Bernstein	I Feel Pretty or Somewhere	West Side Story Instrumental Solos Flute	Boosey M051106424
Bizet	Carillon	Musical Moments Flute book 4	Trinity TG 009579
Coombes	Threnody	Piping Down the Valleys Wild	Brass Wind 1334
Gershwin	It Ain't Necessarily So or I Got Rhythm	Easy Gershwin for Flute	OUP 9780193566767
Gordon/Warren	Chattanooga Choo-choo	Big Chillers	Brass Wind 1330
Gunning	Waltz for Aggie	Unbeaten Tracks for Flute	Faber 0571519156
Harmston	Andante	Flute Solos vol. 2	Chester CH55099
Harris	Viennese Vanilla Valse	Chocolate Box	Novello NOV016203
Holcombe	Lazy Afternoon	Contemporary Flute Solos in Pop/Jazz Styles	Musicians Pubs FS001
Köhler	Future Dream op. 79	Flute Time Pieces 1	OUP 9780193220911
Lerner & Lowe	I Could Have Danced All Night	Latin Connections	Brass Wind 1326
McDowall	Comic Song	Six Pastiches	Pan PEM40
Mower	The Banana Song	Musical Moments Flute book 4	Trinity TG 009579
Mussorgsky	Eine Träne	Musical Moments Flute book 4	Trinity TG 009579
Nelson	The Rose of Allandale	Scottish Folk Songs for Flute	Mayhew 3611771
Ramskill	Sampan	Musical Moments Flute book 4	Trinity TG 009579
Schumann	Träumerei from <i>Scenes from Childhood</i>	The Magic Flute of James Galway	Novello NOV120498
Scott	Mountain Dreams	Eight Pieces for Flute and Piano	Astute am242-70
Seiber	Mazurka	Dance Suite	Schott ED 12426
Serradell	La Golondrina	Musical Moments Flute book 4	Trinity TG 009579
Sullivan	Dance a Cachucha from <i>The Gondoliers</i>	Music Through Time Flute book 3	OUP 9780193571839
Telemann	Minuet	First Repertoire Pieces for Flute	Boosey M060124730
Trad.	El Condor Pasa	Latin Connections	Brass Wind 1326
Vivaldi	Andante from Sonata no. 3	Flute Solos vol. 1	Chester CH55088

Walton	The Call of the Angelus	Musical Moments Flute book 4	Trinity TG 009579
Warlock	Basse Danse from <i>Capriol Suite</i>	Amazing Solos for Flute	Boosey M060084683
Watts	When Paddy met Bella	Razzamajazz Repertoire	Mayhew 3611814
Wood	The Rainbow Song		Saxtet 209
Zgraja	Step by Step	Modern Flutist 1	Schott ED 8422

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 4 Pieces 2017-2020* published by Trinity:

Gariboldi	Study no. 10
Ledbury	Boiling Point
van Eyck	Prins Robberts Masco

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andersen	Study no. 31	63 Easy Melodic Studies for Flute	Pan PEM34
Anon.	Trotto, no. 16	Amazing Studies: Flute	Boosey M060103858
Demersseman	La Tyrolienne, no. 27	The Flute Player's Companion vol. 1	Chester CH55840
Drouet	Study no. 8, Adagio	25 Studies for Flute	Broekmans BRP1510
Fürstenuau	Study no. 91	125 Easy Classical Studies for Flute	Universal UE 16042
Harris	Study no. 32	76 Graded Studies for Flute book 1	Faber 0571514308
Hill	Bee's Wing Hornpipe, no. 24	Amazing Studies: Flute	Boosey M060103858
Madden	Firefly Frolic	20 Fantastic Flute Studies	Spartan SPI256
Mower	No. 36: Bloop or No. 37: March Pear	Mosaics Flute book 1	Trinity TG 009265
Taggart	C is for Clock, no. 5	Chill and Chirp!	Spartan SPI279
Trad.	Doctor O'Neill (Irish Jig)	Woodwind World: Flute book 4	Trinity TCL320049
Trad.	Sweep's Hornpipe, no. 33	Amazing Studies: Flute	Boosey M060103858
Tulou	Study no. 15	100 Classical Studies for Flute	Universal UE 12992

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C, G and E \flat major D and E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Chromatic scale starting on D Pentatonic (major) scale starting on D	two octaves	min. tempi: scales: ♩ = 96	tongued or slurred	<i>mf</i>
B minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th			
Arpeggios: C, G and E \flat major D and E minor Dominant 7th in the key of C and G	two octaves	7ths: ♩ = 69		
B minor	to 12th			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. Memories 1b. Sing It!	for tone and phrasing			
2a. Groove in Blue 2b. Mechanical	for articulation			
3a. Sighing 3b. The Machine	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 5 Pieces 2017-2020* published by Trinity:

Degg	Piece no. 7
Kreisler	Schön Rosmarin
McDowall	Music Hall
Mozart	Adagio from Flute Quartet in D
Piazzolla	Ausencias
Telemann	Sonata in F, TWV 41:F2, 1st movt: Vivace

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andersen	Scherzino op. 55 no. 6	Flute Time Pieces 2	OUP 9780193220928
Arriagada	Yaravi et Huayno	Ten Latin American Studies	Lemoine 28115
J S Bach	Arioso	Musical Moments Flute book 5	Trinity TG 009586
Bennett	Siesta, no. 2	Summer Music	Novello NOV120560
Bohm	Slavonian Dance	Musical Moments Flute book 5	Trinity TG 009586
Cooke	Sonatina for Flute, 2nd movt: Andantino		OUP 9780193558878
Delibes	Morceau de Concours	Flute Time Pieces 1	OUP 9780193220911
Fauré	Sicilienne		Chester CH55156
Green	Nocturne	Vocalise	Astute am432-03
Kershaw	Haunting Habanera	Let's Dance	Pan PEM44
Lewis	Langport March	A Somerset Garland	Broadbent 13206
Marais	Le Basque	Songs for Annie	Schirmer GS33506
Mower	Gavotte or What?	Musical Moments Flute book 5	Trinity TG 009586
Oginski	Polonaise	Musical Moments Flute book 5	Trinity TG 009586
Panayi	Toy Box Serenade	Musical Moments Flute book 5	Trinity TG 009586
Quantz	Sonata in E minor, op. 1 no. 5, 4th movt: Vivace	6 Sonatas vol. 2 (Sonatas 4-6)	Schott ED 8007
Rachmaninov	Vocalise, op. 34 no. 14	The Magic Flute of James Galway	Novello NOV120498
Rutter	Chanson, no. 5	Suite Antique	OUP 9780193586918
Shostakovich	Waltz	Woodwind World: Flute book 5	Trinity TCL320056

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 5 Pieces 2017-2020* published by Trinity:

Demersseman	Study no. 32
Harrison	Round Dance & Swineherd's Dance II
Ledbury	Imaginations

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andersen	Study no. 18	100 Classical Studies for Flute	Universal UE 12992
Bullard	Furious Flute	Woodwind World: Flute book 5	Trinity TCL320056

Flute – Grade 5

Drouet	Study no. 1, Allegro	25 Studies for Flute	Broekmans BRP1510
Köhler	Study no. 3 or no. 7 or no. 12	Progress in Flute Playing op. 33 book 1	Zimmermann ZM10900
Mower	No. 56: Gavotte Spot or No. 63: My Dad's an Accountant	Mosaics Flute book 1	Trinity TG 009265
Popp	Study no. 94	125 Easy Classical Studies for Flute	Universal UE 16042
Rae	Ringing the Changes	40 Modern Studies for Solo Flute	Universal UE 16589
Taggart	Blossom or Butterflies	In the Sun	Hunt HE79

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: A, E, A \flat and E \flat major C, F, C \sharp and F \sharp minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on E Pentatonic (major) scale starting on C (starting on lowest C)				
Arpeggios: A, E, A \flat and E \flat major C, F, C \sharp and F \sharp minor				
Dominant 7th in the key of A \flat Diminished 7th starting on F \sharp				
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Flute Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. Shaping 1b. Reaching	for tone and phrasing			
2a. Down Home 2b. Exploring	for articulation			
3a. Crystal 3b. A Little Waltz	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 6 Pieces 2017-2020* published by Trinity:

C P E Bach	Sonata in E minor, 2nd movt: Allegro
Fauré	Morceau de Concours
Gaubert	Madrigal
Godard	Idylle
McGuire	Caprice
Piazzolla	Street Tango

The following alternative pieces are also available:

Composer	Piece	Publisher
Arrieu	Sonatine, 1st movt	Amphion DA00012600
Bernstein	Maria (from West Side Story Instrumental Solos Flute)	Boosey M051106424
Donjon	Pan! Pastorale for Flute (from 36 Solos for Flute (ed. Peck))	Fischer ATF 104
Fauré	Berceuse from <i>Dolly Suite</i> (from Songs for Annie)	Schirmer GS33506
Gossec	Tambourin (from The Magic Flute of James Galway)	Novello NOV120498
Handel	Sonata in A minor, HWV 362, 1st movt: Larghetto <i>and</i> 2nd movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Hart	City Life 3 (from City Life)	Brass Wind 2301
Hoffmeister	Sonata in G, op. 21/3, 1st movt: Allegro assai	Schott FTR 171
Hummel	Sonata in A, op. 64, 3rd movt: Rondo-Vivace	Doblinger DM473
Mozart	Andante in C	IMC 2474
Rabboni	Sonata no. 3 in E or Sonata no. 8 in C (from Sonatas for Flute & Piano book 1)	Mayhew 3611772
Roussel	Aria	Leduc AL17876
Rutter	Suite Antique, no. 1: Prelude	OUP 9780193586918
Schocker	Soliloquy	Presser 114-40943
Telemann	Suite in A minor, Air à l'Italien [without the Da Capo]	Peters EP 7787
Woodall	Serenade (from Flute Time Pieces 2)	OUP 9780193220928

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

Piccolo

Kohler	Valse-Caprice, op. 14	Billaudot GB7841
McDowall	Tongue in Cheek (from Concert Studies for Flute)	Hunt HE15
Ridout	Whistling Walker or Up the Hill (from Farndale Dances)	Emerson E225

Alto flute

Holcombe	Bossa Flute	Musicians Pubs FH207
Levine	Parasol	Franklin 20009
Tung/Wong	Alone in the Rain	Flute.net

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 6 Pieces 2017-2020* published by Trinity:

Stokes	Jazz Single no. 15
Taggart	Centre Ville
Telemann	Fantasie no. 2 in A minor, TWV 40:3, Adagio <i>and</i> Allegro

The following alternative pieces are also available:

Composer	Piece	Publisher
Alwyn	Divertimento, 3rd movt: Gavotte & Musette	Boosey M060010309
Donjon	Study no. 69, The Song of the Wind (from 76 Graded Studies for Flute book 2)	Faber 0571514316
Drouet	Study no. 2, Allegro (from 25 Studies for Flute or Study no. 70 in 100 Classical Studies for Flute)	Broekmans or Universal UE 12992
Drouet	Study no. 16, Adagio cantabile (from 25 Studies for Flute or Study no. 56 in 76 Graded Studies for Flute book 2)	Broekmans or Faber 0571514316
Köhler	Study no. 2 (from Progress in Flute Playing op. 33 book 1)	Zimmermann ZM10900
Mower	No. 5: Whodunnit or No. 11: Partido Pequeño or No. 14: Goodouterie (from Mosaics Flute book 2)	Trinity TG 009272
Piazzolla	No. 4 (from Tango Etudes for Solo Flute)	Lemoine 24897
Quantz	No. 2 (from 16 Pieces for Solo Flute)	Pan PEM32
Taggart	Winter Sun (from In the Sun)	Hunt HE79
Taggart	Zapadeado, no. 16 (from Chill and Chirp!)	Spartan SP1279
Trad.	Purple Bamboo Melody no. 3 [complete] (from Chinese Flute Solos)	Schott ED 12436

See overleaf for technical work and supporting tests

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) or section ii) in full					
either i) Scales & arpeggios (from memory) – the examiner will select from the following:					
Candidates should prepare scales and arpeggios from the following tonal centres: B♭ major, B♭ minor D major, D minor F♯ major, F♯ minor	two octaves	min. tempi:	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>	
Plus: Pentatonic (major) scale starting on F♯ Chromatic scale starting on B♭ Whole-tone scale starting on D		scales: ♩ = 120			arpeggios: ♩ = 63
Dominant 7th in the key of B Diminished 7th starting on B♭		7ths: ♩ = 96			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio					
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio					
or ii) Orchestral extracts (music may be used):					
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The piccolo option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8659).					
1a. Bizet: Carmen, 3. Akt 1. Bild Vorspiel (beginning to figure 2) 1b. Brahms: Sinfonie Nr. 4, 4. Satz (entire extract)			for tone and phrasing		
2a. Mozart: Die Zauberflöte, 1. Akt Nr. 8 Finale (beginning to bar 181) 2b. Strawinsky: Petruschka (beginning to figure 3)			for articulation		
3a. Mozart: Die Zauberflöte, 2. Akt Nr. 21 Finale (entire extract) 3b. Verdi: Rigoletto, 1. Akt Arie der Gilda (entire extract)			for finger technique		
Piccolo: Mozart: Die Zauberflöte (entire extract)					

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 7 Pieces 2017-2020* published by Trinity:

C P E Bach	Sonata no. 4 in D major, 1st movt: Adagio and 2nd movt: Allegro
Gluck	Concerto in G, 1st movt: Allegro non molto
Mathias	Sonatina op. 98, 1st movt: Allegro ritmico
Rabboni	Sonata no. 7 in F
Roussel	Joueurs de Flûte op. 27: Krishna and Mr. de la Péjaudie
Schocker	Three Minute Sonata

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Sonata no. 2 in E flat major, BWV1031, 1st movt: Allegro moderato	Peters EP 4461AA
Bernstein	Mambo (from West Side Story Instrumental Solos Flute)	Boosey M051106424
Bozza	Aria	Leduc AL20208
Clarke	Sunstreams (from Sunstreams and Sunday Morning)	IC Music CLA070
Handel	Sonata in C, HWV 365, 1st movt: Larghetto and 2nd movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Handel	The Arrival of the Queen of Sheba (from The Magic Flute of James Galway)	Novello NOV120498
Milhaud	Sonatine op. 76, 1st movt: Tendre	Durand DF 01027900
Mozart	Concerto no. 2 in D, K. 314, 2nd movt: Andante ma non troppo [with cadenza]	Henle HN674
Piazzolla	Café 1930 (from Histoire du Tango)	Lemoine 28224
Poulenc	Sonata, 2nd movt: Cantilena	Chester CH01605
Quantz	Concerto in G, QV 5:174, 1st movt: Allegro assai	Breitkopf EB 8564
Vivaldi	Concerto no. 3 in D, 'Il Cardellino' RV 428, 1st movt: Allegro	Schott FTR 81

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

Piccolo

Brockett	The Linnet (from Album for Piccolo & Piano vol. 2)	Broekmans 1521
Proust	L'eau (from Les quatre éléments)	Combres C06129
Silva	Premier Amour Valse	Billaudot GB8037

Alto flute

Mozart, arr. Böhm	Larghetto (from Clarinet Quintet K. 581)	Theobald-Böhm-Archiv TBA83
Noll	Nocturne	Alry A19

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 7 Pieces 2017-2020* published by Trinity:

R R Bennett	Sonatina for Solo Flute, 1st movt: Poco lento and Allegro con grazia
Piazzolla	Tango Etude no. 5
Stamitz	Capriccio-Sonata in A major: 1st movt: Allegro moderato

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Prelude from Suite no. 1, BWV1007 (from Suites No. 1 BWV1007 and No. 2 BWV1008)	Astute am432-01
Clarke	Beverley (from Deep Blue and Beverley)	IC Music 1339451
Köhler	Study no. 8 or Study no. 9 (from Progress in Flute Playing op. 33 book 2)	Zimmermann ZM10910
Mower	No. 22: A Recurring Theme (7) or No. 33: Improvisation or No. 37: Two in One (from Mosaics Flute book 2)	Trinity TG 009272
Quantz	No. 12 or no. 16 (from 16 Pieces for Solo Flute)	Pan PEM32
Telemann	Fantasia no. 8 in E minor, TWV 40:9 1st movt: Largo and 2nd movt: Spirituoso (from 12 Fantasias for Flute)	Bärenreiter BA 2971

Technical work (14 marks)

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

or ii) Orchestral extracts (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The piccolo option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probenspiel</i> published by Edition Peters (EP8659).	
1a. J S Bach: Matthäus-Passion, Arie: Aus Liebe will mein Heiland sterben (entire extract)	for tone and phrasing
1b. Debussy: Prélude à l'après-midi d'un faune (beginning to bar 25)	
2a. Beethoven: Ouverture zu Leonore Nr. 3 (bar 328 to end)	for articulation
2b. Reznicek: Donna Diana, Ouverture (figure 1 to figure 3)	
3a. Dvořák: Sinfonie Nr. 8, 4. Satz (entire extract, no repeats)	for finger technique
3b. Schumann: Sinfonie Nr. 1, 4. Satz (entire extract)	
Piccolo: Rossini: Die diebische Elster, Ouverture (entire extract)	

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Flute Grade 8 Pieces 2017-2020* published by Trinity:

Burton	Sonatina, 1st movt: Allegretto grazioso
Debussy	Prélude à l'après-midi d'un faune
Mozart	Concerto no. 1 in G, K. 313, 1st movt: Allegro maestoso
Prokofiev	Sonata no. 2, op. 94, 3rd movt: Andante
Rutter	Waltz, no. 4 from <i>Suite Antique</i>
Vivaldi	Concerto no. 2 in G minor, op. 10 no. 2, RV439 'La Notte' [movts 1-4]

The following alternative pieces are also available:

Composer	Piece	Publisher
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
Bowen	Sonata op. 120, 3rd movt: Allegro con fuoco	Emerson E164
Clarke	Hypnosis	Just Flutes CLA045
Fauré	Fantaisie op. 79	Chester CH55163
Hindemith	Sonata (1936), 1st movt: Heiter bewegt	Schott ED 2522
Kennan	Night Soliloquy	Eastman ET7
Mozart	Concerto no. 2 in D, K. 314, 1st movt: Allegro aperto [with cadenza]	Bärenreiter BA 4855-90
Poulenc	Sonata, 1st movt: Allegretto malincolico	Chester CH01605
Quantz	Concerto in G minor, 3rd movt: Vivace	Peters EP9696-S
Roussel	Joueurs de Flûte op. 27: Pan <i>and</i> Tityre	Broekmans 1573
Schocker	Sonatine, 1st movt	Presser 114-41120
Schubert	Sonata in A minor, D. 821 (Arpeggione), 1st movt: Allegro moderato	Bärenreiter BA 5681

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

Piccolo

Brewer	The Deep Blue Sea (from Album for Piccolo & Piano vol. 2)	Broekmans 1521
Liebermann	Piccolo Concerto, op. 50, 1st movt: Andante comodo	Presser 11440854
Loeb	Movts 1 and 2 <i>or</i> movts 6 and 7 (from Preludes vol. 4)	Alry P9

Alto flute

Mower	Sonnets, no. 3	Itchy Fingers IFP39
Schubert, <i>arr.</i> Rees	Arpeggione Sonata, 1st movt	Tetractys 292019/6

Group B (unaccompanied)

The following pieces are contained in the book *Flute Grade 8 Pieces 2017-2020* published by Trinity:

J S Bach	Partita in A minor BWV 1013, 1st movt: Allemande
Jacob	The Pied Piper [complete]*
Stokes	Jazz Single no. 8

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

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Gigue from Suite no. 2, BWV1008 (from Suites No. 1 BWV1007 and No. 2 BWV1008)	Astute am432-01
R R Bennett	For the Starling, no. 6 (from Six Tunes for the Instruction of Singing Birds)	Novello NOV120633
Boehm	Study no. 9 in A \flat or Study no. 24 in E minor (from 24 Caprices op. 26)	Amadeus BP724
Boehm	Study no. 31, Tempo di valse (from 50 Classical Studies for Flute)	Universal UE14672
Debussy	Syrinx	Bärenreiter BA 8733
Honegger	Danse de la Chèvre	Salabert SLB00571600
Köhler	Study no. 10 (from Progress in Flute Playing op. 33 book 2)	Zimmermann ZM 10910
Mower	No. 38: Bugle Blast or No. 41: The Yodelling Yokel or No. 42: Zed Xen (from Mosaics Flute book 2)	Trinity TG 009272
Piazzolla	No. 3 (from Tango Etudes for Solo Flute)	Lemoine 24897
Telemann	Fantasia no. 7 in D, TWV 40:8 [complete] (from 12 Fantasias for Flute)	Bärenreiter BA 2971

Technical work (14 marks)

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

or ii) Orchestral extracts (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The piccolo option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8659).	
1a. Mahler: Sinfonie Nr. 9, 1. Satz (entire extract) 1b. Ravel: Daphnis et Chloé, 2ème Suite (solo only: figure 176 to end)	for tone and phrasing
2a. Busoni: Doktor Faust, Erstes Bild (entire extract) <i>and</i> Zweites Bild (entire extract) 2b. Stravinsky: Concerto in Es 'Dumbarton Oaks', II Allegretto (entire extract)	for articulation
3a. Rossini: Wilhelm Tell, Ouverture (bar 197 to end) 3b. Stravinsky: Petruschka (figure 3 to bottom of page 33)	for finger technique
Piccolo: Smetana: Die verkaufte Braut, Ouverture (entire extract)	

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Clarinet Initial Pieces 2017-2020* published by Trinity:

Dring	Evening Song
Harris	Pony Ride
Rae	Stillness
Trad.	Scarborough Fair
Trad. Russian	The Birch Tree
Yarrow/Lipton	Puff the Magic Dragon

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brahms	Lullaby	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Dring	Jog Trot	Jack Brymer Clarinet Series 1 Elementary	Weinberger M570050833
Gibbons	The Silver Swan	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Harris	Liquorice Waltz or March of the Guinea Pigs	Clarinet Basics [accompaniments available separately]	Faber 0571522823
Harris	Spanish Memory	Summer Sketches	Boosey M060081699
Haydn	Andante	Easy Pieces for Clarinet and Piano	Pan PEM87
Lyons	A Story Book Waltz	Compositions for C Clarinet	Useful U129 / U22 (for B \flat clarinet)
Norton	Martial Arts	Microjazz 1	Boosey M060109096
Rae	Limelight Waltz	Clarinet Debut	Universal UE 21526
Rae	Rum Point	Play It Cool	Universal UE 21102
Sparke	Missing You, no. 5 or Russian Winter, no. 6	Starter Solos	Anglo AMP 151-400
Trad.	Morning Has Broken	A Clarinetist's Choice	Fentone F724
Trad.	Song of the Volga Boatmen	First Book of Clarinet Solos	Faber 0571506283
Trad.	When the Saints Go Marching In	What Jazz 'n' Blues Can I Play? Clarinet	IMP 4771A

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Initial Pieces 2017-2020* published by Trinity:

Cleaton	Whistle While You Walk
Sparke	Across Chelsea Bridge
Trad. Sea Shanty	I'm Bound Away

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Harris	Study no. 4 or no. 6 or no. 8	80 Graded Studies book 1	Faber 0571509517
Lawrence	Russian Dance or Theme from 9th Symphony	Winners Galore	Brass Wind 0314
Lyons	No. 5	Clarinet Studies	Useful U30

Clarinet – Initial

Rae	Into the Wings, no. 6	40 Modern Studies	Universal UE 19735
Rae	Off to the Match!	Mosaics Clarinet book 1	Trinity TG 009289
Rae	The Comfort Zone	Jazz Scale Studies Clarinet	Universal UE 21351
Rae	Windsor March	38 More Modern Studies	Universal 21554
Sparke	Concorde	Starter Studies	Anglo AMP080401
Trad.	Irish Lullaby, no. 7	55 for Fun	Fentone F376
Trad.	This Old Man or Row Your Boat	Top Tunes for Clarinet	Mayhew 3611182

Technical work (14 marks)

All sections to be prepared				
Scales & triads (from memory) – the examiner will select from the following:				
Scales: C major and D minor (first five notes only)	ascending and descending	min. ♩ = 60	tongued	<i>mf</i>
Triads: C major and D minor		min. ♩ = 120		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Clarinet Grade 1 Pieces 2017-2020* published by Trinity:

Goldfaden	Raisins and Almonds
Kenbrovin /Kellette	I'm Forever Blowing Bubbles
Lefèvre	March
Schumann	Von Fremden Ländern und Menschen
Sullivan	Poor Wand'ring One!
Trad.	Shepherd's Hey

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anon.	Minuet for the Mock Trumpet	Music Through Time Clarinet book 1	OUP 9780193571846
Arnold	Cornish Dance	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Brahms	The Sandman	Ten Easy Tunes	Fentone F456-401
Gershwin	I Was Doing Allright	Musical Moments Clarinet book 1	Trinity TG 009593
Gorb	Cha Cha Cha	Up Front Album for Clarinet	Brass Wind 0306
Grainger	English Country Gardens	Musical Moments Clarinet book 1	Trinity TG 009593
Handel	Gavotte, no. 9	Clarinetist's Choice Grade 1	Fentone F724-401
Handel	Menuett 1	Musical Moments Clarinet book 1	Trinity TG 009593
Lyons	Spring Carol	Compositions for Clarinet vol. 1	Useful U 128
Mahler	Funeral March	Music Through Time Clarinet book 1	OUP 9780193571846
Miller	Pensylvania 6-5000	What Jazz 'n' Blues Can I Play? Clarinet	IMP 4771A
Mozart	Minuet	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Norton	Crumbs! or How Graceful	The Microjazz Clarinet Collection 1	Boosey M060109096
Playford	Granny's Delight	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Purcell	Rigaudon	Ten Easy Tunes	Fentone F456-401
Rae	Three Blind Mice	Easy Blue Clarinet	Universal UE 21261
Rae	Time To Go	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Reade	Prelude	First Book of Clarinet Solos	Faber 0571506283
Trad.	Country Gardens	What Else Can I Play? Clarinet Grade 1	IMP 3306A
Trad.	Pierrot or Riding on a Donkey	First Book of Clarinet Solos	Faber 0571506283
Trad.	The Drunken Sailor	The Really Easy Clarinet Book	Faber 0571510345 / 0571562957 (for C clarinet)
Trad. Hebrew	Hatikvah	First Book of Clarinet Solos	Faber 0571506283

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 1 Pieces 2017-2020* published by Trinity:

Beach	Moonlight Waltz
Trad.	The Three Ravens
Walters	Party Game

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Demnitz	Study no. 9	80 Graded Studies for Clarinet book 1	Faber 0571509517
Gumbley	Straight Talkin'	Tongue 'n' Groove	Gumbles 202
Harris	Hornpipe Study, p. 28	Clarinet Basics	Faber 0571522823
Lyons	Study no. 6 or Study no. 7	Clarinet Studies	Useful U30
Rae	No. 9: Space March or No. 14: Going down with Eees	Mosaics Clarinet book 1	Trinity TG 009289
Rae	Cutting Edge	Jazz Scale Studies	Universal UE 21351
Rae	Jumpin', no. 4 or Backtrack, no. 5	40 Modern Studies for Solo Clarinet	Universal UE 19735
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 TCL 350015
Trad.	Andulko the Goose Girl	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Wastall	Unit 8 ex. 1 and ex. 2	Learn as You Play Clarinet	Boosey M060124662

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
<i>either</i> i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F and G major A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave	min. tempi:	tongued or slurred	<i>mf</i>
Arpeggios: F and G major A minor		scales: ♪ = 72 arpeggios: ♪ = 120		
<i>or</i> ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. Going Through a Phrase 1b. A Soft Drum	for tone and phrasing			
2a. Chalk and Cheese 2b. Answering Back	for articulation			
3a. Relaxing 3b. Steady Now!	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Clarinet Grade 2 Pieces 2017-2020* published by Trinity:

Bartók	Pleasantry II from <i>For Children</i>
Lamont	The Zoo-keeper
Lyons	After Hours
Purcell	Lilliburlero
Trad.	Shaker Melody
Waldteufel	The Skaters' Waltz

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bart	Oom Pah Pah	Making the Grade Grade 1-2	Chester CH67353
Bartók	Scherzando from <i>For Children</i>	Amazing Solos – Clarinet	Boosey M060084690
Bishop	Home, Sweet Home	Music Through Time Clarinet book 2	OUP 9780193571853
Briccialdi	Carnival of Venice	Clarinet All Sorts (Grades 1-3)	Trinity Faber 0571521126
Bullard	Midnight Prowl	Musical Moments Clarinet book 2	Trinity TG 009609
Ellmenreich	Spinning Song	Musical Moments Clarinet book 2	Trinity TG 009609
Flanders & Swann	The Hippopotamus	What Else Can I Play? Clarinet Grade 2	Faber 3307A
German	Morris Dance	Musical Moments Clarinet book 2	Trinity TG 009609
Gershwin	The Man I Love	Easy Gershwin for Clarinet	OUP 9780193566781
Gervaise	Danse française	Music Through Time Clarinet book 2	OUP 9780193571853
Harris	Dancing Bears, no. 3	Summer Sketches	Boosey M060081699
Janáček	Song from my Homeland	Woodwind World: Clarinet book 2	Trinity TG 009609
Mendelssohn	Pilgrims' March	Musical Moments Clarinet book 2	Trinity TG 009609
Mozart	Lullaby	First Book of Clarinet Solos	Faber 0571506283
Norton	Serious-minded or Solitary	The Microjazz Clarinet Collection 1	Boosey M060109096
Prokofieff	Troika from <i>Lieutenant Kijé</i>	Grade by Grade Clarinet Grade 2	Boosey M060124792
Rae	A Ballad for Frank	Musical Moments Clarinet book 2	Trinity TG 009609
Schubert	Bliss	Amazing Solos – Clarinet	Boosey M060084690
Schumann	Melody	Romantic Clarinet Anthology vol. 1	Schott ED13701
Schumann	The Merry Peasant (Der fröhliche Landmann)	First Book of Clarinet Solos	Faber 0571506283
Trad.	Shenandoah	Musical Moments Clarinet book 2	Trinity TG 009609
Weill	September Song	What Else Can I Play? Clarinet Grade 2	Faber 3307A

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 2 Pieces 2017-2020* published by Trinity:

Demnitz	Study
Lazarus	Study
Sparke	Tom's Tune

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Benger	Playing to Win or Reed Rhythm	Thirty Tuneful Studies	Spartan SP317
Demnitz	Study no. 3	50 Classical Studies	Fentone F111-401
Demnitz	Study no. 13	80 Graded Studies for Clarinet book 1	Faber 0571509517
Gumbley	Poached Eggs	Tongue 'n' Groove	Gumbles 202
Horner	Titanic Theme	Easy Winners	Brass Wind 0319
Lyons	Study no. 15	Clarinet Studies	Useful U30
Rae	No. 18: Tyrolean Banquet or No. 23: Surbiton Rock	Mosaics Clarinet book 1	Trinity TG 009289
Sparke	Cowboy Carol	Skilful Studies	Anglo AMP 096
Stokes	No. 6	Easy Jazz Singles	Hunt HE 53
Wastall	The Post, p. 33	Learn as You Play Clarinet	Boosey M060124662

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F major G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
C major	to 12th			
E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios: F major G minor	two octaves			
C major	to 12th			
E minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. Snake in a Basket 1b. D-lightful	for tone and phrasing			
2a. Vive la Difference 2b. One Man Band	for articulation			
3a. The Sphinx 3b. A Cloudy Day	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Clarinet Grade 3 Pieces 2017-2020* published by Trinity:

Baermann	Serenade
Bullard	Trick Cyclist
Finzi	Carol, no. 3 from <i>Five Bagatelles</i>
McDowall	Romantic Song
Norton	Shoehorn Blues
Trad.	Skye Boat Song

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Minuet in G	Take Ten for Clarinet & Piano	Universal UE 19736
Bartlett	J.B. Jazz	Just for Fun! Clarinet	UMP M224405682
Brahms	Andante	First Book of Clarinet Solos	Faber 0571506283
Bridge	Valse Russe	Musical Moments Clarinet book 3	Trinity TG 009616
Cowles	The Little Lost Tender	Locomotive Suite	Fentone F493-401
German	Romance	First Repertoire Pieces for Clarinet	Boosey M060124723
Gershwin	They Can't Take That Away From Me or Summertime	Play Gershwin (clarinet)	Faber 0571517544
Giazotto			
-Albinoni	Adagio	Music Through Time Clarinet book 3	OU P 9780193571860
Gumbley	Hoppin' Mad!	Musical Moments Clarinet book 3	Trinity TG 009616
Handel	Alla Hornpipe	Musical Moments Clarinet book 3	Trinity TG 009616
Harline	When you Wish Upon a Star	What Else Can I Play? Clarinet Grade 3	Faber 3308A
Harris	Henry VIII Dances Gracefully	Musical Moments Clarinet book 3	Trinity TG 009616
Haydn	Allegro	Musical Moments Clarinet book 3	Trinity TG 009616
Joplin	Polka-dot Rag	Clarinet Basics Repertoire	Faber 0571522548
Lamont	Mr Benn	Mr Benn for Clarinet & Piano	Queen's Temple QT118
Mack & Johnson	Charleston	Play Jazztime	Faber 0571518214
Mendelssohn	Andante	Musical Moments Clarinet book 3	Trinity TG 009616
Mozart	Ave Verum Corpus	Take Another Ten for Clarinet	Universal UE 21169
Pogson	Down at the Drive-in or Picnic or Rock in Time	The Way To Rock	Boosey M060087288
Tchaikowsky	Reverie	Easy Concert Pieces	Schott ED 8159
Trad.	The Trees They Do Grow So High	Grade by Grade Clarinet Grade 3	Boosey M060128776
Watts	So Close to Over There	Fingerprints for Clarinet & Piano	Faber 0571522556

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 3 Pieces 2017-2020* published by Trinity:

Benger	Wistful Song
Gumbley	Easy Street
Lefèvre	Study

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Benger	Go Tango	Thirty Tuneful Studies	Spartan SP 317
Demnitz	Scale Study no. 2 in A minor (p. 13)	Elementary School for Clarinet	Peters EP 2417
Demnitz	Study no. 22 or Study no. 27	80 Graded Studies for Clarinet book 1	Faber 0571509517
Gumbley	Calypso	Tongue 'n' Groove	Gumbles 202
Lyons	Study no. 22	Clarinet Studies	Useful U30
Rae	In the Beginning, no. 12	40 Modern Studies for Solo Clarinet	Universal UE 19735
Rae	No. 29: Self-employment Blues or No. 34: Andante in A	Mosaics Clarinet book 1	Trinity TG 009289
Rae	Rock Summit, no. 19	38 More Modern Studies	Universal UE21554
Stokes	No. 13 or no. 17	Easy Jazz Singles	Hunt HE53
Sparke	Rondino	Skilful Studies	Anglo AMP 096
Trad.	Four Hand Reel	Woodwind World: Clarinet book 3	Trinity TCL 350039
Wilson	Green Constasy, no. 3	Colour Studies	Camden CM180

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C and B \flat major A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued or slurred	<i>mf</i>
D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th			
A major Chromatic scale starting on G	one octave			
Arpeggios: C and B \flat major A minor	two octaves			
D minor	to 12th			
A major	one octave			
or ii) Exercises (see opposite)				

or ii) Exercises (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London	
1a. Whistling a Tune 1b. Meandering	for tone and phrasing
2a. Hit It! 2b. Hot and Cold	for articulation
3a. Wandering 3b. Dig the Digit!	for finger technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Clarinet Grade 4 Pieces 2017-2020* published by Trinity:

Bizet	Seguidilla from <i>Carmen</i>
Cowles	Branch Line from <i>Locomotive Suite</i>
Fauré	Après un rêve
Harris	Allegro con fuoco, no. 5 from <i>Suite in Five</i>
Mozart	Trio from <i>Quintet for Clarinet and Strings</i> , K. 581
Purcell	Rondeau

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Albinoni	Adagio	Jazzical Clarinet	Spartan SP572
Baermann	Schlummerlied	Second Book of Clarinet Solos	Faber 0571510930
Brahms	Andantino Grazioso	Musical Moments Clarinet book 4	Trinity TG 009623
Bullard	Russian Galop	Circus Skills	Spartan SP725
Burgmüller	Rondo alla Turca	Musical Moments Clarinet book 4	Trinity TG 009623
Cui	Orientale	Musical Moments Clarinet book 4	Trinity TG 009623
Danzi	Allegretto from Concertpiece no. 3 in B \flat	Clarinet Basics Repertoire	Faber 0571522548
Ferguson	Pastoral	Four Short Pieces	Boosey M060019999
Gade	Fantasy-Piece, op. 43 no. 1	First Repertoire Pieces for Clarinet	Boosey M060124723
Gershwin	It ain't necessarily so	Play Gershwin (clarinet)	Faber 0571517544
Grieg	In the Hall of the Mountain King	Musical Moments Clarinet book 4	Trinity TG 009623
Gumbley	Waltzy About That	Musical Moments Clarinet book 4	Trinity TG 009623
Joplin	Peacherine Rag	Jazzed up Too for Clarinet	Brass Wind 1307
Kelly	Cowboy Rag	Funfair Pieces	Emerson E419
McDowall	Hornpipe	3 Pastiches	Hunt HE22
Mozart	Voi che sapete	Two Arias by Mozart	OUP 9780193578388
Norton	Stick Together	The Microjazz Clarinet Collection 2	Boosey M060110610
Pogson	Jumping Jack or Scar Face	The Way To Rock	Boosey M060087288
Saint-Saëns	The Swan	Take Ten for Clarinet and Piano	Universal UE 19736
Satie	Gymnopédie no. 1	Clarinet Basics Repertoire	Faber 0571522548
Seiber	Blues	Easy Concert Pieces	Schott ED8159
Strauss II	Tritsch-Tratsch Polka	Musical Moments Clarinet book 4	Trinity TG 009623
Warren	Jeepers Creepers	Let's Face The Music	Brass Wind 1332
Weber	Petite Fantaisie (Oberon)	Second Book of Clarinet Solos	Faber 0571510930
Wilson	Helen, no. 2	Girl Names	Camden CM063

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 4 Pieces 2017-2020* published by Trinity:

Demnitz	Study
Lyons	Swing Style, no. 36 from <i>Clarinet Studies</i>
Wilson	Violet Enchantment, no. 4 from <i>Colour Studies</i>

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Baermann	Study no. 39	80 Graded Studies for Clarinet book 1	Faber 0571509517
Demnitz	Scale Study no. 6 in B minor (p. 15)	Elementary School for Clarinet	Peters EP 2417
Demnitz	Study no. 35	80 Graded Studies for Clarinet book 1	Faber 0571509517
Lazarus	Study no. 7	50 Classical Studies	Fentone F111-401
Lyons	Ragtime, no. 21 or Calypso, no. 23	Clarinet Studies	Useful U30
Rae	No. 39: Black Pepper? or No. 45: Captain Funk	Mosaics Clarinet book 1	Trinity TG 009289
Rae	Straight Five, no. 20	38 More Modern Studies	Universal UE21554
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
Sparke	Ursa Minor	Skilful Studies	Anglo AMP 096
Stokes	No. 24 or no. 26	Easy Jazz Singles	Hunt HE 53

Technical work (14 marks)

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

or ii) Exercises (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.	
1a. Express Yourself 1b. Rephrase That	for tone and phrasing
2a. Scat! 2b. Haiku	for articulation
3a. Arpeggiate 3b. Fair Comment	for finger technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

The following pieces are contained in the book *Clarinet Grade 5 Pieces 2017-2020* published by Trinity:

Piazzolla	Duo I
Lutosławski	Prelude no. 4 from <i>Dance Preludes</i>
McDowall	Music Hall
Molter	Concerto no. 3, 2nd movt: Adagio
Paradis	Sicilienne
Reger	Albumblatt

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arnold	Sonatina, 2nd movt: Andantino		Lengnick AL1000
Bartók	Pe loc, no. 3	Roumanian Folk Dances	Universal UE 11679
Bernstein	Cool	West Side Story Instrumental Solos	Boosey M051106431
Buckland	You Never Know	Clarinet and Piano book 1 (Apollo Saxophone Quartet Series)	Astute am308-63
Fauré	Pavane	Take Ten for Clarinet and Piano	Universal UE 19736
Finzi	Forlana, no. 4	Five Bagatelles, op. 23	Boosey M060030253
Goldschmidt	Evening	Two Pieces, op. 26	Lazarus LAZ06
Grieg	Anitra's Dance from <i>Peer Gynt</i>	Music Moments Clarinet book 5	Trinity TG 009630
Harris	Clarinetwise		Camden CM153
Harvey	Minuet and Trio, no. 3	Suite in Baroque Form	Reedimensions RD 004
Hurlstone	Croon Song, no. 2	Four Characteristic Pieces	Emerson E97
Ledbury	In the Pink	Jazzed up Too for Clarinet	Brass Wind 1307
Lefèvre	Sonata no. 1, 1st movt: Allegro moderato	Five Sonatas	OUP 9780193575516
Mozart	Allegro from Divertimento no. 3 K. 229	Musical Moments Clarinet book 5	Trinity TG 009630
Mozart	Allegro from Divertimento no. 4 K. 439b	Best of Clarinet Classics	Schott ED22018
Mozart	Minuet from Haffner Serenade K. 250	Clarinet Basics Repertoire	Faber 0571522548
Norton	Carthorse Rag or Puppet Theatre	The Microjazz Clarinet Collection 2	Boosey M060110610
Parker	Ground Force or The House of Elliott	The Music of Jim Parker for Clarinet	Brass Wind 1317
Piazzolla	Duo 1	Grade by Grade Clarinet Grade 5	Boosey M060128790
Pogson	South Sea Bubble	The Way To Rock	Boosey M060087288
Rae	Snoozin' with the Blues	Musical Moments Clarinet book 5	Trinity TG 009630
Raybould	The Wistful Shepherd		Boosey M060834349
Reade	Summer, no. 5	Suite from The Victorian Kitchen Garden or Musical Moments Clarinet book 5	Weinberger Trinity TG009630
Schumann	No. 1	Fantasiestücke op. 73 [A or B♭ clarinet]	Henle HN416

Clarinet – Grade 5

Tchaikovsky	June	Musical Moments Clarinet book 5	Trinity TG 009630
Trad.	Mexican Hat Dance or La Cucaracha	Play Latin	Faber 0571517722
Wedgwood	Sliding Doors	After Hours for Clarinet	Faber 057152267X

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 5 Pieces 2017-2020* published by Trinity:

Baermann	Tarantella
Lazarus	Allegro moderato
Sparke	Party Piece

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Benger	Bolero	Thirty Tuneful Studies	Spartan SP 317
Demnitz	Chord Study no. 3 in F major (p. 26) or no. 12 in C# minor (p. 35)	Elementary School for Clarinet	Peters EP 2417
Demnitz	Study no. 52	80 Graded Studies for Clarinet book 2	Faber 0571509525
Rae	No. 59: Rockin' Roland or No. 65: Shifting Winds	Mosaics Clarinet book 1	Trinity TG 009289
Rae	Black Pudding, no. 26	38 More Modern Studies	Universal UE21554
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
Scott	Reflexology	Clarinet Solos book 1 (Apollo Saxophone Quartet Series)	Astute am308-47
Stark	Study no. 50	80 Graded Studies for Clarinet book 1	Faber 0571509517

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: A, E, A \flat and E \flat major C, F, C# and F# minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on E (starting on low E) Pentatonic (major) scale starting on C				
Arpeggios: A, E, A \flat and E \flat major C, F, C# and F# minor				
Dominant 7th in the keys of G and D Diminished 7th starting on G				
or ii) Exercises (see opposite)				

or ii) Exercises (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Clarinet Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.	
1a. Lilt 1b. Sequences	for tone and phrasing
2a. A Conversation 2b. Got the Blues	for articulation
3a. Gliding 3b. Hide and Seek	for finger technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

One E \flat clarinet or bass clarinet item may be selected.

Group A

The following pieces are contained in the book *Clarinet Grade 6 Pieces 2017-2020* published by Trinity:

Bartók	Mărunțel, no. 6 (from Romanian Folk Dances)
Finzi	Prelude, no. 1 (from Five Bagatelles, op. 23)
Goatley	Summer Evening at Bryanston
Lefèvre	Sonata no. 2, 1st movt: Allegro ma non troppo
McCabe	Improvisation: Bossa Nova (Piece no. 2 from Three Pieces)
Walton	Popular Song (Piece no. 1 from Seven Pieces from Façade)

The following alternative pieces are also available:

Composer	Piece	Publisher
Baermann	Adagio (from Second Book of Clarinet Solos)	Faber 0571510930 / Breitkopf EB 4884
Benjamin	Jamaican Rumba	Boosey M060012853
Bernstein	Mambo (from West Side Story Instrumental Solos)	Boosey M051106431
Debussy	Petite pièce (from Second Book of Clarinet Solos)	Faber 0571510930
Elgar, arr. Lawton	Chanson de Matin, op. 15 no. 2 (from An Elgar Clarinet Album)	Novello NOV120516R
Gade	Fantasiestücke, op. 43, 2nd movt: Allegro vivace	Hansen WH03537
Harvey	Suite in Baroque Form, 1st movt: Prelude	Reedimensions RD 004
Horowitz	Sonatina, 2nd movt	Novello NOV120541
Hurlstone	Four Characteristic Pieces, no. 4: Scherzo	Emerson E97
Lorenz	Ragtime (from Easy Concert Pieces)	Schott ED8159
Lutosławski	Dance Preludes, no. 2: Andantino	Chester CH55171
Milhaud	Scaramouche, 2nd movt: Modéré	Salabert SLB1331
Monti	Csardas	Cascade CM48
Rameau	1e Gigue en Rondeau and 2me Gigue en Rondeau (from Suite)	Boosey M060022326
Saint-Saëns	Sonata op. 167, 2nd movt: Allegro animato	Durand DF01006300
Templeton	Modal Blues, no. 2 (from Pocket Size Sonata)	Emerson 302
Weber	Grand Duo Concertant op. 48, 2nd movt: Andante con moto	Peters EP 3317

E \flat clarinet

Carvajal-Gomez	El Pañuelo de Pepa and Los Delirios de Rosita (from Suite Caribeana)	Periferia SPX483
Corelli	Sarabande and Gigue	Rubank HLO4476869

Bass clarinet

Bach/Gounod	Ave Maria (from Album for the Young Bass Clarinetist)	Alea 1122
Frescobaldi	No. 4 (from Canzoni)	Alea 1040

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 6 Pieces 2017-2020* published by Trinity:

J S Bach, <i>trans.</i> Giampieri	Bourrée (No. 2 from 21 Pieces for Clarinet)
Stravinsky	No. 1 (from Three Pieces for Clarinet Solo)
Wiedemann	Romance

The following alternative pieces are also available:

Composer	Piece	Publisher
R R Bennett	Sonatina for Solo Clarinet, 2nd movt: Night Thoughts	Novello NOV120549
Harris	Study no. 60 (from 80 Graded Studies for Clarinet book 2)	Faber 0571509525
Opie	Sonatina for Solo Clarinet, 2nd movt	Useful U150
Rae	Meditation, no. 35 (from 40 Modern Studies for Solo Clarinet)	Universal UE 19735
Rae	No. 3: Mr Costello's Departmental Rag or No. 4: Surf and Sand or No. 13: Wave Motion (from Mosaics Clarinet book 2)	Trinity TG 009296
Rae	No. 30 Funk Meister (from 38 More Modern Studies)	Universal UE21554
Scott	Monster Job (from Clarinet Solos book 1 (Apollo Saxophone Quartet Series))	Astute am308-47
Shaw	No. 1 (from Artie Shaw's Jazz Technic Book 2 – 14 Clarinet Etudes)	Warner 00-EL9502
Stokes	No. 33 (from Easy Jazz Singles)	Hunt Edition HE 53
Uhl	Study no. 11 (from 48 Studies book 1)	Schott KLB 12
Wilson	Yellow Radiance, no. 5 (from Colour Studies)	Camden CM180
E♭ clarinet		
Rose	Study no. 54 (from 80 Graded Studies for Clarinet book 2)	Faber 0571509525
Bass clarinet		
J S Bach, <i>arr.</i> Davenport	Gigue from Cello Suite in G major (from Six Suites)	Alea 1001

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: F major, F minor	three octaves	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 63 7ths: ♩ = 96	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>
A major, A minor D \flat major, C \sharp minor	two octaves			
Plus: Chromatic scale starting on F Diminished 7th starting on F	three octaves			
Pentatonic (major) scale starting on D \flat Whole-tone scale starting on A Dominant 7th in the key of F \sharp	two octaves			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Orchestral extracts (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. One extract for E \flat or bass clarinet may be substituted for one of the extracts. Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet. The orchestral extracts are contained in the book <i>Orchester Probenspiel</i> published by Edition Peters (EP8661).				
1a. Beethoven: Sinfonie Nr. 4, 2. Satz (bars 81-89, 1st clarinet part) 1b. Tchaikovsky: Sinfonie Nr. 6, 1. Satz (entire extract)			for tone and phrasing	
2a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract) 2b. Verdi: Rigoletto, 3. Akt (entire extract)			for articulation	
3a. Borodin: Fürst Igor, Nr. 8 Tanz der Polowetzer Mädchen (bars 111-138) 3b. Liszt: Ungarische Rhapsodie Nr. 2 (bars 11-18)			for finger technique	
E \flat Clarinet: Ravel: Boléro (entire extract) Bass Clarinet: Liszt: Dante-Sinfonie, 1. Inferno (bars 286-294)				

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 13). One E \flat clarinet or bass clarinet item may be selected.

Group A

The following pieces are contained in the book *Clarinet Grade 7 Pieces 2017-2020* published by Trinity:

Debussy	La Fille aux Cheveux de Lin
Lutosławski	Prelude no. 1 (from Dance Preludes)
Reade	Prelude, no. 1 (from Suite from The Victorian Kitchen Garden)
Reger	Tarantella
Stanford	Sonata op. 129, 2nd movt: Caoine
Templeton	In Rhythm, no. 3 (from Pocket Size Sonata, no. 1)

The following alternative pieces are also available:

Composer	Piece	Publisher
Bernstein	Sonata, 1st movt: Grazioso	Boosey M051107476
Bliss	Pastoral for Clarinet and Piano	Novello NOV120509
Brahms	Sonata in F minor, op. 120 no. 1, 4th movt: Vivace	Wiener Urtext UT 50015
Brahms, arr. Allen	Trio Movement	Emerson E606
Devienne	Sonata in E \flat major, op. 70/2, 3rd movt	HH 258
Horowitz	Sonatina, 1st movt	Novello NOV120541
Lefèvre	Sonata no. 5, 1st movt: Allegro ma non troppo (from Five Sonatas)	OUP 9780193575516
Lutosławski	Dance Preludes, no. 5: Allegro molto	Chester CH55171
Lyons	Sonata for Clarinet & Piano, 1st movt	Useful U29
McCabe	Nocturne, no. 1 (from Three Pieces for Clarinet)	Novello NOV120135
Mozart	Concerto K. 622, 2nd movt: Adagio* [A or B \flat clarinet]	Bärenreiter BA4773-90 (Clarinet in A) / BA4773-38 (Clarinet in B \flat)
Mozart	Grande Sonate (Clarinet Quintet), 2nd movt: Larghetto* [A or B \flat clarinet]	Bärenreiter BA9162 (Clarinet in A) / BA9163 (Clarinet in B \flat)
Oberthür	'Le Désir', Nocturne, op. 65	Lazarus M708007159
Pierné	Canzonetta op. 19	Leduc AL8206
Poulenc	Sonata, 2nd movt: Romanza	Chester CH70972
Ravel	Pièce en Forme de Habanera	Leduc AL17597
Rodgers	Spanish Sonata, 1st movt	Stainer H386
Rota	Sonata in re, 2nd movt	Ricordi NR133179
Schumann	No. 2 (from Fantasiestücke op. 73) [A or B \flat clarinet]	Henle HN416
Scott	Fujiko	Astute am104-10
Spohr	Recitativo ed Adagio [complete]	Emerson E402
Szalowski	Sonatina, 3rd movt	Chester CH55735
Weber	Concerto no. 2 in E \flat , op. 74, 2nd movt: Romanza [with cadenza]	Boosey M060029486

E \flat clarinet

Bolcom	Rag, no. 1 (from Little Suite of Four Dances)	Hal Leonard HL 220058
Marcello	Sonata in G: Andante and allegro	Rubank HLO04476862

Bass clarinet

Semler-Colleery	Divertissement (from Légende et Divertissement)	Peermusic
Telemann	Sonata in A minor, 4th movt	Alea 1053

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 7 Pieces 2017-2020* published by Trinity:

Harvey	Summertime (from Three Etudes on Themes of Gershwin)
Roxburgh	Calm is the Fragrant Air, no. 1 (from Wordsworth Miniatures)
Wilson	Kaleidoscope, no. 8 (from Colour Studies)

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach, <i>trans.</i> Giampieri	Allemanda, no. 3 (from 21 Pieces for Clarinet)	Ricordi ER2621
R R Bennett	Sonatina for Solo Clarinet, 3rd movt	Novello NOV120549
Cavalinni	No. 5 <i>or</i> no. 10 (from 30 Caprices for Clarinet)	Ricordi ER1202
Harris	Study no. 67 (from 80 Graded Studies for Clarinet book 2)	Faber 0571509525
Lyons	Study no. 44, Fast and Furious (from Clarinet Studies)	Useful U30
Paubon	Pensers (from Soliloques)	Billaudot G 5205 B
Rae	No. 15: Weberiana <i>or</i> No. 16: The Man with Four Brains <i>or</i> No. 20: Questions and Answers (from Mosaics Clarinet book 2)	Trinity TG 009296
Rae	New Work, no. 37 (from 38 More Modern Studies)	Universal UE21554
Sierra	Canción del campo (from Cinco Bocetos for Clarinet)	Subito 91540090
Thurston	Robert Schumann from the First Symphony, no. 8 (from Passage Studies for B♭ Clarinet book 3)	Boosey M060028212
Uhl	Study no. 3 (from 48 Studies book 1)	Schott KLB 12
E♭ clarinet		
J S Bach, <i>trans.</i> Giampieri	Allemanda, no. 11 (from 21 Pieces for Clarinet)	Ricordi ER2621
Bass clarinet		
Uhl	Study no. 1 (from 48 Studies book 1)	Schott KLB 12

Technical work (14 marks)

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

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

One E \flat clarinet or bass clarinet item may be selected.

Group A

The following pieces are contained in the book *Clarinet Grade 8 Pieces 2017-2020* published by Trinity:

Pierné	Andante-Scherzo
Brahms	Sonata in F minor, op. 120 no. 1, 1st movt: Allegro appassionato
Horovitz	Sonatina, 3rd movt: Con brio
Lyons	Sonata for Clarinet & Piano, 4th movt: Vivace, quasi una Samba
Poulenc	Sonata, 3rd movt: Allegro con fuoco
Weber	Concerto no. 1 in F minor, op. 73, 1st movt: Allegro [with printed cadenza]

The following alternative pieces are also available:

Composer	Piece	Publisher
Arnold	Clarinet Concerto no. 2, 3rd movt	Faber 0571506224
Arnold	Sonatina, 1st movt: Allegro con brio	Lengnick AL1000
Bowen	Sonata for Clarinet and Piano, 1st movt: Allegro moderato	Emerson E166
Cooke	Sonata in B \flat , 1st movt or 2nd movt	Novello NOV120130
Crusell	Concerto no. 3 in B \flat , op. 11, 1st movt: Allegro risoluto	Universal UE18267
Finzi	Fughetta (from Five Bagatelles op. 23)	Boosey MO60030253
Grovlez	Sarabande & Allegro [complete]	Leduc AL21268
McCabe	Fantasy, no. 3 (from Three Pieces for Clarinet)	Novello NOV120135
Mendelssohn	Sonata in E \flat , Adagio and Allegro moderato	Bärenreiter BA8151
Milhaud	Sonatine, 1st movt	Durand DF 11512
Mozart	Concerto K. 622, 1st movt: Allegro or 3rd movt: Rondo-Allegro [A or B \flat edition]	Bärenreiter BA4773-90 (Clarinet in A) / BA4773-38 (Clarinet in B \flat)
Muczynski	Time Pieces, op. 43, 1st movt	Presser 114-40410
Pierné	Andante Scherzo	Billaudot CC2421
Rota	Sonata in re, 1st movt	Ricordi NR133179
Saint-Saëns	Sonata, op. 167, 4th movt: Molto allegro	Durand DF01006300
Spohr	Concerto no. 1 in C minor, op. 26, 3rd movt: Rondo	Peters EP 2098a
Weber	Grand Duo Concertant, op. 48, 1st movt	Peters EP3317
Weiner	Peregi Verbunk [complete]	EMB Z460

E \flat clarinet

Lecail	Fantasia Concertante	Rubank HL004476866
Osborn	Sonata for E \flat Clarinet, 3rd movt: Jig	Osborn

Bass clarinet

Bozza	Ballade	Southern HL3773914
Fauré	Elégie, op. 24	Alea 1035

Group B (unaccompanied)

The following pieces are contained in the book *Clarinet Grade 8 Pieces 2017-2020* published by Trinity:

Jacob	Allegro vivo (from Scherzo and Trio)
Stravinsky	Piece no. 3 (from Three Pieces for Clarinet)
Uhl	Study no. 16

The following alternative pieces are also available:

Composer	Piece	Publisher
Arnold	Fantasy	Faber 0571500293
J S Bach, <i>trans.</i> Giampieri	Corrente, no. 8 (from 21 Pieces for Clarinet)	Ricordi ER2621
R R Bennett	Sonatina for Solo Clarinet, 1st movt	Novello NOV120549
Berkeley	No. 3 (from Three Pieces for Clarinet)	Chester CH55492
Cavalinni	No. 13 <i>or</i> no. 16 (from 30 Caprices for Clarinet)	Ricordi ER1202
Harris	Sonata de Camera, 2nd <i>and</i> 3rd movts	Queens Temple QT2
Harvey	I Got Rhythm (from Three Etudes on Themes of Gershwin)	Emerson E177
Kovács	Hommage a M. de Falla	Edition Darok EDL2103
Matthews	Actaeons, no. 3 (from Three Roman Miniatures)	Faber 0571565328
Mayer	Raga Music, nos. 1, 3, 6 and 7	Lengnick AL03958
Paubon	Lifar (from Soliloques)	Billaudot G 5205 B
Rae	No. 31: Nasty! <i>or</i> No. 33: Sassaiolo <i>or</i> No. 37: Mr Pritchard's Bad Hair Day (from Mosaics Clarinet book 2)	Trinity TG 009296
Rae	Hocus Pocus, no. 38 (from 38 More Modern Studies)	Universal UE21554
Roxburgh	Waters on a Starry Night, no. 2 (from Wordsworth Miniatures)	UMP M224404128
Shaw	No. 2 <i>or</i> no. 4 (from Artie Shaw's Jazz Technic Book 2 – 14 Clarinet Etudes)	Warner 00-EL9502
Thurston	Zoltán Kodály Galánta Dances, no. 14 (from Passage Studies for B \flat Clarinet book 3)	Boosey M060028212
E\flat clarinet		
Uhl	Study no. 2 (from 48 Studies book 1)	Schott KLB 12
Bass clarinet		
Debussy	Syrinx	Emerson E700

Technical work (14 marks)

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

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
J S Bach	Von Himmel hoch, da komm' ich her	First Book of Oboe Solos	Faber
Barratt	Modal Lament	Bravo for Oboe	Boosey M060114601
Gluck	Chorus from <i>Paris and Helen</i> , p. 23	Learn As You Play Oboe	Boosey M060124686
Gray	Evening Song or Pendulum or Jackboots	Oboe Music to Enjoy	Boosey M060103582
Hinchliffe	Holiday Trot or Spring Song or Elizabethan Lament	The Really Easy Oboe Book	Faber
Jenkins	Cantilena from <i>Adiemus</i>	Grade by Grade Oboe Grade 1	Boosey M060124822
Lyons	Natasha's Hedgehog or Rock Steady or Storybook Waltz or Spring Carol or Cradle Song	Compositions for Oboe vol. 1	Useful U126
Morley	Go From my Window, Go	First Book of Oboe Solos	Faber
Purcell	Rigadoun or Song Tune	First Book of Oboe Solos	Faber
Rae	Sundown	In The Groove	Reedimensions RD 034
Richardson	A Melancholy Tale or March	First Book of Oboe Solos	Faber
Trad.	All Through the Night or The Oak and the Ash	Twenty Two Traditional Tunes for Beginner Oboists	Fentone F485A
Trad. Brazilian	Mama Paqueta	Grade by Grade Oboe Grade 1	Boosey M060124822
Wedgwood	Crystal Spring or Hot Chilli	Really Easy Jazzin' About for Oboe	Faber

Group B (unaccompanied)

Anon.	Castle on the Hill, no. 70	Abracadabra Oboe	A & C Black
Beekun	Study no. 5 in C	Piu Mosso	Harmonia HU3106
Gale	The Ending's Well [no CD accompaniment]	Jazz FX for Oboe	Brass Wind 1341CD
Loane & Duckett	Sleigh Ride	Team Woodwind	Faber
Lyons	Study no. 2	24 Melodic Studies for Oboe	Useful U56
Mower	Sirens, no. 1	The Good Tempered Oboe	Itchy Fingers IFP058
Purcell	Rigaudon	Learn As You Play Oboe	Boosey M060124686
Rae	Relay, no. 3	Track and Field for Oboe	Reedimensions RD 063
Salter	Gossip, p. 4	35 Melodic Studies for Oboe	Emerson E413
Sparke	Ticker Tape Parade, no. 5	Kifful Studies for Oboe	Anglo AMP 095-401
Trad. Welsh	Ffigysbren	Learn As You Play Oboe or Grade by Grade Oboe Grade 1	Boosey M060124686/ M060124822
Watts	Study in Green	Fresh Air	Mayhew 3611889

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F and G major E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:	tongued <i>or</i> slurred	<i>mf</i>
Arpeggios: F and G major E minor		scales: ♩ = 56 arpeggios: ♩ = 80		
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Oboe Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Curves 1b. Rising and Falling	for tone and phrasing			
2a. Neat and Tidy 2b. Tee-ya-ti-dum	for articulation			
3a. Like a CD 3b. Smooth	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Oboe – Grade 2

Subject code: OB

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Barratt	Hampton Song	Bravo for Oboe	Boosey M060114601
Brahms	Sandman	Aiobics	Simrock EE4008
Butterworth	Razzle Dazzle	Easy Going	Brass Wind 1309
Byrd	John, Come Kiss Me Now	First Book of Oboe Solos	Faber
Grant	Song of the Forest	Going Solo Oboe	Faber
Gray	Green Fields or Stick Dance	Oboe Music to Enjoy	Boosey M060103582
Gregson	Summer Evening Serenade	Up Front Album for Oboe	Brass Wind 0305
Hanmer	Happiness	Two Contrasts	Emerson E15
Hinchliffe	Dance of the Scarecrows or Jovial Jig	The Really Easy Oboe Book	Faber
Jacob	No. 1 or no. 2	Ten Little Studies for Oboe and Piano	OUP
Kelly	I Don't Know Why! or Honky Tonk	Trasimeno Suite	Phylloscopus PP388
Lennon & McCartney	Yesterday	All Jazzed Up for Oboe	Brass Wind 1302
Lewin	Daydreams	Up Front Album for Oboe	Brass Wind 0305
Lloyd Webber	All I Ask of You	Great Winners for Oboe	Brass Wind 0327
Lyons	Bonjour or Calypso Facto	Compositions for Oboe vol. 1	Useful U126
Rae	As If!	In The Groove	Reedimensions RD 034
Rousseau	Rêverie	Oboe Music to Enjoy	Boosey M060103582
Schubert	Waltz from <i>12 German Dances op. 9a</i> , p. 41	Learn As You Play Oboe	Boosey M060124686
Schumann	Of Strange Countries and People	First Book of Oboe Solos	Faber
Trad.	David of the White Rock	Twenty Two Traditional Tunes for Beginner Oboists	Fentone F485A
Wedgwood	Cat Walk or Dragonfly or Easy Tiger	Really Easy Jazzin' About for Oboe	Faber
Weill	Mack the Knife	All Jazzed Up for Oboe	Brass Wind 1302

Group B (unaccompanied)

Beekum	Study no. 62 in D	Piu Mosso	Harmonia HU3106
Clarke	Emperor of Germany's March, p. 27	Learn As You Play Oboe	Boosey M060124686
Gale	Swinging Janos or Little Red Mug	Jazz FX for Oboe	Brass Wind 1341CD
Garnier	Study no. 11	80 Graded Studies for Oboe book 1	Faber
Lyons	Study no. 6	24 Melodic Studies for Oboe	Useful U56
Mower	Knock Knock, no. 6	The Good Tempered Oboe	Itchy Fingers IFP058
Rae	Discus, no. 5	Track and Field for Oboe	Reedimensions RD 063
Salter	Blown Away or A Rainy Day, p. 3	35 Melodic Studies for Oboe	Emerson E413
Sparke	Slavonic Saga, no. 21	Skilful Studies for Oboe	Anglo AMP 095-401
Trad.	English Country Garden	Winners Galore for Oboe	Brass Wind 0315
Watts	Study in Blue	Fresh Air	Mayhew 3611889

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C and D major D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 92	tongued or slurred	<i>mf</i>
A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios: C and D major D minor	to 12th			
A minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Oboe Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. The Peace Pipe 1b. Emerging	for tone and phrasing			
2a. Py-a-ta-ti 2b. Light and Shade	for articulation			
3a. Twister 3b. Negotiate	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A	Piece	Book	Publisher
Anon.	Corranto in G	Three Elizabethan Pieces	Emerson E169
Arlen	Over the Rainbow	All Jazzed Up for Oboe	Brass Wind 1302
Bart	As Long As He Needs Me	Great Winners for Oboe	Brass Wind 0327
Bullard	Circus Rock or Acrobats	Circus Skills	Spartan SP730
Butterworth	Time Was	Easy Going	Brass Wind 1309
Chandler	Habanera or Valse Sentimentale or Magyar	Three Dance Studies	Nova NM298
Corelli	Prelude & Gavotta	Nine Short Pieces from Three Centuries	OUP
Farnaby	Tower Hill	Three Elizabethan Pieces	Emerson E169
Gershwin	I Got Rhythm	All Jazzed Up for Oboe	Brass Wind 1302
Gluck	Minuet in F from <i>Orfeo</i>	Aiobics	Simrock EE4008
Gorb	Saturday Stroll	Up Front Album for Oboe	Brass Wind 0305
Gray	Steppe Dance	Oboe Music to Enjoy	Boosey MO60103582
Gregson	Folk Song Echoes	Up Front Album for Oboe	Brass Wind 0305
Hanmer	Sadness	Two Contrasts	Emerson E15
Hinchliffe	Ayre or Anticipation	Forging Ahead on the Oboe	Hinchliffe
Jacob	No. 6 or no. 9	Ten Little Studies for Oboe and Piano	OUP
Kelly	Calypso	Ballads and Bagatelles	Spartan SP1276
Kelly	South American Dance	Trasimeno Suite	Phylloscopus PP388
Lawson	Arietta or Spiritual	Four Short Pieces for Oboe & Piano	Emerson E141
Locke	Sarabande	Nine Short Pieces from Three Centuries	OUP
Lyons	Soft Song or Dancing in the Rain	Compositions for Oboe vol. 1	Useful U126
Nott	Wallace and Gromit	Great Winners for Oboe	Brass Wind 0327
Parker	Sunday Morning	All Jazzed Up for Oboe	Brass Wind 1302
Purcell	Rondeau	Second Book of Oboe Solos	Faber
Rae	In the Loop	In The Groove	Reedimensions RD 034
Sullivan	The Sun, whose Rays are all Ablaze		Reedimensions RD 041

Group B (unaccompanied)

Baermann	Study no. 12	80 Graded Studies for Oboe book 1	Faber
Beekum	Study no. 45 in E minor	Piu Mosso	Harmonia HU3106
Chedeville	Tambourin, p. 45	Learn As You Play Oboe	Boosey MO60124686
Gale	Blues for Sam or Down the Dale	Jazz FX for Oboe	Brass Wind 1341CD
Hinke	Study no. 1, p. 18	Elementary Method for Oboe	Peters EP 2418
Lyons	Study no. 8 or Study no. 10	24 Melodic Studies for Oboe	Useful U56
Mower	Le Piet Chien, no. 11 or Wistfully, no. 19	The Good Tempered Oboe	Itchy Fingers IFP058
Rae	Triple Jump, no. 8	Track and Field for Oboe	Reedimensions RD 063
Salter	Spring in the Air, p. 5	35 Melodic Studies for Oboe	Emerson E413

Sparke	Shalom! no. 14	Skilful Studies for Oboe	Anglo AMP 095-401
Sullivan	Never Mind the Why and Wherefore	Melodies for Pleasure	Pan PEM38
Watts	Study in Pink	Fresh Air	Mayhew 3611889

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C major	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 100	tongued or slurred	<i>mf</i>
F major E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
B♭ major (starting an octave above the lowest tonic) G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Chromatic scale starting on G				
Arpeggios: C major	two octaves			
F major E minor	to 12th			
B♭ major (starting an octave above the lowest tonic) G minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Oboe Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Draw a Line 1b. Olde England	for tone and phrasing			
2a. A Good Reed 2b. Oh Boy	for articulation			
3a. Thirds 3b. Highland Tune	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Oboe – Grade 4

Subject code: OB

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Bizet	Chanson Bohème	Great Winners for Oboe	Brass Wind 0327
Bullard	Dancing Dolls <i>or</i> Sentimental Serenade <i>or</i> Tightrope Walker	Circus Skills	Spartan SP730
Butterworth	Easy Going	Easy Going	Brass Wind 1309
Chandler	Valse Sentimentale, no. 2	Three Dance Studies	Nova NM298
Darke	A Song Without Words	Six Miniatures	Schott ED 11127
German	Pastorale	First Repertoire Pieces	Boosey MO60124747
Handel	Bourrée	Airobics	Simrock EE4008
Handel	Siciliano	Nine Short Pieces from Three Centuries	OUP
Hinchliffe	Shire Horses	Forging Ahead on the Oboe	Hinchliffe
Jacob	An 80th Birthday Card for Leon Goossens		Emerson E124
Kelly	Carol	Trasimeno Suite	Phylloscopus PP388
Kelly	Italian Dance	Ballads and Bagatelles	Spartan SP1276
Kershaw	Highland Fling	Have Oboe, Will Travel	Phylloscopus PP475
Lawson	Honeysuckle Rag	Four Short Pieces for Oboe & Piano	Emerson E141
Lewin	Pussyfoot	Up Front Album for Oboe	Brass Wind 0305
Lyons	June in Paris <i>or</i> The Garden Tiger	Compositions for Oboe vol. 1	Useful U126
Nicholas	Melody	Rhapsody and Melody	Chester CH01570
Rae	Mr Big	In the Groove	Reedimensions RD 034
Rameau	Rigaudon	Nine Short Pieces from Three Centuries	OUP
Swift & Smale	Drum Kitten <i>or</i> Fred Friendly <i>and</i> Oriental Lady	Neighbourhood Cats	Spartan SP196
Tchaikovsky	Italian Song, no. 16	Oboe Music for Beginners	EMB 6925
Telemann	Siciliana	First Repertoire Pieces	Boosey MO60124747
Templeton	Siciliana		Emerson E329
Wood	Silver Chalice		Saxtet 533

Group B (unaccompanied)

Beekun	Study no. 31 <i>and</i> Study no. 74	Piu Mosso	Harmonia HU3106
Borodin	Theme from <i>Polovtsian Dances</i>	Melodies for Pleasure	Pan PEM38
Gale	The Latin Eighth	Jazz FX for Oboe	Brass Wind 1341CD
Harris	Study no. 22 <i>or</i> Study no. 29	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 13, p. 23	Elementary Method for Oboe	Peters EP 2418
Lyons	Study no. 13 <i>or</i> Study no. 14	24 Melodic Studies for Oboe	Useful U56
Mower	Drifting Off, no. 14	The Good Tempered Oboe	Itchy Fingers IFP058
Rae	Hammer, no. 6	Track and Field for Oboe	Reedimensions RD 063
Salter	Ties, p. 7 <i>or</i> Alpine Pastures, p. 10	35 Melodic Studies for Oboe	Emerson E413
Sparke	One-part Invention, no. 36	Skilful Studies for Oboe	Anglo AMP 095-401

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D and E \flat major C and D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 80 arpeggios: ♩ = 120 7ths: ♩ = 69	tongued or slurred	<i>mf</i>
Chromatic scale starting on C				
G major	to 12th			
A major	one octave			
Pentatonic (major) scale starting on F				
Arpeggios: D and E \flat major C and D minor	two octaves			
Dominant 7th in the key of F				
G major	to 12th			
A major	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Oboe Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Lament 1b. Song Without Words	for tone and phrasing			
2a. Animato 2b. Haiku	for articulation			
3a. Spinning Wheel 3b. Run Around	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Oboe – Grade 5

Subject code: OB

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Arne	Pastorale		Chester CH01597
Beethoven	Adagio mesto	Allegro and Adagio	Amadeus BP0606
Bizet	Spanish Serenade		Reedimensions RD 042
Boni	Sonata in G, 3rd and 4th movts		Chester CH00441
Brightmore	Quickie		Emerson E350
Bullard	Sentimental Serenade and Russian Galop	Circus Skills	Spartan SP730
Butterworth	Wagtail or Full Circle	Easy Going	Brass Wind 1309
Clews	Novellette or Paso Doble	Kaleidoscope	Paterson's PAT 63210
Darke	Waltz	Six Miniatures	Schott ED 11127
Graves	The Pretty Girls of Ballyroan or Double-Reed Rag	Threesome	Emerson E435
Grieg	No. 1 or no. 4	Four Pieces	Chester CH00471
Handel	Rondo	Air & Rondo	Chester CH01572
Hinchliffe	Peesovold or Madrigal	Forging Ahead on the Oboe	Hinchliffe
Kershaw	Ragamuffin Rag or Tango for Two	Have Oboe, Will Travel	Phylloscopus PP475
Marais	L'agréable	Three Old French Dances	Chester CH 01614
McDowall	Prairie Song	Unbeaten Tracks	Faber
Mozart	Ave Verum KV 618	Classical Highlights	Schott ED21877
Parker	Fashion Parade	Jazzed Up Too for Oboe	Brass Wind 1305
Rae	Movin' and Groovin'	In The Groove	Reedimensions RD 034
Rowley	Pavan from Pavan and Dance	First Repertoire Pieces for Oboe	Boosey M060124747
Warren	Quiet Hills		Emerson E418
Wilson	Tango in D		Camden CM065

Group B (unaccompanied)

J S Bach	Air from Suite no. 3	Melodies for Pleasure	Pan PEM38
Beekum	Springtime Dance or Tiroler Ländler	Ornamental Oboes	Harmonia HU3795
Beekum	Study no. 51 and Study no. 99	Piu Mosso	Harmonia HU3106
Gale	Waltz for Woody	Jazz FX for Oboe	Brass Wind 1341CD
Harris	Study no. 40	80 Graded Studies for Oboe book 1	Faber
Hinke	Study no. 20, p. 13 or Study no. 9, p. 29	Elementary Method for Oboe	Peters 2418
Lyons	Study no. 11 or Study no. 18 or Study no. 19	24 Melodic Studies for Oboe	Useful U56
Mower	Boing!, no. 21	The Good Tempered Oboe	Itchy Fingers IFP058
Rae	Hurdles, no. 11	Track and Field for Oboe	Reedimensions RD 063
Reade	Lament	Aspects of a Landscape	Nova NM 237
Salter	The Blows of Fate	35 Melodic Studies for Oboe	Emerson E413
Wiedemann	Study no. 42, Csardas	80 Graded Studies for Oboe book 1	Faber

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: B \flat and E major B and C \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 92 arpeggios: ♩ = 132 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on E \flat Pentatonic (major) scale starting on D				
A \flat and A major F and F \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
Arpeggios: B \flat and E major B and C \sharp minor	two octaves			
Dominant 7th in the keys of F and G Diminished 7th starting on B				
A \flat and A major F and F \sharp minor	to 12th			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Oboe Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Major Sevenths 1b. Sweet Waltz	for tone and phrasing			
2a. Calypso 2b. Two Doves	for articulation			
3a. Echoes 3b. Hide and Seek	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
J S Bach	Sinfonia from BWV 156 (from The Most Beautiful Oboe Solos from the Church Cantatas)	Bärenreiter BA 8153
Barthe	Couvre Feu	Emerson E32
Besozzi	Sonata in C, 1st movt <i>and</i> 2nd movt	Chester CH01598
Binge	The Watermill	Weinberger M570051236
Boni	Sonata in G, 1st movt: Preludio – Largo	Chester CH00441
Cherubini	Polonaise (from The Oboist's Collection book 2)	Mayhew 3611019
Debussy	The Little Shepherd (from 5 Pieces for Oboe (UMP) or published separately (Emerson))	UMP / Emerson E392
Dring	Polka	Weinberger ARCO32
Dring	Danza Gaya	Emerson MOZ
Geminiani	Sonata in E minor, either 1st and 2nd movts or 3rd and 4th movts	Bärenreiter HM 178
Handel	Concerto no. 1 in B \flat , 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Boosey MO60031786
Jacob	Sonatina, 2nd movt	OUP
Keech	Scherzo Rondoso	Cramer 90256
Knight	Devil's Dance	Emerson E356
Loeillet		
de Gant	Sonata in E minor op. 5 no. 1, 1st <i>and</i> 2nd movts	Musica Rara MR 1053
Morricone	Gabriel's Oboe from <i>The Mission</i>	Hal Leonard
Mozart	Adagio K. 280 or Andante K. 545 (from Mozart and Haydn for Oboe)	Emerson E85
Nicholas	Rhapsody (from Rhapsody and Melody)	Chester CH01570
Nielsen	Romance (from Two Fantasy Pieces op. 2)	Hansen WH30736
Parker	Carnival Time or Hunting the Haggis (from Jazzed Up Too for Oboe)	Brass Wind 1305
Rowley	Dance (from Pavan and Dance)	Boosey MO60023019
Sammartini	Sonata in G, 1st movt <i>and</i> 2nd movt	Chester CH01575
Schubert	Ave Maria, op. 52/6 (from Classical Highlights)	Schott ED21877
Warren	Folksong	Emerson E470

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

Cor anglais

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

Group B (unaccompanied)

J S Bach	No. 27, p. 15 or no. 57, p. 32 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey M060010651
Beekun	Scala Polka, p. 14 (from Ornamental Oboes)	Harmonia HU3795
Blatt	Study no. 52 (from 80 Graded Studies for Oboe book 2)	Faber
Hinke	Study no. 27, p. 16 (from Elementary Method for Oboe)	Peters EP2418

Jacob	Limerick (from Seven Bagatelles)	OUP
Lyons	No. 24 (from 24 Melodic Studies)	Useful U56
Mower	Tectonic Groove, no. 27 (from The Good Tempered Oboe)	Itchy Fingers IFP058
Pietzch	Study no. 56 (from 80 Graded Studies for Oboe book 2)	Faber
Reade	Bird Movements (from Aspects of a Landscape)	Nova NM237
Woolfenden	Candlelight (from Reflections for Oboe)	Brass Wind 2302

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B \flat major, B \flat minor	two octaves	min. tempi:	tongued, slurred or staccato-tongued	<i>f</i> or <i>p</i>
G major, G minor A \flat major, G \sharp minor	to 12th	scales: ♩ = 108		
Plus: Chromatic scale starting on B \flat Whole-tone scale starting on D Pentatonic (major) scale starting on B \flat Dominant 7th in the key of E \flat Diminished 7th starting on B \flat	two octaves	arpeggios: ♩ = 60 7ths: ♩ = 90		
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Orchestral extracts (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The cor anglais option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8660).				
1a. Beethoven: Sinfonie Nr. 3 'Eroica', 2. Satz Marcia funebre (bars 8-56) 1b. Mascagni: Cavalleria rusticana, Nr. 5 Romanze (bars 1-44)			for tone and phrasing	
2a. Wagner: Die Meistersinger von Nürnberg, Vorspiel (bars 122-134) 2b. Weber: Der Freischütz, 2. Aufzug Ariette des Ännchen (bars 1-26)			for articulation	
3a. Smetana: Die verkaufte Braut, 1. Akt 4. Szene Quartett (entire extract) 3b. Verdi: Aida, 1. Akt 1. Szene Romanze des Radames (entire extract)			for finger technique	
Cor anglais: Dvořák: Sinfonie Nr. 9, 2. Satz Largo (entire extract)				

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Albinoni	Concerto in D minor, op. 9 no. 2, 1st movt	IMC 1025
C P E Bach	Sonata in G minor, 2nd movt	Ricordi SY506
Cimarosa	Concerto, 1st <i>and</i> 4th movts	Boosey M060016080
Debussy	La Fille aux Cheveux de Lin (from 5 Pieces for Oboe)	UMP
Donizetti	Solo in F minor	Breitkopf MR 2277
Dring	Italian Dance	Weinberger ARCO31
Eichner	Concerto for Oboe & Strings, 1st movt: Allegro tempo giusto	OUP
Fiocco	Arioso	Schott ED 10536
Handel	Sonata no. 3 in F, op. 1 no. 5, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from The Three Authentic Sonatas)	Nova NM100
Harty	Chansonette (from Three Miniatures)	Stainer H330
Head	Presto <i>or</i> Elegiac Dance	Boosey M060032578 <i>or</i> M060032295
Nielsen	Humoresque (from Two Fantasy Pieces op. 2)	Hansen WH30736
Richardson	Roundelay	Emerson E44
Ridout	Romance	Emerson E198
Saint-Saëns	Sonata, op. 166, 1st movt	Peters EP9196
Sammartini	Sonata in G, 3rd <i>and</i> 4th movts	Chester CH01575
Schumann	No. 1 <i>or</i> no. 3 (from Three Romances op. 94)	Peters EP 2387 <i>or</i> Henle HN 427
Telemann	Sonata in A minor, 1st and 2nd movts <i>or</i> 3rd and 4th movts (from Sonatas and Pieces from <i>Der getreue Musikmeister</i>)	Bärenreiter HM7
Telemann	Sonata in G minor, 3rd movt: Andante <i>and</i> 4th movt: Allegro	Schott ED 10195
Verroust	Capriccio	Emerson E458
Vinter	Friday Street	Studio
Wilson	Silver Sonatina for Oboe & Piano, 1st movt: Improvisation <i>and</i> 3rd movt: Rondo <i>or</i> 2nd movt: Romanza <i>and</i> 3rd movt: Rondo	Saxtet 550

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

Cor anglais

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

Group B (unaccompanied)

J S Bach	No. 49, p. 28 <i>or</i> no. 70, p. 42 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey M060010651
Beekum	Miniature, p. 8 <i>or</i> Mini Concert, p. 20 (from Ornamental Oboes)	Harmonia HU 3795
Berkeley	No. 2 (from Three Moods)	OUP
Bourgeois	No. 4 (from Fantasy Pieces for Oboe)	Brass Wind 3302
Britten	Pan <i>or</i> Bacchus (from Six Metamorphoses after Ovid)	Boosey M060015274
Ferling	Study no. 62 (from 80 Graded Studies for Oboe book 2)	Faber
Harris	Sonata da Camera, 1st movt: Allegro assai	Queen's Temple QT6
Hinke	Study no. 14, p. 24 <i>and</i> Study no. 18, p. 33 (from Elementary Method for Oboe)	Peters EP 2418

Jacob	Galop (from Seven Bagatelles)	OUP
Mower	Jauntless Jig, no. 28 or May the Fourth Be With You, no. 35 (from The Good Tempered Oboe)	Itchy Fingers IFP058
Reade	Birdsong (from Aspects of a Landscape)	Nova NM 237
Woolfenden	Harlequin & Columbine (from Reflections for Oboe)	Brass Wind 2302

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres:	two octaves	min. tempi: scales: ♩ = 120	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>
F major, F minor C major, C minor E♭ major, E♭ minor	to 12th	arpeggios: ♩ = 66		
A major, A minor	two octaves	7ths: ♩ = 96		
Plus: Chromatic scale starting on F Whole-tone scale starting on C Pentatonic (major) scale starting on C and E♭ Dominant 7th in the keys of A♭ and F Diminished 7th starting on C Augmented arpeggio starting on C				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Orchestral extracts (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The cor anglais option may be substituted for one of the extracts. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8660).				
1a. Brahms: Violinkonzert, 2. Satz (entire extract) 1b. Tschaiikowsky: Sinfonie Nr. 4, 2. Satz (entire extract)			for tone and phrasing	
2a. Bartók: Konzert für Orchester, II Gioco delle coppie (entire extract) 2b. Mozart: Sinfonie Nr. 41 'Jupiter', 1. Satz (entire extract)			for articulation	
3a. Mozart: Così fan tutte, Ouverture (bar 81 to end of extract) 3b. Strawinsky: Pulcinella Suite, V Toccata (entire extract)			for finger technique	
Cor anglais: Franck: Sinfonie d-Moll, 2. Satz (entire extract)				

Supporting tests *(2 x 10 marks)*

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

Oboe – Grade 8

Subject code: OB

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Arnold	Sonatina, 1st movt: <i>Leggiero</i> and 2nd movt: <i>Andante con moto</i>	Lengnick AL1136
J S Bach	Sonata in G minor, 1st movt	Bärenreiter BA8170
Bellini	Concerto in E \flat , 2nd movt	Ricordi NR13167900
Berkeley	Sonatina, 1st movt <i>or</i> 2nd and 3rd movts	Chester CH01619
Döring	Boleros – Rondo Espagnol	Emerson E373
Dring	Showpiece (from Three Piece Suite)	Emerson E434
Elgar	Soliloquy	Novello NOV120812
Godard	Légende Pastorale (from A Nineteenth Century Collection vol. 1)	EMA 135
Grovlez	Sarabande & Allegro	Leduc AL21162
Handel	Sonata in G minor, HWV 364a, 1st and 2nd movts	Peters EP 3035
Handel	Concerto no. 3 in G minor, 1st and 2nd movts	Boosey M060031809
Harty	Oriente (from Three Miniatures)	Stainer H330
Haydn	Concerto in C, 1st movt	Breitkopf EB 5349
Head	Siciliana	Emerson E14
Jacob	Sonatina, 1st and 2nd movts <i>or</i> 3rd and 4th movts	OUP
Krommer	Concerto in F, op. 52, 3rd movt: Rondo	Bärenreiter Praha H1933
Lebrun	Concerto no. 1 in D minor, 1st movt	Schott OBB13
Marcello	Concerto in C minor, 1st and 2nd movts <i>or</i> 2nd and 3rd movts	IMC 1289
Mozart	Concerto in C, K. 314 (285d), 1st movt	Henle HN 695
Mozart	Oboe Quartet in F major, K. 370, 1st movt	Peters EP7077
Poulenc	Sonata, 1st movt	Chester CH01617
Rubbra	Sonata in C op. 100, 1st movt: <i>con moto</i>	Lengnick AL1140
Saint-Saëns	Sonata, op. 166, 2nd <i>or</i> 3rd movt	Peters EP9196
Stamitz	Concerto in B \flat , 1st movt	Breitkopf EB 6525
Vivaldi	Sonata in C minor, RV 53, 3rd movt and 4th movt: <i>Allegro</i>	Schott ANT 133
Weber	Concertino in C	Nova NM137

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

Cor anglais

Marcello	Sonata, any two contrasting movements (from Solos for the English Horn Player)	Schirmer GS33308
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Group B (unaccompanied)

J S Bach	No. 62, p. 36 <i>or</i> no. 66, p. 39 <i>or</i> no. 28, p. 16 (from J S Bach Difficult Passages, ed. Rothwell)	Boosey M060010651
Bourgeois	No. 2 (from Fantasy Pieces for Oboe)	Brass Wind 3302
Britten	Niobe and Narcissus (from Six Metamorphoses after Ovid)	Boosey M060015274
Carlson	Circle of Memories	Phylloscopus PP560
Chandler	Summer's Lease, any two movements	Phylloscopus PP65
Ferling	Study no. 25 <i>or</i> Study no. 38 (from 48 Studies op. 31)	Billaudot CC3082-1
Harris	Study no. 74 (from 80 Graded Studies for Oboe book 2)	Faber
Luft	Study no. 77 (from 80 Graded Studies for Oboe book 2)	Faber
Mower	Dop Dop Doobah, no. 44 (from The Good Tempered Oboe)	Itchy Fingers IFP058
Reade	Celebration (from Aspects of a Landscape)	Nova NM 237
Telemann	Fantasia no. 7, 1st and 2nd movts (from 12 Fantasias for Flute)	Bärenreiter BA2971

Technical work (14 marks)

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

Supporting tests overleaf

Supporting tests *(2 x 10 marks)*

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

Turn over for bassoon repertoire lists

Bassoon – Grade 1

Subject code: BSN

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Aubert	Gavotte, no. 7	First Book of Bassoon Solos	Faber 0571502423
Barratt	Rise and Shine!	Bravo! Bassoon	Boosey M060106682
Burness	Allegro, no. 2	Four Easy Pieces	Patersons 60019
Cowles	Catch the Crook, no. 5 or Croonin' 'oon, no. 6	25 Fun Moments for Bassoon	Studio M050010845
Diabelli	Serenade from Twelve Short Pieces, p. 22	Learn As You Play Bassoon	Boosey
Gervaise	Allemande	Bravo! Bassoon	Boosey M060106682
Gorb	Bell Ringer	Up Front Album for Bassoon	Brass Wind 0308
Hughes	Minuet	Six Low Solos	Emerson E10
Lyons	Natasha's Hedgehog	Compositions for Bassoon vol. 1	Useful U140
Morris	Ballad or On the Move or Late for School	Autumn Days	Reed Music RM576
Muset	Winter Song	Bassoon Favourites vol. 1*	Montem 134
Ramsay, <i>arr.</i>	The Vicar of Bray or My Love's an Arbutus	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Sheen	Monkey Puzzle or Polka-dots	Mr Sheen's Miscellany for Bassoon, Grade 1	Spartan SP1161
Sheen	Rondo, no. 3 or The Dancing Lesson, no. 4	The Really Easy Bassoon Book	Faber 0571510353
Tchaikovsky	Russian Folksong, no. 6	The Really Easy Bassoon Book	Faber 0571510353
Trad.	Cockle Shells, no. 19	First Book of Bassoon Solos	Faber 0571502423
Trad.	L'homme armé	Bassoon Favourites vol. 1*	Montem 134
Watts	Sea Sparkle	Razzamajazz Bassoon	Mayhew 3611738

Group B (unaccompanied)

Paciorkiewicz	Study no. 3, Andante	Bassoon Primer Method	PWM 9813
Rae	Blue Bop, no. 4 or Power House, no. 2	16 Characteristic Studies	Reedimensions RD 036
Sebba	Dawn Chorus, no. 54	Abracadabra Bassoon	A & C Black 9780713654172
Trad.	Auld Lang Syne, no. 73 or Ha-tikvah, no. 76	Abracadabra Bassoon	A & C Black 9780713654172
Wastall	Unit 12 ex. 1, p. 30 or Unit 12 ex. 3, p. 30	Learn As You Play Bassoon	Boosey
Watts	Study in Green	Fresh Air	Mayhew 3611886
Weissenborn	No. 7 or no. 8 or no. 9, p. 3	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

* Piano accompaniment available for mini bassoon.

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C (starting an octave above the lowest tonic) and F major A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:	tongued or slurred	<i>mf</i>
Arpeggios: C (starting an octave above the lowest tonic) and F major A minor		scales: ♩ = 56 arpeggios: ♩ = 80		
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Bassoon Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Contemplate 1b. Without Words	for tone and phrasing			
2a. Marching Off 2b. Shuffle	for articulation			
3a. Symmetry 3b. Eastern Twist	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Bassoon – Grade 2

Subject code: BSN

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Barratt	Anna's Cake-Walk	Bravo! Bassoon	Boosey M060106682
Bartlett	Cairo Carnival	Just for Fun! Bassoon	UMP M224405699
Bogar	Quick Dance, p. 60	Learn As You Play Bassoon	Boosey
Boyle	Prelude, no. 1	Little Suite	Boosey
Cowles	Afternoon Song, no. 9 or Macaroon, no. 18	25 Fun Moments for Bassoon	Studio M050010845
Gregson	Nostalgic Waltz or Russian Dance	Up Front Album for Bassoon	Brass Wind 0308
Grieg	Bauernlied from Two Norwegian Melodies, no. 13	The Really Easy Bassoon Book	Faber 0571510353
Henry VIII	Pastime with Good Company	Bassoon Favourites vol. 1*	Montem 134
Hughes	Bolero	Six Low Solos	Emerson E10
Morris	Waltz of the Leprechauns or Cool Cat	Autumn Days	Reed Music RM576
Rameau	Sarabande	Bravo! Bassoon	Boosey M060106682
Ramsay, arr.	All Through the Night or Kelvin Grove	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Rosseter	Song, no. 21	First Book of Bassoon Solos	Faber 0571502423
Saint-Saëns	The Elephant, no. 11	The Really Easy Bassoon Book	Faber 0571510353
Schumann	The Merry Peasant, no. 20 [with repeats]	First Book of Bassoon Solos	Faber 0571502423
Sheen	Bodhrán or A La Modal	Mr Sheen's Miscellany for Bassoon - Grade 2	Spartan SP1162
Sullivan	Policeman's Song	Bassoon Favourites vol. 1*	Montem 134
Susato	Ronde	Bassoon Favourites vol. 1*	Montem 134
Watts	Humdinger Hoedown	Fresh Air Bassoon	Mayhew 3611886
Wedgwood	Cheeky Cherry	Really Easy Jazzin' About for Bassoon	Faber 057152138X

Group B (unaccompanied)

Allen	Vivace, no. 8	Progressive Studies	Spartan SP421
Diabelli	Etude, p. 33	Learn As You Play Bassoon	Boosey
Langey	No. 18, p. 19	The Bassoon	Boosey
Matz	Ex. 1, Moderato, p. 112	Das Fagott vol. 1	DVfM DV30021
Paciorkiewicz	Study no. 4, Moderato	Bassoon Primer Method	PWM 9813
Rae	Slow Coach, no. 6 or Inter-Galactic March, no. 5	16 Characteristic Studies	Reedimensions RD 036
Sebba	Courtly Dance, no. 96	Abracadabra Bassoon	A & C Black 9780713654172
Trad.	Portsmouth, no. 88	Abracadabra Bassoon	A & C Black 9780713654172
Weissenborn	No. 2, p. 4 or no. 6, p. 5	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

* Piano accompaniment available for mini bassoon.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F major	two octaves	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 92	tongued or slurred	<i>mf</i>
D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	to 12th			
G major E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios: F major	two octaves			
D minor	to 12th			
G major E minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Bassoon Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Springtime 1b. Tempo di Valse	for tone and phrasing			
2a. Dinosaur Dance 2b. Vive la Différence	for articulation			
3a. Sphynx 3b. Semitonal	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Bassoon – Grade 3

Subject code: BSN

Pieces (3 x 22 marks)

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

Group A	Piece	Book	Publisher
Amos	Lucian's March	The CMA Notebook for Bassoon	CMA 240
Barratt	Three Variations on Cat in the Snow	Bravo! Bassoon	Boosey M060106682
Bizet	Entr'acte (Carmen)	Going Solo Bassoon	Faber 0571509878
Corrette	Bruit de Chasse	Bassoon Solos vol. 1	Chester CH55092
Cowles	Thumb a Lift, no. 21 or 'Oonerism, no. 22	25 Fun Moments for Bassoon	Studio M050010845
Dodgson	Hobby Horse	Up Front Album for Bassoon	Brass Wind 0308
Elliott	Signature Tune or The Donkey Trot	Ivor the Engine Suite	Paterson's PAT60603
Farnaby	Fayne Would I Wedd	Going Solo Bassoon	Faber 0571509878
Galliard	Sonata no. 4, 2nd movt: Allegro e staccato		Hinrichsen 753d
Goddard	Daydreams	Party Pieces	Spartan SP138
Handel	Air from The Water Music	Bassoon Favourites vol. 1*	Montem 134
Handel	March from Three Pieces	Classical and Romantic Pieces book 1	OUP 9780193565340
Hughes	Valse Humoresque	Six Low Solos	Emerson E10
Milde	No. 2 of Three Easy Pieces	Bassoon Solos vol. 1	Chester CH55092
Mozart	Birdcatcher's Song	Bassoon Favourites vol. 1*	Montem 134
Norton	A Dramatic Episode	Microjazz for Bassoon	Boosey M060085642
Ramsay, arr.	The Flight of the Earls or Ye Banks and Braes	Favourite Folksongs for the Beginner Bassoonist	Spartan SP530
Rimsky-Korsakov	Theme from <i>Scheherazade</i>	Going Solo Bassoon	Faber 0571509878
Sheen	Drunken Sailor – the sequel or The Vulgar Boatman	Mr Sheen's Miscellany for Bassoon - Grade 3	Spartan SP1163
Verdi	La donna è mobile	Bassoon Favourites vol. 1*	Montem 134
Watts	Shiny Shoe Shimmy	Fresh Air Bassoon	Mayhew 3611886
Wedgwood	Easy Tiger or Hot Chillii	Really Easy Jazzin' About for Bassoon	Faber 057152138X
Weissenborn	Arioso, p. 61	Learn As You Play Bassoon	Boosey
Group B (unaccompanied)			
Concone	Lento maestoso, no. 8	The Singing Bassoon	Emerson E281
Eisenhardt	Ex. 2, Polonaise, p. 121	Das Fagott vol. 1	Dvfm DV30021
Gariboldi	Study no. 1, Andantino, p. 42 or Study no. 4, Allegretto grazioso, p. 54	Learn As You Play Bassoon	Boosey
Langey	No. 29, p. 24 or no. 43, p. 31	The Bassoon	Boosey
Rae	Circular Waltz, no. 10 or A Bunch of Fives, no. 9	16 Characteristic Studies	Reedimensions RD 036
Trad.	Mexican Hat Dance, no. 107	Abracadabra Bassoon	A & C Black 9780713654172
Weissenborn	No. 4, p. 10	Bassoon Studies, op. 8 vol. 1	Peters EP 2277a

* Piano accompaniment available for mini bassoon.

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C and G major	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 100	tongued or slurred	<i>mf</i>
B♭ major (starting an octave above the lowest tonic) A minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave			
Chromatic scale starting on G				
Arpeggios: C and G major	two octaves			
B♭ major (starting an octave above the lowest tonic) A minor	to 12th			
G minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Bassoon Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Whistling a Tune 1b. Balance	for tone and phrasing			
2a. Hot and Cold 2b. Folksy	for articulation			
3a. Chromatic Dance 3b. Sunshine	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Bassoon – Grade 4

Subject code: BSN

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Bartók	Evening in the Country	Going Solo Bassoon	Faber 0571509878
Bernstein	There is a Garden or One Hand, One Heart	Leonard Bernstein for Bassoon	Boosey
Boismortier	Gigue, no. 4 and Paysane, no. 5	8 Little Pieces from op. 40	Peters EP 8380
Cowles	The Zebra Crossing	Who's Zoo?	Spartan SP485
Dukas	Extract from <i>The Sorcerer's Apprentice</i>	Classical and Romantic Pieces book 1	OUP
Farnaby	Tower Hill	Going Solo Bassoon	Faber 0571509878
Galliard	Sonata no. 6, 4th movt: Menuet alternat		Hinrichsen H 753f
Galliard	Sonata no. 1, Hornpipe		Hinrichsen H 753A
Goddard	Ragamuffin	Party Pieces	Spartan SP138
Howells	Minuet (Grace for a Fresh Egg)		Novello NOV120563
Joplin	The Nonpareil	Bassoon Favourites vol. 2	Montem 136
Mercy	Minuetto from Sonata no. 5	Bassoon Solos vol. 1	Chester CH55092
Milde	No. 1 or No. 3 from Three Easy Pieces	Bassoon Solos vol. 1	Chester CH55092
Norton	Inter City Stomp or Sunday Blues	Microjazz for Bassoon	Boosey
Pace	Pastorale, p. 59	Learn As You Play Bassoon	Boosey
Pfeiffer	Concerto in B \flat , 2nd movt		Leuckart TB35B
Sheen	March of the Day or Rondolettinetto	Mr Sheen's Miscellany for Bassoon - Grade 4	Spartan SP1164
Telemann	Sonatina in A minor, 3rd movt: Andante	2 Sonatinas: C minor & A minor	Schott FAG 26

Group B (unaccompanied)

Concone	Study no. 1, Moderato sostenuto or no. 27, Allegro sostenuto	The Singing Bassoon	Emerson E281
Jancourt	Ex. 1, Allegro poco agitato, p. 154	Das Fagott vol. 1	DVfM DV30021
Kling	Ex. 2, Adagio, p. 141	Das Fagott vol. 1	DVfM DV30021
Langey	No. 50 and no. 51, p. 34	The Bassoon	Boosey
Ozi	Andantino, no. 17	42 Caprices	Hofmeister FH3028
Rae	Pizza, Pizza!, no. 16 or The Gaffer, no. 15	16 Characteristic Studies	Reedimensions RD 036
Wagner	Ride of the Valkyries (extract), no. 130	Abracadabra Bassoon	A & C Black 9780713654172
Watts	Study in Orange	Fresh Air	Mayhew 3611886
Weissenborn	No. 3, p. 4 or no. 7, p. 6	Bassoon Studies, op. 8 vol. 2	Peters EP 2277b

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: Ab, D and Eb major G, B and C minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves	min. tempi: scales: ♩ = 80	tongued <i>or</i> slurred	<i>mf</i>
Chromatic scale starting on F				
Pentatonic scale starting on F	one octave	arpeggios: ♩ = 120		
Arpeggios: Ab, D and Eb major G, B and C minor	two octaves	7ths: ♩ = 69		
Dominant 7th in the key of C				
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Bassoon Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Semplice 1b. Melodie	for tone and phrasing			
2a. Q & A 2b. Scat	for articulation			
3a. Handy 3b. At the Ball	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces *(3 x 22 marks)*

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

Group A

Composer	Piece	Book	Publisher
Baines	Introduction <i>and</i> Hornpipe [complete]		Schott ED 10531
Besozzi	Sonata in B \flat , 3rd movt: Presto		OUP
Boismortier	Sonata in C minor, op. 50, no. 5, 2nd movt: Gavotte	Two Sonatas op. 50 nos. 4 & 5	Musica Rara MR 2169
Carlson	The Wooden Broomstick Scherzo in G minor		Phylloscopus PP427
Corrette	Sonata no. 1, Aria	Les Délices de la Solitude vol. 1	Schott ED 12209
Corrette	Sonata no. 4, Aria	Les Délices de la Solitude vol. 2	Schott ED 12210
Cowles	Hip Hip Hippo-ray!	Who's Zoo?	Spartan SP485
Dunhill	Lyric Suite, op. 96, 2nd movt: Scherzino <i>or</i> 4th movt: Intermezzo alla Gavotta		Boosey
Elliott	Land of Ice <i>or</i> Sky-Flights	Noggin the Nog for Bassoon and Piano	Paterson's PAT60700
Galliard	Sonata no. 3 in F, 3rd movt: Adagio <i>and</i> 4th movt: Spiritoso	6 Sonatas vol.1	IMC 2114
Galliard	Sonata no. 4, 6th movt: Tempo di Menuet		Hinrichsen 753d
Glatz	Suite for Bassoon & Piano, Declamation		Phylloscopus PP131
Hart	Andante	Unbeaten Tracks	Faber 0571520049
Hindemith	Sonata (1938), 1st movt: Leicht bewegt		Schott ED 3686
Marcello	Sonata in A minor, 3rd movt: Allegro		IMC 2286
Mozart	Portrait Aria	Bassoon Favourites vol. 2	Montem 136
Mussorgsky	The Old Castle	Bassoon Favourites vol. 2	Montem 136
Parker	Evening Thoughts	Three Trifles	Stainer H309
Phibbs	Tango Rouge	Unbeaten Tracks	Faber 0571520049
Rae	Movin' and Groovin'	In the Groove for Bassoon	Reedimensions RD 043
Ridout	Sonata, 3rd movt		Emerson E109
Sullivan	Take a Pair of Sparkling Eyes	Three Famous Songs by Gilbert & Sullivan	Dr Downing 1111007
Telemann	Sonata in F minor, TWV 41:f1, 1st movt: Andante cantabile		IMC 1151
Vojáček	Scherzo – Kolomyjka	Bassoon Solos vol. 1	Chester CH55092
Weissenborn	Arioso and Humoresque	Two Pieces, op. 9	IMC 1432
Wolf-Ferrari	Suite-Concertino op. 16, Strimpellata		Ricordi NR12271200

Group B (unaccompanied)

J S Bach	Bourrée no. 1 from Suite no. 3 in C major	Six Suites for Violoncello Solo, BWV 1007-1012	Bärenreiter BA 320
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Braun	Minuetto, p. 3 or Lamenterole, p. 15	Solos (1740)	Schott ED 12237
Concone	Study no. 6, Andantino amabile	The Singing Bassoon	Emerson E281
Cowles	Nuisance from <i>Six Miniature Studies</i>	Tenor Toons for 'Oons	Studio M050033189
Jancourt	Study no. 9, Allegro	26 Melodic Studies, op. 15	IMC 1898
Langey	No. 109, Rapid Articulation, p. 66	The Bassoon	Boosey
Neukirchner	Allegro, no. 1 or Tempo ad lib, no. 2	23 Bassoon Exercises	EMB Z.2218
Ozi	No. 23, Andantino	42 Caprices	Hofmeister FH 3028
Paciorkiewicz	Study no. 31, Marciale scherzando	Bassoon Primer Method	PWM 9813
Weissenborn	Study no. 6	Bassoon Studies op. 8 vol. 2	Peters EP2277B

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: A, B \flat (candidates may start on the lowest tonic or an octave higher), E \flat and E major A, G, C and F \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 92 arpeggios: ♩ = 132 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
Chromatic scale starting on A Pentatonic scale starting on C				
Arpeggios: A, B \flat (candidates may start on the lowest tonic or an octave higher), E \flat and E major A, G, C and F \sharp minor				
Dominant 7th in the keys of B \flat and D Diminished 7th starting on E				
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Bassoon Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Lilt 1b. Just a Minuet	for tone and phrasing			
2a. A Conversation 2b. Chase Away	for articulation			
3a. Gliding 3b. Seven Up	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Bassoon – Grade 6

Subject code: BSN

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Addison	Concertino, 3rd movt: Larghetto	Emerson E305a
Amon	Sonata in F op. 88, 2nd movt: Andante, quasi allegro	Amadeus BP2536
Besozzi	Sonata in B \flat , 1st movt: Allegro	OUP
Boismortier	Sonata in C minor, op. 50 no. 5, 3rd movt: Largo <i>and</i> 4th movt: Allegro (from 2 Sonatas op. 50 nos. 4 & 5)	Musica Rara MR 2169
Carr	No. 1 <i>or</i> no. 3 (from Three Pieces Blue)	Phylloscopus PP531
Challinger	Serenade	Montem
Damase	Basson Junior	Lemoine 24767
Danzi	Concerto in F, 2nd movt: Andante	Leuckart TB30B
Devienne	Sonata in F op. 24 no. 3, 2nd movt: Largo	Breitkopf MR 2047
Devienne	Sonata in G minor, op. 24 no. 5, 2nd movt: Adagio	Breitkopf MR 2049
Dunhill	Lyric Suite, op. 96, 1st movt <i>or</i> 3rd movt	Boosey
Fauré	Pièce	Leduc AL 19974
Françaix	Divertissement, 2nd movt: Lento	Schott FAG17
Frescobaldi	Four Canzonas, no. 1 <i>or</i> no. 3	Any reliable edition
Godfrey	Introduction, moderato and any <i>two</i> variations (from Lucy Long)	Boosey
Hardy	Nocturne	Camden CM165
Hurlstone	Sonata in F, 3rd movt: Allegretto	Emerson E75
Jacob	Four Sketches [contrabassoon only]	Emerson E73
Marcello	Sonata in E minor, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	IMC 2215
Milde	Tarantella, op. 20	Breitkopf MR 1092
Naoumoff	Three Elégies, no. 1	Schott FAG 21
Neruda	Concerto in C, 1st movt: Allegro spiritoso	Bärenreiter Praha H 7646
Schaffrath	Duetto in G minor, 1st movt: Andante	Schott FAG 19
Stamitz	Concerto in F, 3rd movt: Poco presto	Sikorski 339 K
Tansman	Sonatine, 2nd movt: Aria	Eschig ME00665700
Telemann	Sonata in F minor, TWV 41:1, 1st movt: Andante cantabile [contrabassoon only]	IMC 1151
Telemann	Sonatina in A minor, 2nd movt: Allegro (from 2 Sonatinas: C minor & A minor)	Schott FAG 26
Vivaldi	Sonata in E minor RV 40, op. 14 no. 5, 1st movt: Largo <i>and</i> 2nd movt: Allegro (con spirito)	IMC 2335
Vogel	Concerto in C, 2nd movt: Romanze	Sikorski 521K
Waterhouse	Imperial Echoes (from Diplo Diversions, op. 44)	Hofmeister FH 2578
Weissenborn	Capriccio, op. 14	IMC 1585

Group B (unaccompanied)

J S Bach	Partita BWV 1013, 4th movt: Bourrée Anglaise	Universal UE 18135
J S Bach	Menuett I <i>and</i> Menuett II from Suite no. 1 in G major (from Six Suites for Violoncello Solo, BWV 1007-1012)	Bärenreiter BA 320
Braun	Corrente, p. 18 (from Solos 1740)	Schott ED12237

Bruns	Ex. 1, Moderato con eleganza, p. 86 (from Das Fagott vol. 2)	DVfM DV30022
Concone	Study no. 38, Allegro giusto (from The Singing Bassoon)	Emerson E281
Drouet	No. 8 in E minor, Adagio cantabile (from 32 Studies for Bassoon, transc. Gatt)	Phylloscopus PP334
Jacob	Aria antiqua (from Partita for Solo Bassoon)	OUP
Jancourt	Study no. 4, Allegro moderato (from 26 Melodic Studies, op. 15)	IMC 1898
Kopprasch	Study no. 15, Adagio or Study no. 19, Adagio (from 60 Studies vol. 1)	IMC 2138
Milde	Study no. 29, Allegretto (from Concert Studies vol. 2)	IMC 497
Oromszegi	May Festival (from 15 Characteristic Pieces)	Emerson E159
Ozi	No. 13, Allegro brillante or no. 14, Polonaise or no. 34, Poco presto (from 42 Caprices)	Hofmeister FH 3028
Paciorkiewicz	Study no. 30, Allegro molto or Study no. 46, Allegro (from Bassoon Primer Method)	PWM 9813
Weissenborn	Study no. 26, Allegro assai (from Bassoon Studies op. 8 vol. 2)	Peters EP 2277b

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: B♭ major, B♭ minor	three octaves	min. tempi: scales: ♩ = 108 arpeggios: ♩ = 60 7ths: ♩ = 90	tongued, slurred or staccato- tongued	<i>f</i> or <i>p</i>
F major, F minor G major, G minor	two octaves			
Plus: Chromatic scale starting on B♭ Dominant 7th in the key of E♭ Diminished 7th starting on B♭	three octaves			
Whole-tone scale starting on G Pentatonic (major) scale starting on G	two octaves			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Orchestral extracts (see opposite)				

or ii) Orchestral extracts (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8662).	
1a. Donizetti: Der Liebestrank, 2. Akt Nr. 19 Romanze des Nemorino (opening to bar 9) 1b. Strawinsky: Der Feuervogel, Berceuse (entire extract)	for tone and phrasing
2a. Beethoven: Sinfonie Nr. 4, 1. Satz (bars 65-78 and bars 221-237) 2b. Bizet: Carmen, Zwischenspiel (first section only, ie first 28 bars)	for articulation
3a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract) 3b. Beethoven: Violinkonzert, 3. Satz: Rondo (bars 134-142 and bars 150-158)	for finger technique

Supporting tests *(2 x 10 marks)*

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

Bassoon – Grade 7

Subject code: BSN

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Agolli	Song (from Song and Dance)	Emerson E213
J C Bach	Concerto in E \flat , 1st movt: Allegro spiritoso [without cadenza]	Sikorski SIK0257K
Bissill	Hector Unravelled (from Unbeaten Tracks)	Faber 0571520049
Carr	Girl on a Beach under a Sunshade	Comus 006
Cooke	Sonata, 1st movt: Allegro non troppo or 3rd movt: Allegro vivace	Emerson E116
Corrette	Sonata no. 6, 1st movt: Allegro moderato (from Les delices de la solitude vol. 2)	Schott ED12210
Danzi	Concerto in F, 1st movt: Allegro	Sikorski SIK1281K
Devienne	Sonata in F op. 24 no. 3, 1st movt: Allegro	Breitkopf MR 2047
Devienne	Sonata in G minor op. 24 no. 5, 3rd movt: Rondeau	Musica Rara MR2049
Françaix	Andante, no. 1 (from Two Pieces)	Schott FAG28
Gomelskaya	Sentimental Serenade	Guildhall GSM85040
Haydn	Concertino, Perger 52/5 [without cadenza]	Doblinger DM878A
Hurlstone	Sonata in F, 1st movt: Vivace	Emerson E75
Moore	Presto	Phylloscopus PP335
Neruda	Concerto in C, 2nd movt: Adagio sostenuto [with cadenzas]	Bärenreiter Praha H7646
Owen	Bagatelle	Arcadia AM289
Ravel	Pièce en forme de Habanera	Leduc AL19979
Rossini	Allegro for Bassoon and Piano	Universal UE018133
Saint-Saëns	Sonata, op. 168, 1st movt: Allegro moderato	Peters EP 9195
Stamitz	Concerto in F, 2nd movt: Adagio molto [with cadenza]	Sikorski 339 K
Telemann	Sonatina in C minor, 1st movt: Largo <i>and</i> 2nd movt: Allegro (from 2 Sonatinas: C minor & A minor)	Schott FAG 26
Vanhal	Concerto in C, 1st movt: Allegro moderato	Simrock EE 3243
Vinter	Reverie	Cramer 90275
Vivaldi	Concerto in A minor, VIII no. 7, 1st movt: Allegro molto	EMB Z.6076
Vogel	Concerto in C, 3rd movt: Rondo	Sikorski 521K
Williams	The Five Sacred Trees, no. 3: Eo Rossa	Hal Leonard HL841055

Group B (unaccompanied)

J S Bach	Courante from Suite no. 1 in G major or Courante from Suite no. 3 in C major (from Six Suites for Violoncello Solo, BWV 1007-1012)	Bärenreiter BA 320
Bourgeois	Fantasy Pieces, no. 1: Allegro vivace	Brass Wind 3304
Concone	Study no. 32, Lento cantabile (from The Singing Bassoon)	Emerson E281
Drouet	No. 13 in B \flat major, Allegro (from 32 Studies for Bassoon, transc. Gatt)	Phylloscopus PP334
Hansell	So Low [contrabassoon]	Phylloscopus PP570

Jacob	Partita for Solo Bassoon, Preludio and Valse	OUP
Jancourt	Study no. 3, Largo <i>or</i> Study no. 8, Allegro moderato (from 26 Melodic Studies)	Universal UE 18126
Lyons	Arthritis III, no. 2	Useful U18
Milde	Study no. 49, Presto (from Concert Studies vol. 2)	IMC 497
Orefici	Study no. 1, Andante <i>or</i> Study no. 11, Adagio non troppo (from 20 Melodic Studies)	IMC 2285
Oromszegi	No. 6, Allegro molto <i>or</i> No. 18, Vivace (from Twenty Advanced Bassoon Studies)	Emerson E86
Ozi	Study no. 41, Allegro (from 42 Caprices)	Hofmeister FH 3028
Schulhoff	Bass Nightingale, 1st movt: Melancolia <i>and</i> 2nd movt: Perpetuum Mobile [contrabassoon]	Schott FAG22
Weissenborn	Study no. 15 <i>or</i> Study no. 17 <i>or</i> Study no. 27 (from Bassoon Studies op. 8 vol. 2)	Peters EP 2277b

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor	three octaves	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 66 7ths: ♩ = 96	tongued, slurred <i>or</i> staccato- tongued	<i>f or p</i>
E♭ major, E♭ minor D♭ major, C# minor A major, A minor	two octaves			
Plus: Chromatic scale starting on C Dominant 7th in the key of F Diminished 7th starting on C	three octaves			
Whole-tone scale starting on A Pentatonic (major) scale starting on A and E♭ Dominant 7th in the key of A♭ Augmented arpeggio starting on G	two octaves			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Orchestral extracts (see overleaf)				

or ii) Orchestral extracts (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8662).	
1a. Beethoven: Violinkonzert, 1. Satz (bars 18-25, upper part) AND 2. Satz (entire extract) 1b. Tschaikowsky: Sinfonie Nr. 4, 2. Satz (bars 274-290)	for tone and phrasing
2a. Mozart: Die Zauberflöte, Ouverture (bars 27-53) 2b. Rossini: Der Barbier von Sevilla, Ouverture (bars 179-197)	for articulation
3a. Brahms: Variationen über ein Thema von Haydn, Var. II (entire extract, upper part, no repeats) 3b. Rossini: Der Barbier von Sevilla, 2. Akt Nr. 14 Temporale (Gewitter) (bars 35-53 downbeat)	for finger technique

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Addison	Concertino, 1st movt: Andante	Emerson E305a
Crusell	Concertino, 3rd movt: Polacca	Fazer
Dard	Sonata in D minor, op. 2 no. 5, 1st movt: Adagio and 2nd movt: Allegro or 3rd movt: Arietta and 4th movt: Allegro	EMA 128
David	Concertino in B \flat , op. 12	IMC 1899
Devienne	Sonata in F, op. 24 no. 3, 3rd movt: Allegretto	Breitkopf MR 2047
Devienne	Sonata in G minor op. 24 no. 5, 1st movt: Allegro con espressione	Musica Rara MR2049
Elgar	Romance	Novello NOV120137R
Fasch	Sonata in C, 3rd movt: Andante and 4th movt: Allegro assai	Universal UE 18128
Feld	Sonatine, any two movements	Schott FAG 2
Fogg	Concerto, 3rd movt: Con spirito	Emerson E122
Gershwin <i>arr. Alley</i>	Summertime	Spartan SP901
Grovlez	Sicilienne et Allegro giocoso: Largamente, sicilienne and allegro giocoso	Leduc AL21163
Jacob	Concerto, 1st movt: Allegro	Stainer 2625
Kreutzer	Variations: Adagio, andante grazioso and any one variation	Universal UE 18127
Maconchy	Concertino, 2nd movt: Lento espressivo, intimo	Lengnick AL1145
Mozart	Concerto in B \flat K. 191, 1st movt: Allegro or 2nd movt: Andante ma adagio [without cadenza]	Bärenreiter BA 4868-90
Nussio	Variations on an Arietta by Pergolesi, Variations 1 (Arioso), 2 (Scherzetto), 8 (Barbaresca) and any one other variation	Universal UE 12182
Pfeiffer	Concerto in B \flat , 3rd movt: Rondeau	Leuckart
Pierné	Solo de Concert op. 35	Leduc AL20914
Pierné	Concert Prelude on a theme of Henry Purcell, op. 53	Salabert 50419810
Previn	Sonata for Bassoon and Piano, 1st movt: With energy	Schirmer GS83337
Saint-Saëns	Sonata, op. 168, 3rd movt: Adagio, allegro moderato	Peters EP 9195
Schrek	Bassoon Sonata op. 9, 1st movt: Allegro ma non troppo	Hofmeister FH2194
Tansman	Suite, 1st movt: Introduction and Allegro	Eschig ME 7123
Vivaldi	Concerto in E minor, RV 484, 1st movt: Allegro poco or 3rd movt: Allegro	IMC 2353
Vivaldi	Concerto in C, FV III no. 17 RV 472, 1st movt: Allegro non molto	Schott FAG14
Waterhouse	Aztec Ceremonies, op. 37 [contrabassoon]	Hofmeister FH2405
Weber	Concerto in F op. 75, 1st movt: Allegro ma non troppo or 2nd movt: Adagio	Breitkopf EB 6708
Woolfenden	Concerto, 1st movt: Moderato	Ariel Music

Group B (unaccompanied)

Arnold	Fantasy	Faber 0571500285
J S Bach	Allemande or Gigue from Suite no. 4 in E \flat major (from Six Suites for Violoncello Solo, BWV 1007-1012)	Bärenreiter BA 320

J S Bach	Partita BWV 1013, 2nd movt: Corrente	Universal UE 18135
Braun	Bizaria, p. 20 (from Solos (1740))	Schott ED 12237
Drouet	No. 19 in E major, Allegro (from 32 Studies for Bassoon, transc. Gatt)	Phylloscopus PP334
Jacobi	No. 4, Allegretto or no. 5, Allegro (from 6 Bassoon Exercises (Intermediate))	EMB Z.2217
Jancourt	Study no. 21, Andante (from 26 Melodic Studies, op. 15)	IMC 1898
Milde	Study no. 3, Adagio or Study no. 8, Allegretto (from Concert Studies op. 26 vol. 1)	IMC 0467
Neukirchner	No. 19, Allegro molto (from 23 Bassoon Exercises)	EMB Z.2218
Orefici	Study no. 8 or Study no. 9 (from 20 Melodic Studies)	IMC 2285
Oromszegi	Study no. 15, Marcia Grottesca or no. 17, Elegia (from Twenty Advanced Bassoon Studies)	Emerson E86
Pivňka	Study no. 10, Vivace (from Virtuoso Studies for Bassoon)	Bärenreiter Praha H 1217
Schulhoff	Bass Nightingale, 3rd movt: Fuga [contrabassoon]	Schott FAG22
Šesták	No. 1, Recitativo, molto rubato or no. 2, Allegro giocoso (from Five Virtuoso Inventions)	Panton P1245
Weissenborn	Study no. 34, Andante con moto or Study no. 35, Andante maestoso (from Bassoon Studies op. 8 vol. 2)	Peters 2277b

Technical work (14 marks)

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

or ii) Orchestral extracts (music may be used):	
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The orchestral extracts are contained in the book <i>Orchester Probespiel</i> published by Edition Peters (EP8662).	
1a. Ravel: Boléro (entire extract) 1b. Rimsky-Korsakow: Scheherazade, 2. Satz Andantino (bars 5-26)	for tone and phrasing
2a. Berlioz: Symphonie fantastique, 4. Satz Der Gang zum Richtplatz (entire extract, upper part) 2b. Bizet: Carmen, 3. Akt 2. Bild No. 25 (entire extract)	for articulation
3a. Mozart: Così fan tutte, Ouverture (entire extract) 3b. Strawinsky: Pulcinella-Suite, 6. Satz: Gavotta con due variazioni, Variazione IIa (entire extract, 1st bassoon only, no repeats)	for finger technique

Supporting tests *(2 x 10 marks)*

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

Saxophone – Grade 1

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E♭			
Beswick	Farewell for a Fox	Six for Sax	Universal UE 17973
Bizet	Toreador's Song	Ten Easy Tunes	Fentone F 462-401
Brahms	Sunday	Classical Album for Saxophone	Universal UE 17772
Dodgson	Sledgehammer	Up Front Album for E♭ Saxophone	Brass Wind 0307A
Gershwin	Love Walked In	Easy Gershwin for Saxophone	OUP
Glazunov	Theme and Variations	First Repertoire for Alto Saxophone	Faber
Hampton	Perfect Sense	Musical Moments Saxophone book 1	Trinity TG 009647
Hampton	Walk the Cat	Saxophone Basics	Faber
Harris	Promenade	Grade by Grade Alto Saxophone Grade 1	Boosey M060124761
Harris	Seascape	First Repertoire for Alto Saxophone	Faber
Haydn	Minuet	Classical Album for Saxophone	Universal UE 17772
Lewin	Heat Haze [with repeat]	Up Front Album for E♭ Saxophone	Brass Wind 307A
Monckton	Come to the Ball	The Really Easy Sax Book	Faber
Mower	The Cliffs of Tintagel or Vocalise	Future Hits [Alto]	Itchy Fingers IFP056
Norton	Calming Down	The Microjazz Alto Saxophone Collection 1	Boosey M060110559
Rae	Hot Rods	Musical Moments Saxophone book 1	Trinity
Rae	The Guv'nor	Play it Cool – Saxophone	Universal UE 21100
Street	Attention Please! or Lazy Afternoon or Reflections	Streetwise for Alto Saxophone & Piano	Boosey M060079276
Street	The Last Day	Musical Moments Saxophone book 1	Trinity
Swann	The Hippopotamus	The Really Easy Sax Book	Faber
Tchaikovsky	Old French Song	Classical Album for Saxophone	Universal UE 17772
Tchaikovsky	The Hurdy-Gurdy Man	Musical Moments Saxophone book 1	Trinity TG 009647
Trad.	Drink to Me Only	The Young Saxophone Player	OUP
Trad.	Scarborough Fair	Musical Moments Saxophone book 1	Trinity TG 009647
Trad.	Skye Boat Song	Grade by Grade Alto Saxophone Grade 1	Boosey M060124761
Verdi	La donna è mobile	Up-Grade Alto Saxophone Grades 1-2	Faber
Warlock	Mattachins	Musical Moments Saxophone book 1	Trinity TG 009647
S Watts	Sazza Samba	Musical Moments Saxophone book 1	Trinity TG 009647
Wedgwood	I Believe	Up-Grade Alto Saxophone Grades 1-2	Faber

Soprano/tenor saxophone in B♭

Anon.	Queen of Heaven	Easy Pieces for Tenor Saxophone and Piano	Pan PEM81
Beethoven	Theme from the <i>Choral Symphony</i>	Pop Goes The Classics Selection	Cramer 90481

Brahms	Sunday	Classical Album for Saxophone	Universal UE 17772
Cowles	Tri-Time	Learn As You Play Saxophone	Boosey BH12469
Dodgson	Sledgehammer	Up Front Album for B♭ Saxophone	Brass Wind 0307T
Hampton	Lay me Down, p. 33	Saxophone Basics	Faber
Hampton	Perfect Sense	Musical Moments Saxophone book 1	Trinity TG 009692
Haydn	Minuet	Classical Album for Saxophone	Universal UE 17772
Hyde	Soliloquy	Learn As You Play Saxophone	Boosey BH12469
Lewin	Heat Haze [with repeats]	Up Front Album for B♭ Saxophone	Brass Wind 0307T
Lyons	Wheels Within Wheels	Compositions for Tenor Saxophone vol. 1	Useful U132
Mouret	Musette, no. 4	Dances from French Operas vol. 1	Studio M050033363
Mower	The Cliffs of Tintagel or Vocalise	Future Hits [Tenor]	Itchy Fingers IFP060
Rae	Hot Rods	Musical Moments Saxophone book 1	Trinity TG 009692
Rae	The Guv'nor	Play it Cool – Saxophone	Universal UE 21100
Schubert	Ecossaise	Let's Make The Grade vol. 3	Sunshine SUN 171
Street	The Last Day	Musical Moments Saxophone book 1	Trinity
Tchaikovsky	Old French Song	Classical Album for Saxophone	Universal UE 17772
Tchaikovsky	The Hurdy-Gurdy Man	Musical Moments Saxophone book 1	Trinity TG 009692
Trad.	Scarborough Fair	Musical Moments Saxophone book 1	Trinity TG 009692
Verdi	La donna è mobile	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Warlock	Mattachins	Musical Moments Saxophone book 1	Trinity TG 009692
S Watts	Sazza Samba	Musical Moments Saxophone book 1	Trinity TG 009692

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

Gariboldi	Study no. 1	Easy Classical Studies for Saxophone	Universal UE 17770
Gumbley	Just a Thought	Cool School [B♭ or E♭ versions]	Brass Wind 1319
Hampton	Down the Road or G Force or Blue Call	Saxophone Basics	Faber
Hampton	Rolling Home	Saxophone Basics Repertoire	Faber
Lacour	Study no. 1	50 Études faciles et progressives vol. 1	Billaudot G15491B
Mower	No. 7: Long Short	Mosaics Saxophone book 1	Trinity TG 009302
Mower	Straight to the Point, no. 2	The Good Tempered Saxophone	Itchy Fingers IFP057
Rae	No. 14: Da Capo Waltz	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Proclamation, no. 1 or The First Waltz, no. 2	Style Workout for Solo Saxophone	Universal UE 21232
Rae	Walking the Labrador	Step by Step	Universal UE21624
Trad. Chinese	Bamboo Flute, no. 25	Amazing Studies for Saxophone	Boosey M060103872
Wilson	Muladhara	The Seven Chakra for Solo Saxophone	Camden CM239

Technical work *(14 marks)*

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F and G major E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave	min. tempi:	tongued or slurred	<i>mf</i>
Arpeggios: F and G major E minor		scales: ♩ = 72 arpeggios: ♩ = 120		
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. A Mouthful 1b. Snake in a Basket	for tone and phrasing			
2a. Waltz by Step 2b. The Earthworm	for articulation			
3a. Smooth 3b. ...and back again	for finger technique			

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Saxophone – Grade 2

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Alto/baritone saxophone in Eb			
J S Bach	Minuet in G	Take Ten for Alto Saxophone	Universal UE 18836
Blake	Walking in the Air	The Really Easy Sax Book	Faber
Corelli	Largo	Saxophone Basics Repertoire	Faber
Dodgson	Meadowsweet	Up Front Album for Eb Saxophone	Brass Wind 0307
Franck	Allegretto, p. 54	Saxophone Basics	Faber
Gershwin	Love is Here to Stay	Easy Gershwin for Saxophone	OUP
Halton	Arabian Sunrise	Finger Prints	Faber
Hare	Banana Rag	Grade by Grade Alto Saxophone Grade 2	Boosey M060124778
Hazlehurst	Last of the Summer Wine	Making the Grade - Grade 2	Chester CH60098
Lisk	Men Behaving Badly	Saxophone Basics	Faber
McLean	Vincent	Making the Grade – Grade 2	Chester CH60098
Mower	Lullaby	Future Hits [Alto]	Itchy Fingers IFP056
Norton	Young at Heart	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Schubert	The Trout	The Joy of Saxophone	Yorktown YK21541
Street	Let's Get Away [with repeat]	Streetwise for Alto Saxophone & Piano	Boosey M060079276
Trad.	The Gift to be Simple	Making the Grade - Grade 2	Chester CH60098

Soprano/tenor saxophone in Bb

Bazelaire	Chanson d'Alsace	Suite Française op. 114	Schott SF9261
Bernstein	One Hand, One Heart from <i>West Side Story</i>	Leonard Bernstein for Tenor Saxophone	Boosey M051680641
Couperin	Gavotte	Klassische Saxophon-Soli	Schott ED 7330
Fauré	Pavane	Classical Album for Bb Instruments book 2	Studio
Franck	Allegretto	Saxophone Basics	Faber
Hanmer	Aria 1, no. 2 or Preludio, no. 1	Saxophone Samples for Bb Saxophone	Studio
Harris	Pirates Ahoy!	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber
Ledbury	Takin' It Easy	All Jazzed Up for Saxophone	Brass Wind 0302T
Lyons	Velvet	Compositions for Tenor Saxophone vol. 1	Useful U 132
Mower	Lullaby	Future Hits [Tenor]	Itchy Fingers IFP060
Offenbach	Barcarolle	Klassische Saxophon-Soli	Schott ED 7330
Rae	Curtain-up or Bruno's Tune	Play it Cool – Saxophone	Universal UE 21100
Rodgers & Hart	You Are Too Beautiful	All Jazzed Up for Saxophone	Brass Wind 0302T
Trad.	The Londonderry Air	Klassische Saxophon-Soli	Schott ED 7330
Wedgwood	Chinese Take It Away	Selected Solos for Soprano/Tenor Saxophone Grades 1-3	Faber

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

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

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

Anon.	Medieval Dance Tune, no. 13	Amazing Studies for Saxophone	Boosey M060103872
Hampton	The King's Own Dance	Saxophone Basics	Faber
Lacour	Study no. 2 or Study no. 3	50 Études faciles et progressives vol. 1	Billaudot G15491B
Mower	Knock Knock, no. 6	The Good Tempered Saxophone	Itchy Fingers IFP057
Mower	No. 16: A Recurring Theme (1) or No. 20: Cucumber Wallbanger	Mosaics Saxophone book 1	Trinity TG 009302
Popp	Study no. 10 or Study no. 24	Easy Classical Studies for Saxophone	Universal UE 17770
Rae	Jig in D, no. 5 or Heavy Duty, no. 23	Style Workout for Solo Saxophone	Universal UE 21232
Wedgwood	Cat Walk (Study in A minor)	Up-Grade Alto Saxophone Grades 1-2	Faber
Wilson	Swadistana	The Seven Chakra for Solo Saxophone	Camden CM239

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D major	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
C major (starting on either C) A and B minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios: D major	two octaves			
C major (starting on either C) A and B minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. The Peace Pipe 1b. The Cossack	for tone and phrasing			
2a. Light and Shade 2b. The Same but Different!	for articulation			
3a. Twister 3b. Shaker	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Saxophone – Grade 3

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E\flat			
Bernstein	America [with repeats]	Making the Grade – Grade 3	Chester CH60106
Bernstein	Theme from <i>The Great Escape</i>	Saxophone Basics Repertoire	Faber
Bullard	Dancing Dolls or Circus Rock or Sad Clown	Circus Skills	Spartan SP726
Couperin	Gavotte	Grade by Grade Alto Saxophone Grade 3	Boosey M060128745
Hampton	Ragtime Rag	Saxophone Basics Repertoire	Faber
Ilyinsky	Berceuse	First Repertoire Pieces for Alto Saxophone	Boosey M060124716
Khachaturian	Adagio	The Classic Experience	Cramer CRA90524
Lyons	The Coolest Camel	Compositions for Alto Saxophone vol. 1	Useful U123
Mower	Still Waters	Future Hits [Alto]	Itchy Fingers IFP056
Norton	Latin	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Pogson	Picnic	Grade by Grade Alto Saxophone Grade 3	Boosey M060128745
Purcell	Air	Take Ten for Alto Saxophone	Universal UE 18836
Satie	Gnossienne no. 3	Erik Satie Saxophone Album	Universal UE 18508
Street	By the Lake	Streets Ahead	Saxtet 008

Soprano/tenor saxophone in B \flat

Ellington	It Don't Mean a Thing if it ain't got that Swing	Take Another Ten for Saxophone	Universal UE 21170
Finzi	Carol	Learn As You Play Saxophone	Boosey
Hammer	Aria II, no. 4 or Valse, no. 3	Saxophone Samples for B \flat Saxophone	Studio Music M-050-00000-3
Ilyinsky	Berceuse	First Repertoire Pieces for Tenor Saxophone	Boosey M060071522
Lyons	The Coolest Camel or Direct Action	Compositions for Tenor Saxophone vol. 1	Useful U132
Mower	Still Waters	Future Hits [Tenor]	Itchy Fingers IFP060
Wedgwood	Plaza de Toros	Selected Solos	
Weill	September Song	for Soprano/Tenor Saxophone Grades 1-3	Faber
		Take Another Ten for Saxophone	Universal UE 21170

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

Bonfá	Gentle Rain	Musical Moments Saxophone book 3	Trinity
Handel	Bourrée	Musical Moments Saxophone book 3	Trinity TG 009661
Harris	Foxtrot from <i>Seven Easy Dances</i>	First Repertoire Pieces for Alto or Tenor Saxophone	Boosey M060124716 / M060071522
Haydn	Serenade	Classical Album for Saxophone	Universal UE 17772
Kullak	Grand Parade	Musical Moments Saxophone book 3	Trinity
Mower	Light in Shade	Musical Moments Saxophone book 3	Trinity
Mozart	Minuet and Trio	Musical Moments Saxophone book 3	Trinity
Mussorgsky	Promenade from <i>Pictures at an Exhibition</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone	Faber
Schubert	Serenade	First Repertoire Pieces for Alto or Tenor Saxophone	Boosey M060124716 / M060071522
Tchaikovsky	Danse Arabe	Musical Moments Saxophone book 3	Trinity
Vivaldi	Cantabile from <i>Il Cordellino</i>	Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone	Faber
Wilson	Let Them Sing	Musical Moments Saxophone book 3	Trinity

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

Anon.	Song	Amazing Studies for Saxophone or Grade by Grade Alto Saxophone Grade 3	Boosey M060103872 / M060128745
J S Bach	Bourrée	Amazing Studies for Saxophone or Grade by Grade Alto Saxophone Grade 3	Boosey M060103872 / M060128745
Cowles	Slightly Latin no. 2	Finger Bobbins for unaccompanied Saxophone	Studio
Fenwick	The Flower Among Them All, no. 47 [with repeats]	Amazing Studies for Saxophone	Boosey M060103872
Hampton	Tell me about it	Saxophone Basics	Faber
Lacour	Study no. 9 or Study no. 19 or Study no. 11	50 Études faciles et progressives vol. 1	Billaudot G15491B
Mower	No. 30: Just a Minuet	Mosaics Saxophone book 1	Trinity TG 009302
Orsi	Study	Grade by Grade Alto Saxophone Grade 3	Boosey M060128745
Rae	Chandelier Waltz, no. 7 or Clean Machine, no. 14 or Sweet Sorrow, no. 25	Style Workout for Solo Saxophone	Universal UE 21232
Rae	No. 25: Sidewalk Shuffle	Mosaics Saxophone book 1	Trinity TG 009302
Wilson	Manipura	The Seven Chakra for Solo Saxophone	Camden CM239

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C major D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 84 arpeggios: ♩ = 132	tongued or slurred	<i>mf</i>
F major E and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
Chromatic scale starting on G	one octave			
Arpeggios: C major D minor	two octaves			
F major E and G minor	to 12th			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. Last Dance 1b. Olde Englande	for tone and phrasing			
2a. A Handful 2b. Sidestepping	for articulation			
3a. Highland Tune 3b. Gently Does It	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Saxophone – Grade 4

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Alto/baritone saxophone in Eb			
Barron	A Lady in Blue	First Repertoire Pieces for Alto Saxophone	Boosey M060124716
Bernstein	Somewhere	Leonard Bernstein for Alto Saxophone or Grade by Grade Alto Saxophone Grade 4	Boosey M051680634 / M060128752
Bizet	Farandole	The Classic Experience	Cramer CRA90524
Chopin	Nocturne	The Joy of Saxophone	Yorktown YK21541
Davies	Hornpipe	Folk Roots	Boosey M060129537
Debussy	Jimbo's Lullaby	Claude Debussy Saxophone Album	Universal UE 17777
Dvořák	Romantic Piece op. 75 no. 1	Solos for the Alto Saxophone Player	Schirmer GS33058
Fauré	Mai	Gabriel Fauré Saxophone Album	Universal UE 21053
Gorb	Habenera	Up Front Album for Eb Saxophone	Brass Wind 0307
Handel	Siciliana and Allegro	Take Ten for Alto Saxophone	Universal UE 18836
Norton	Elegance	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Puccini	Nessun Dorma	The Classic Experience	Cramer 90524
Satie	Je te veux	Encore! John Harle	Chester CH61090
Shostakovich	Hurdy-Gurdy	Grade by Grade Alto Saxophone Grade 4	Boosey M060128752
Street	Cruisin'	Streets Ahead	Saxtet 008

Soprano/tenor saxophone in Bb

Barron	A Lady in Blue	First Repertoire Pieces for Tenor Saxophone	Boosey M060071522
R R Bennett	Tender is the Night – Nicole's Theme	Encore! John Harle	Chester CH61090
Bizet	Farandole	Classic Experience Collection	Cramer CRA90688
Cowles	Bala Ballade, no. 2 of 3 Sketches from Bala	Saxophone Solos vol. 2 [Tenor]	Chester CH 55208
Dowland	Flow My Teares (Lachrimae)	Encore! John Harle	Chester CH61090
Dvořák	Larghetto	Simply Sax for Tenor	Fentone F 488-401
Fauré	Après un rêve	Gabriel Fauré Saxophone Album	Universal UE 21053
Lyons	Bee Line	Compositions for Tenor Saxophone vol. 1	Useful U132
Mendelssohn	Song Without Words op. 109	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	
Moszkowski	Spanish Dance, op. 12 no. 2	Solos for the Tenor Saxophone Player	HL50490436 (with CD) Schirmer GS33057/
Mozart	Divertimento	Klassische Saxophon-Soli	Schott ED 7330
Purcell	Rondeau (from <i>Abdelazar</i>)	Take Another Ten for Saxophone	Universal UE 21170

Saxophone – Grade 4

Rae	The Long Road	Sonatina for Tenor Saxophone	Reedimensions RD 003
Singelée	Allegro vivace from Premier Quatour, op. 53	Selected Solos for Soprano/ Tenor Saxophone Grades 4-6	Faber
Wedgwood	Out of Nowhere	Jazzin' About	Faber

Group A – both E♭/B♭ saxophone

Gregson	Stepping Out Towards the Blue Horizon	Up Front Album for B♭ Saxophone or Up Front Album for E♭ Saxophone	Brass Wind 0307
Hampton	Rio Girl	Jazz Moods	Masquerade MM0025
Haydn	Scherzo	Musical Moments Saxophone book 4	Trinity
Kershaw	Lengthening Shadows or End of a Perfect Day	Latin Nights	Hunt HE91
Saint-Saëns	The Swan	Take Ten for Alto Saxophone & Piano or Saxophone Solos vol. 1 [Tenor] Universal UE 18836 / Chester CH 55207	
Scott	La Moreau	Musical Moments Saxophone book 4	Trinity
Street	Don't Look Back	Musical Moments Saxophone book 4	Trinity
Trad.	Mexican Hat Dance	Musical Moments Saxophone book 4	Trinity

Group B (unaccompanied)

Saxophone in E♭/B♭

Anon.	La rotta, no. 14 or Trotto, no. 51	Amazing Studies for Saxophone	Boosey M060103872
J S Bach	Gigue (BWV 845), no. 16	Amazing Studies for Saxophone	Boosey M060103872
Gariboldi	Study no. 31	80 Graded Studies for Saxophone book 1	Faber
Harrison	Calypso Collapso, no. 19	Amazing Studies for Saxophone	Boosey M060103872
Mower	No. 33: March Pear Waltzlet, no. 10 or Small Town Swing, no. 15 or You Know It's Good for You, no. 18	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Destination Waltz, no. 15 or Full On, no. 18	The Good Tempered Saxophone	Itchy Fingers IFP057
Rae	No. 41: Basil the Bionic Flea or No. 44: Chelsea Blues	Style Workout for Solo Saxophone	Universal UE 21232
Rae	Sax Unplugged, no. 26 or Sunset Cruising, no. 37	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Turn About, no. 1 or Slavonic Dance, no. 5	Style Workout for Solo Saxophone	Universal UE 21232
Street	A Little Piece	20 Modern Studies for Solo Saxophone	Universal UE 18820
van Eyck	Study no. 39, Malle Symen	Street Beats	Saxtet 120
Wilson	Anahata	Amazing Studies for Saxophone	Boosey M060103872
		The Seven Chakra for Solo Saxophone	Camden CM239

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E♭ major C minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♪ = 96 arpeggios: ♪ = 138 7ths: ♪ = 69	tongued or slurred	<i>mf</i>
Chromatic scale starting on D				
A and G major A and F♯ minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
Pentatonic (major) scale starting on G	one octave			
Arpeggios: E♭ major C minor	two octaves			
Dominant 7th in the key of G				
A and G major A and F♯ minor	to 12th			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. Song Without Words 1b. Leap of Faith	for tone and phrasing			
2a. Details, Details! 2b. Blue Lament	for articulation			
3a. Spinning Wheel 3b. Run Around	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Saxophone – Grade 5

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Alto/baritone saxophone in E♭			
J S Bach	Badinerie (Les classiques du saxophone no. 1)		Leduc AL19511
Balogh	Palotás and Friss	The Light Touch book 1	Stainer H387
Blémant	Petit Jeu	First Repertoire Pieces for Alto Saxophone	Boosey M060124716
Cowles, ed. Harvey	Tolmers Village	Saxophone Solos vol. 2	Chester CH 55121
Crepin	Celine Mandarin		Lemoine HL25244
Debussy	Le petit nègre or Petite pièce or The Little Shepherd or La fille aux cheveux de lin	Claude Debussy Saxophone Album	Universal UE 17777
Degg	VII	Celtic Collage	Masquerade MM0013
Fauré	Après un rêve	Gabriel Fauré Saxophone Album	Universal UE 21053
Gates	Wonderland	Mood Music	Camden CMO61
Harvey	Caprice anglais	Saxophone Solos vol. 2 [Alto]	Chester CH55121
Lyons	The Swinging Roundabout [playing upper line in last 3 bars]	Compositions for Alto Saxophone vol. 1	Useful U123
Norton	Set Piece	The Microjazz Alto Saxophone Collection 2	Boosey M060110566
Parker	Bright Young Things	The Light Touch book 2	Stainer H388
Pritchard	Trapeze	Finger Prints	Faber
Rae	Sonatina for Alto Saxophone, Gymnopédie Bleu		Reedimensions RD 002
Rodriguez	La Cumparsita no. 5	Play Latin for Alto Saxophone	Faber
Roussel	Vocalise		Lemoine 24442HL
Street	All Because Of You		Saxtet 001

Soprano/tenor saxophone in B♭

J S Bach	Sonata no. 6, 3rd movt: Siciliano		Advance ADV7043
J S Bach	Two Bourrées (from Third Cello Suite)	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	
R R Bennett	Tender is the Night – Rosemary's Waltz	Encore! John Harle	Chester CH61090
Blémant	Petit Jeu	First Repertoire Pieces for Tenor Saxophone	Boosey M060071522
Brown	Tangram (Tango for Tenor)		Warwick WD012
Debussy	Sarabande (from <i>Suite pour le piano</i>)	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	

Dvořák	Lament op. 85 no. 6	Solos for the Tenor Saxophone Player Schirmer GS33057 / HL50490436 (with CD)	
Gounod	The Entry of the Nubian Slaves or Moderato con moto	Simply Sax for Tenor	Fentone F 488-401
Gurewich	Czardas	First Repertoire Pieces for Tenor Saxophone	Boosey M060071522
Harris	Saxsequential	Selected Solos for Soprano/Tenor Saxophone Grades 4-6	Faber
Heath	Gentle Dreams	Gentle Dreams and Shiraz	Camden CM115
Kelly	Bemused, no. 7	Mood Pieces for Soprano Saxophone	Stainer H441
McGarry	Song without Words		Saxtet 015
Nyman	Lost and Found	Encore! John Harle	Chester CH61090
arr. Rickards	The Ash Grove or Paddy's Green Shamrock Shore	Songs of the British Isles	Saxtet 034
Street	All Because Of You		Saxtet 001
Washington /Bassman	I'm Getting Sentimental Over You	Big Chillers for Tenor Saxophone	Brass Wind 1338T
Wilson	Tango in D, for Soprano Saxophone		Camden CM065

Group A – both Eb/Bb saxophone

Albéniz	Tango	Musical Moments Saxophone book 5	Trinity
Bernstein	Tonight from <i>West Side Story</i>	Leonard Bernstein for Alto Saxophone or Leonard Bernstein for Tenor Saxophone Boosey M051680634 / M051680641	
Buckland	Starwatching	Musical Moments Saxophone book 5	Trinity
Burns/Herman	Early Autumn	Musical Moments Saxophone book 5	Trinity
Coleridge- Taylor	Valse Bohémienne	Musical Moments Saxophone book 5	Trinity
Gunning	Agatha Christie's Poirot	Musical Moments Saxophone book 5	Trinity
Hampton	Love is an Enigma	Jazz Moods	Masquerade MM0025
Scott	Órale Vato	Musical Moments Saxophone book 5	Trinity

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

Bennett	See You in Five or Distant Memory	The Jazz Sax Collection	Faber
Gregory	Captain Legpipe, no. 20	Saxophone Solos book 1	Astute am308-48
Mower	Bucolic Bounce, no. 17 or Dm Swing, no. 23	The Good Tempered Saxophone	Itchy Fingers IFP057
Rae	Ambiguity, no. 8	20 Modern Studies for Solo Saxophone	Universal UE 18820
Rae	No. 58: Fake Five	Mosaics Saxophone book 1	Trinity TG 009302
Rae	Scale Model, no. 9 or Epilogue, no. 10	Style Workout for Solo Saxophone	Universal UE 21 232
Scott	China Doll, no. 2	Saxophone Solos book 1	Astute am308-48
Stokes	Study no. 30	Easy Jazz Singles	Hunt HE43
Wilson	E♭ major, no. 7	Saxtudes	Camden CM240
Wilson	Vishuddha	The Seven Chakra for Solo Saxophone	Camden CM239

Technical work (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: B♭, E♭ and E major E and C# minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves			
Chromatic scale starting on E Pentatonic (major) scale starting on D		min. tempi: scales: ♩ = 116	tongued <i>or</i> slurred	<i>mf</i>
A♭ major F minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th	arpeggios: ♩ = 152		
Arpeggios: B♭, E♭ and E major E and C# minor	two octaves	7ths: ♩ = 76		
Dominant 7th in the keys of A and F Diminished 7th starting on D				
A♭ major F minor	to 12th			
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Saxophone Scales, Arpeggios & Exercises from 2015</i> published by Trinity College London.				
1a. At Sixes and Sevens 1b. Rising and Falling	for tone and phrasing			
2a. A Good Turn 2b. A Little Waltz	for articulation			
3a. Be Flattered 3b. Viennese	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Saxophone – Grade 6

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
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 ADV7042
Balogh	Gipsy Songs [with quasi cadenza] (from The Light Touch book 2)	Stainer H388
Binge	Concerto for Alto Saxophone, 2nd movt: Romance	Weinberger M570052905
Bizet	Intermezzo, no. 3 (minuetto) (from Les soli des l'Arlesienne)	Choudens ACF020035
Buckland	Travellin' Light (from Caf� Europa)	Astute am242-54
Carpenter	Chorinho Carinhoso (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972
Cassinieri	Ronde (from Les contemporains �crivent vol. 2)	Billaudot PN6183
Debussy	Arabesque no. 1 or Golliwogg's Cake Walk (from Claude Debussy Saxophone Album)	Universal UE 17777
Delibes	Barcarolle from <i>Sylvia</i> (from Saxophone Solos vol. 1 (Alto ed.))	Chester CH55120
Elgar	Chanson de matin op. 15 no. 2 or Chanson de nuit op. 15 no. 1 (from An Elgar Saxophone Album)	Novello NOV120742
Elms	Il Cygnet	Camden CM259
Faur�	Kitty-Valse (from Gabriel Faur� Saxophone Album)	Universal UE 21053
Hampton	Between a Rock and a Hard Place (from Unbeaten Tracks – Alto Saxophone)	Faber
Harris	Music of the Spheres (from Concert Repertoire for Alto Saxophone)	Faber
Koehlin	Etude no. 5 or Etude no. 11 (from 15 �tudes pour Saxophone alto et piano)	Billaudot/EFM 1008
Lyons	Valse des Lions (from Compositions for Alto Saxophone vol. 2)	Useful U124
Naulais	Any single movement from Petite Suite Latine	Lemoine HL 26497
Rachmaninov	Vocalise (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972
Ravel	Pi�ce en Forme de Habanera [E \flat edition]	Leduc AL17680
Roach	Da, Comrade Sax! (from Saxophone and Piano book 1)	Astute am308-62
Rodgers	Interactive (from The Light Touch book 2)	Stainer H388
Vaughan	Six Studies in English Folk-Song, no. 5 and no. 6	Stainer
Williams	or no. 4 and no. 6 [sep. piano accomp.]	H173 [E \flat sax] H47 [piano]
Westbrook & Biscoe	Sonnet no. 13 (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972

Soprano/tenor saxophone in B \flat

J C Bach	Sinfonia in B \flat , 2nd movt: Andante and 3rd movt: Presto (from Klassische Saxophon-Soli)	Schott ED 7330
Cowan	Shadows	Boosey
Elgar	Chanson de matin, op. 15 no. 2 or Chanson de nuit, op. 15 no. 1 (from An Elgar Saxophone Album)	Novello NOV120742
Elms	Il Cygnet	Camden CM259

Saxophone – Grade 6

Fauré	Kitty-Valse (from Gabriel Fauré Saxophone Album)	Universal UE 21053
Fiocco	Arioso (from Saxophone Solos vol. 2 (Tenor))	Chester CH55208
German	Pastorale and Bourrée	Rubank HL04477543
Granados	Rondo Aragonesa (from Danza Espanola)	UME UME21472
Handel	Sonata no. 1, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (Les classiques des saxophone no. 113 (Tenor))	Leduc AL25143
Harvey	Contest Solo no. 4 for Soprano Sax [from bar 34, Allegro, to the end]	Studio M050033967
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
Rae	Tarantella (from Sonatina for Tenor Saxophone)	Reedimensions RD 003
Ravel	Pièce en Forme de Habanera [B \flat edition]	Leduc AL17679
Saint-Saëns	Allegro Apassionata, op. 43 (from Solos for the Tenor Saxophone Player) Schirmer GS33057 / HL50490436 (with CD)	
Schumann	Romance op. 94 no. 1 (from Solos for the Tenor Saxophone Player) Schirmer GS33057 / HL50490436 (with CD)	
Singelée	Adagio and Rondo op. 63	Lemoine HX27786
Vivaldi	Concerto in A minor, RV 461, 3rd movt: Allegro [for soprano saxophone, trans. Kynaston]	Leduc AL28950

Group B (unaccompanied)

Saxophone in E \flat /B \flat

Allen	No. 16 (from Saxophone Studio)	Hunt HE40
Gariboldi	Study no. 65 or Study no. 66 (from Easy Classical Studies for Saxophone)	Universal UE17770
Lacour	Study no. 33 (from 50 Études faciles et progressives vol. 2)	Billaudot GB15492
Lyons	Study no. 21 (from 24 Melodic Studies for Saxophone)	Useful U55
Mazas	Study no. 64 (from 80 Graded Studies for Saxophone book 2)	Faber
Mower	No. 10: Django's Tango or No. 14: Bag of Rags or No. 19: Forest Lament (from Mosaics Saxophone book 2)	Trinity
Mower	Pentamental Journey, no. 29 or It's Bop, Not Pop, no. 34 (from The Good Tempered Saxophone)	Itchy Fingers IFP057
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	Romance or Like it or Not? (from Street Beats)	Saxtet 120
Wilson	Ajna (from The Seven Chakra for Solo Saxophone)	Camden CM239

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Saxophone – Grade 7

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Alto/baritone saxophone in E\flat		
Albeniz	Puerta de Tierra (from Bolero)	UME 21434
J S Bach	Sonata no. 6, 1st movt: Allegro ma non tanto or 2nd movt: Allegro	Advance 7044 Southern SU423
Barnes	Arioso [to bar 51] (from Arioso & Presto)	Southern SU423
R R Bennett	Three Piece Suite for Alto Saxophone & Piano, 1st movt: Samba Triste or 3rd movt: Finale	Novello NOV120804
Berthelot	Adage et arabesque	Leduc AL24562
Bonneau	Suite, Danse des demons and Plainte	Leduc AL20303
Carr	Habanera (from Four Comedy Dances)	Kendor KMI11358
Daneels	Aria et Valse Jazz	Schott SF 9412
Debussy	Danse Bohémienne (from Claude Debussy Saxophone Album)	Universal UE 17777
Eccles	Sonata in G minor: any two contrasting movements	Elkan-Vogel 164-00047
Handel	Allegro, Largo and Finale (Les classiques du saxophone no. 1)	Leduc AL20835
Haydn	Gypsy Rondo (from Solos for the Alto Saxophone Player)	Schirmer GS33058
Johnson	Night song for Alto Saxophone & Piano	Schirmer GS82586
Nelson	Sonata for Alto Sax & Piano, 2nd movt: Largo	Advance ADV7037
Pierné	Canzonetta	Leduc AL19414
Rae	Sonatina for Alto Saxophone, Toccata Latino or East Coast Mainline	Reedimensions RD 002
Schultheiss	Witch Hunt	Saxtet 013
Vinci	Adagio and Allegro (from John Harle Saxophone Album – To Baker Street and Bach)	Boosey M060065972
Vivaldi	Concerto op. 3/6 RV 356, 1st movt: Allegro or 3rd movt: Presto	Universal UE 19075
Wiedoeft	Valse Vanité	Hunt HE33
Wilson	Day for Baritone or Alto Saxophone & Piano	Camden CM062

Soprano/tenor saxophone in B \flat

Albeniz	Mallorca or Puerta de Tierra (from Bolero)	UME 22468
J S Bach	Sonata da Gamba no. 2, 2nd movt: Allegro	Saxtet 014
J S Bach	Sonata in 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 GS33057 / HL50490436 (with CD)
Dubois	Vielle Chanson and Rondinade	Billaudot GB3290
Fiocco	Concerto, 3rd movt: Lent et très expressif and 4th movt: Très animé	Schott SF9260
Gould	Diversions for Tenor Sax & Orchestra, 2nd movt: Serenades & Airs or 4th movt: Ballads & Lovenotes	Schirmer GS82055
Handel	Sonata in G minor, op. 1/6, 1st movt: Larghetto and 2nd movt: Allegro (Les classiques du saxophone no. 114 (Tenor sax))	Leduc AL25144
Harvey	Contest Solo no. 1 [complete]	Studio M050033998

Harvey	Rue Maurice-Berteaux (from Saxophone Solos vol. 2 [Tenor ed.])	Chester CH55208
Heath	Shiraz (from Gentle Dreams and Shiraz)	Camden CM115
Piazzolla	Café 1930 (from Histoire du Tango for Soprano Saxophone)	Lemoine 26820
Rae	Sonatina for Tenor Saxophone, 1st movt: Motive Power	Reedimensions RD 003
Singelée	4th solo de Concert	Molenaar MN169
Singelée	Caprice op. 80	Roncorp USA
Smith	Sonata no. 1, Hall of Mirrors, 4th movt: Hologram	Camden CM117
Sweeney	Duo for Soprano Sax & Piano	Camden CM116
Tepper	Concertino for Soprano Saxophone	Southern HL03776341
Tuthill	Sonata for Tenor Saxophone op. 56, 1st movt: Allegro	Southern HL3774545
Villa Lobos	Fantasia for Soprano or Tenor Saxophone, 2nd movt	Peermusic HL00227447
Wilson	Silver Sonatina for Soprano Saxophone & Piano 1st movt: Improvisation and 3rd movt: Rondo or 2nd movt: Romanza and 3rd movt: Rondo	Saxtet 019

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

J S Bach	Suite no. 1, 2nd movt: Allemande	Lemoine 24054
Buckland	Brazilian Walk, no. 15 (from Saxophone Solos book 1)	Astute am308-48
Dubois	First Gavotte (from Suite Française)	Leduc AL23138
Ferling	Study no. 77 (from Easy Classical Studies for Saxophone)	Universal UE 17770
Frederick the Great	Study no. 76 (from Easy Classical Studies for Saxophone)	Universal UE 17770
Ingham	Distant Song (from Sax Scorchers)	Saxtet 118
Lyons	Study no. 23 (from 24 Melodic Studies for Saxophone)	Useful U55
Morland	Prelude and Burlesque II (from Recitatives for Solo Saxophone)	Broadbent 11210
Mower	No. 23: A Recurring Theme (7) or No. 25: Bodacious Funktitude (from Mosaics Saxophone book 2)	Trinity
Mower	Dee's Minor Waltz, no. 38 or A Rising Tide, no. 41 (from The Good Tempered Saxophone)	Itchy Fingers IFP057
Rae	No. 24: Boo! (from Mosaics Saxophone book 2)	Trinity
Santecchia	Study no. 8, Salón de Destrabe (from Sax Scorchers)	Saxtet 118
Street	Reel Time <i>and</i> Party Time (from Street Beats)	Saxtet 120
Wilby	Piazza San Marco (from New Concert Studies for Saxophone)	De Haske Hal Leonard DHP 1043659-400
Wilson	Monody for Solo Saxophone	Camden CM099

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Saxophone – Grade 8

Subject code: SAX

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Alto/baritone saxophone in E♭		
Agay	Rhapsody in Waltz Time	Presser 114-40930
Bedard	Sonata, 1st movt <i>and</i> 2nd movt	Doberman D085
Bozza	Pulcinella	Leduc AL20298
Debussy	La plus que lente (from Claude Debussy Saxophone Album)	Universal UE 17777
Demersseman	Serenade op. 33	Hug 11469
Demillac	Jeux de Vagues	Combre C04979
Foster	Jivers, no. 1 (from Five Contemporary Dances)	Saxtet 042
Françaix	any <i>three</i> dances from Cinq danses exotiques	Schott ED 4745
Gallois-		
Montbrun	Ballade and Ronde (from Six pieces musicales d'études)	Leduc AL21131
Grovlez	Sarabande et Allegro	Leduc AL23218
Grundman	Concertante [complete]	Boosey M051680061
Guilhaud	Concertino [complete] [E♭ version]	Rubank HL04477494
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 AC103
Koechlin	Etude no. 9 or Etude no. 15 (from 15 études pour Saxophone alto et piano)	Billaudot/EFM 1008
Milhaud	Braziliera (from Scaramouche for Alto Saxophone)	Salabert EAS15280b
Nelson	Sonata for Alto Saxophone & Piano, 1st movt: Drammatico or 3rd movt: With vigor	Advance ADV7037
Richardson	Elegy, no. 2 <i>and</i> Alla Burlesca, no. 3 (from Three Pieces op. 22)	Emerson E68
Schulhoff	Hot-Sonate for Alto Saxophone, 1st <i>and</i> 2nd movts	Schott ED7739
Tcherepnin	Sonatine Sportive, 2nd movt: Mi-temps <i>and</i> 3rd movt: Course	Leduc AL20090
Wood	Schwarzer Tänzer	Saxtet 005
Zalba	Contrastes	Advance ADV7079

Soprano/tenor saxophone in B♭

Addison	Harlequin for Soprano Saxophone	Emerson E236
J S Bach	Sonata in G minor, BWV 1020, 2nd movt: Adagio <i>and</i> 3rd movt: Allegro	Universal UE 17774
Bonnard	Sonata no. 1, 1st movt: Andante moderato	Billaudot/EFM 1703
Carmichael	Aria (from Aria and Finale)	Southern HLO3776335
Cowles	Of Spain	Studio M050012870
Fiocco/ Bazelaire	Concerto, 1st movt: Allegro	Schott SF 9260
Fischer	Keplus à Antioche, 1st movt <i>and</i> 2nd movt	Billaudot GB3880
Gould	Diversions for Tenor Sax & Orchestra, 3rd movt: Rags & Waltzes or 5th movt: Quicksteps & Trios	Schirmer GS82055
Guilhaud	First Concertino	Rubank HL04477534
Handel	Andante & Allegro	Southern HLO3774652

Heath	Out of the Cool for Soprano Sax and Piano	Chester CH60422
Joplin	Bethena (from Elite Syncopations, Bethena & Palm Leaf Rag)	Lemoine 25143
Marcello	Concerto in C minor, 1st and 2nd movts or 2nd and 3rd movts	Molenaar O60294610
Martin	Ballade (1940) for Tenor Saxophone	Universal UE 32359
Millars	Andante and Rondo (from Saxophone Solos vol. 2 (Tenor))	Chester CH55208
Morland	Elegy and Fugue	Broadbent 11211
Piazzolla	Night club 1960 (from Histoire du Tango for Soprano Saxophone) [last note may be played an octave lower]	Lemoine 26820
Singelée	Solo de Concert op. 83	Rubank HL04477549
Smith	Sonata no. 1, Hall of Mirrors, 2nd movt: The Looking Glass	Camden CM117
Tuthill	Sonata op. 56, 2nd movt: Andante <i>and</i> 3rd movt: Fast	Southern HL3774545
Villa-Lobos	Fantasia for Saxophone, 1st movt: animé	Peermusic HL00227447
Wood	Schwarzer Tänzer	Saxtet 005
Yuste	Solo de Concruso	UME UME87793

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

Bennett	Oxford Street (from The Jazz Sax Collection)	Faber
Buckland	Squaring the Circle, no. 17 (from Solo Saxophone book 1)	Astute am308-48
Dubois	Gigue, no. 8 (from Suite Française)	Leduc AL23138
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 GB15492
Lopez-Real	Eddie, no. 2 (from Five Contemporary Etudes)	Saxtet 134
Loyon	No. 3 or no. 4 or no. 8 from 32 études pour hautbois ou saxophone	Billaudot C3060
Mashima	Rhapsody in Waltz time (from New Concert Studies for Saxophone) De Haske Hal Leonard DHP 1043659-400	Itchy Fingers IFP057
Mower	Horizontal Hold, no. 43 (from The Good Tempered Saxophone)	Trinity
Mower	No. 33: A Recurring Theme (8) or No. 38: Hectic Beatnik (from Mosaics Saxophone book 2)	Trinity
Rae	No. 35: Duckin' and Divin' (from Mosaics Saxophone book 2)	Trinity
Tweed	Study no. 15, See-Saw (from Sax Scorchers)	Saxtet 118
I Wilson	I Sleep at Waking	Camden CM135
J Wilson	Sahasrara (from The Seven Chakra for Solo Saxophone)	Camden CM239
Wood	Study no. 19, Balletico (from Sax Scorchers)	Saxtet 118

Technical work (14 marks)

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

Supporting tests (2 x 10 marks)

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

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Arbeau	Bransle des Chevaux	Recorder Anthology book 1	Trinity TG 009234
de Boismortier	Rigaudon	Recorder Anthology book 1	Trinity TG 009234
Bonsor	The Musical Box	The Really Easy Recorder Book	Faber 057151037X
Phalèse	Branle des Sabots	Spielbuch für sopran-blockflöte und klavier	Moeck EM2076
Purcell	Rigaudon	Recorder Anthology book 1	Trinity TG 009234
Trad.	Turn the Glasses Over	Recorder Anthology book 1	Trinity TG 009234
Watts	Movie Buster	Razzamajazz for Recorder Book 1	Mayhew 3611559

Group B (unaccompanied)

Composer	Piece	Book	Publisher
Feltkamp	Study no. 8	Recorder Anthology book 1	Trinity TG 009234
Heyens & Engel	We Are the Two Musicians or Winter Goodbye	Fun and Games with the Recorder Tutor book 2	Schott ED 12592
Lechner	No. 1 from Sechs Spielstücke	Spielbuch 1	Ricordi M204226146
Trad.	Alouette	50 for Fun	Schott ED 12269
Trad. Irish	I Know where I'm Goin'	50 for Fun	Schott ED 12269

Technical work (14 marks)

Must be taken on **descant** recorder.

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & triads (from memory) – the examiner will select from the following:				
Scales: G and D major (first five notes only)	ascending and descending	min. ♩ = 60	tongued	<i>mf</i>
Triads: G and D major		min. ♩ = 120		
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Steady Now 1b. Top to Bottom	for tone and phrasing			
2a. Spider in the Sink! 2b. Upstairs	for articulation			
3a. In Threes 3b. Round and Round	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces *(3 x 22 marks)*

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

Group A

Composer	Piece	Book	Publisher
Descant recorder			
J S Bach	Mir hahn en neue Oberkeet	Baroque Recorder Anthology book 1	Schott ED 13134
J S Bach	Nun danket alle Gott	Twelve Chorales	Bärenreiter BA 8088
Bonsor	Legend	The Really Easy Recorder Book	Faber 057151037X
Elgar	Land of Hope & Glory	Winners Galore*	Brass Wind 0310
Farnaby	Tower Hill	Spielbuch für sopran-blockflöte und klavier	Moeck EM2076
Galilei	Saltarello	Renaissance Recorder Anthology book 1	Schott ED 13591
Handel	Gavotte, no. 16	Spielbuch für sopran-blockflöte und klavier	Moeck EM2076
Harris	Sunny Spells	First Repertoire for Descant Recorder	Faber 0571523285
Haughton	Bo's Boogie or The Race	Fun Club Descant Recorder (Grades 0-1)	Mayhew 3611805
Holborne	Honiesuckle	Recorder Anthology book 1	Trinity TG 009234
Hotteterre	First March for the Rustic Wedding	Recorder Anthology book 1	Trinity TG 009234
Lyons	Natasha's Hedgehog	New Recorder Solos book 1	Useful U60
Paisible	Minuet	First Repertoire for Descant Recorder	Faber 0571523285
Purcell	Fairest Isle	Recorder Anthology book 1	Trinity TG 009234
Watts	Goings On	Razzamajazz Repertoire (Descant Recorder)	Mayhew 3611813

Treble recorder

Bergmann	Pony Trot	Concert Repertoire for Recorder	Faber 0571523862
Bonsor	Summer Afternoon	Five Concert Pieces	Schott ED 12346
Boustead	Procession of the Yellow Feet	Leaves Fall; Winter Comes	Orpheus OMP 076
Corelli	Sarabanda from Sonata 2	Six Sonatas op. 5 vol. 1	Schott ED 12303
Dieupart	Gavotte	Suite no. 1	Moeck EM 1084
Farnaby	His Rest	Recorder Anthology book 1	Trinity TG 009234
Handel	Gavotte	Concert Repertoire for Recorder	Faber 0571523862
Handel	Larghetto, no. 7	Let's Make the Grade book 2	Sunshine SUN178
Haughton	Home Alone	Recorder Fun Club (Grade 1-2)	Mayhew 3611857
Holborne	Honiesuckle	Recorder Anthology book 1	Trinity TG 009234
Holborne	The Fruit of Love	First Repertoire Pieces [Treble ed.]	Boosey M060071096
Hotteterre	First March for the Rustic Wedding	Recorder Anthology book 1	Trinity TG 009234
Naudot	Babile	Concert Repertoire for Recorder	Faber 0571523862

* Piano accompaniment available separately.

Group B (unaccompanied)

Composer	Piece	Book	Publisher
Descant recorder			
Anon.	Galopede or Ländler	Recorder Anthology book 1	Trinity TG 009234
Fetzen	Study no. 4	50 Graded Studies for Recorder	Faber 0571523188
Grieg	Norwegian Dance	Winner Scores All	Brass Wind 0322
Trad. Irish	The Minstrel Boy	Winner Scores All	Brass Wind 0322
Trad. Italian	Bella Bimba	50 for Fun	Schott ED 12269
Trad. Jamaican	Mango Walk	50 for Fun	Schott ED 12269
van Eyck	Doen Daphne d'Over Schoone Maeght (Theme only)	Der Fluyten Lust-hof vol. 1	Amadeus BP0704/XYZ 1013
van Eyck	Lavignone, no. 7	50 Graded Studies for Recorder	Faber 0571523188
Watts	Study in Green	Fresh Air	Mayhew 3611884

Treble recorder

Anon.	No. 3 of Tunes for the Canary Bird or no. 1 of Tunes for the Parrot	The Bird Fancier's Delight	Schott ED 10442
Bingham	Air from 7 Airs Anglois, no. 120	A Solo Book for Treble Recorder	Schott ED 21796
Haydn	Emperor's Hymn, p. 24	Treble Recorder from the Beginning	Chester CH72919
Susato	Branle	Recorder Anthology book 1	Trinity TG 009234
Trad.	Lotus Blossom, no. 38	Fun & Games with the Alto Recorder Tutor book 1	Schott ED 12703
Trad.	Czech Polka (p. 15)	Treble Recorder from the Beginning	Chester CH72919
Trad.	Helston Furry Dance (p. 21)	Treble Recorder from the Beginning	Chester CH72919
Trad.	Manx Lullaby (p. 19)	Treble Recorder from the Beginning	Chester CH72919

Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F and C major D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:	tongued <i>or</i> slurred	<i>mf</i>
Arpeggios: F and C major D minor		scales: ♩ = 72 arpeggios: ♩ = 120		
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Go East 1b. Kyoto	for tone and phrasing			
2a. Log Drum 2b. Marcial	for articulation			
3a. Arpeggioni 3b. The Third Way	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: B♭ and F major G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi:	tongued <i>or</i> slurred	<i>mf</i>
Arpeggios: B♭ and F major G minor		scales: ♩ = 72 arpeggios: ♩ = 120		
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Go East 1b. Kyoto	for tone and phrasing			
2a. Log Drum 2b. Marcial	for articulation			
3a. Arpeggioni 3b. The Third Way	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Descant recorder			
Anon.	The Devil in the Bush or La calata	Recorder Anthology book 2	Trinity TG 009241
Anon.	Gentile	Baroque Recorder Anthology book 1	Schott ED 13134
Bizet	Prelude from <i>L'Arlésienne</i>	Winners Galore*	Brass Wind 0310
Bonsor	Caribbean or The Merry-go-round	The Really Easy Recorder Book	Faber 057151037X
Coombes	Simply a Rag	Simply a Rag	Brass Wind 0312
Cooper	Wren's Waltz or Woodpecker	The Woodpecker and Friends	Kirklees 43521354
Cowles	Ohm Sweet Ohm	Power Up!	Fentone F870
Dowland	The King of Denmark's Galliard	Renaissance Recorder Anthology book 1	Schott ED 13591
Farnaby	Fayne Would I Wedd	Elizabethan Ayres & Dances	Schott ED 10037
Lennon /McCartney	Yesterday	Easy Winners*	Brass Wind 0320
Menken	A Whole New World	Easy Winners*	Brass Wind 0320
Miles	Abigail's Song	Creative Variations for Recorder vol. 1	Camden CM233
Praetorius	Ballet	Amazing Solos	Boosey M060 103568
Russell-Smith	Pure Silk	Jazzy Recorder 1	Universal UE 18828
Telemann	Menuet	Baroque Recorder Anthology book 1	Schott ED 13134
Telemann	Passepiéd	Spielbuch für sopran-blockflöte und klavier	Moeck EM2076
Trad.	The Hungarian Waltz	Recorder Anthology book 2	Trinity TG 009241
Wedgwood	Let's Get Real	Easy Jazzin' About	Faber 0571523293
Treble recorder			
Anon.	Tanz	Kleine Vortragsstücke	Schott ED 4857
Bonsor	Swing Your Partners!	Five Concert Pieces	Schott ED 12346
Bousted	Boats on a Painted Sea	New Horizon	Orpheus OMP 099
Corelli	Tempo di Gavotto	Sonata 1, from Six Sonatas op. 5 vol. 1	Schott ED 12303
Graves	Air	Divertimento	Schott ED 10828
Haughton	Tango Argentine	Recorder Fun Club (Grade 1-2)	Mayhew 3611857
Loeillet de Gant Reid	Gavotta In the Hall of the Mountain Queen or Spooky Serenade	Recorder Anthology book 2 Duncan & Paul's Shopping List	Trinity TG 009241 Sunshine SUN306
Sieber	Sonata no. 1, 3rd movt: Ceciliana	Sechs Sonaten	Amadeus BP 0935
Susato	Danse de Berger	First Repertoire Pieces (Treble Edition)	Boosey M060071096
Telemann	Andante from Partita no. 1	Concert Repertoire for Recorder	Faber 0571523862
Thornowitz	Giga	Recorder Anthology book 2	Trinity TG 009241

Group B (unaccompanied)

Composer	Piece	Book	Publisher
Descant recorder			
Boismortier	Study no. 13	50 Graded Studies for Recorder	Faber 0571523188
Da Costa	Thumbs up!	First Repertoire for Descant Recorder	Faber 0571523285
Gibbs, jr	General Wolfe's March	Recorder Anthology book 2	Trinity TG 009241
Mossi	Gavotte, no. 46	Fun & Games with the Alto Recorder Tutor book 1	Schott ED12703
Purcell	Trumpet Tune	Winner Scores All	Brass Wind 0322
Trad.	Hornpipe	Easy Winners*	Brass Wind 0320
Trad.	The Nutting Girl	Recorder Anthology book 2	Trinity TG 009241
van Eyck	Onder der Linde Groene, Modo 2	Recorder Anthology book 2	Trinity TG 009241
van Eyck	De zoete zoomertyden (Theme & 1st variation)	Der Fluyten Lust-hof vol. 1	Amadeus BP0704/XYZ 1013

Treble recorder

Boismortier	Deuxième Suite, 5th movt: 1st Rigaudon	Six Suites op. 35	Schott OFB 147
Boismortier	Première Suite, 6th movt: Menuet	Six Suites op. 35	Schott OFB 147
Cooper	No. 1 or no. 3 or no. 4	Animal Antics	Peacock P45
Demoivre	Gavott from Suite a-Moll, no. 128	A Solo Book for Treble Recorder	Schott ED 21796
Handel	Minuet	Treble Recorder from the Beginning	Chester CH72919
Mozart	Andante Grazioso	Treble Recorder from the Beginning	Chester CH72919
Praetorius	Branle de la Torche	50 Renaissance Dance Tunes	Schott ED 12266
Trad.	Setting Sun	Traditional Irish Music for Treble Recorder	Peacock PAR101
Trad.	Let the Toast Pass	Treble Recorder from the Beginning	Chester CH72919

* Piano accompaniment available separately.

Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D major D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
G major	one octave and down to the dominant			
E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
Arpeggios: D major D minor	to 12th			
G major	one octave and down to the dominant			
E minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Minor Steps 1b. Shaping	for tone and phrasing			
2a. Echo Swing 2b. Some Cuckoo	for articulation			
3a. Jazz Hands 3b. Off and On	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: G major G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 120	tongued or slurred	<i>mf</i>
C major	one octave and down to the dominant			
A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
Arpeggios: G major G minor	to 12th			
C major	one octave and down to the dominant			
A minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Minor Steps 1b. Shaping	for tone and phrasing			
2a. Echo Swing 2b. Some Cuckoo	for articulation			
3a. Jazz Hands 3b. Off and On	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Descant recorder			
Bennett	Collapso	Concert Repertoire for Recorder	Faber 0571523862
Bennett	Moody Judy	First Repertoire for Descant Recorder	Faber 0571523285
Byrd	Wolsey's Wilde	Recorder Anthology book 2	Trinity 009241
Conte	At Sunset	First Repertoire for Descant Recorder	Faber 0571523285
Cowles	Smooth Connections	Power Up!	Fentone F870
Dieupart	Menuet en Rondeau	Recorder Anthology book 2	Trinity TG 009241
Finger	Sonata, 4th movt: Adagio		Schott OFB 1022
Haydn	Partie: III Finale	First Repertoire for Descant Recorder	Faber 0571523285
Haydn	Serenade	Recorder Anthology book 2	Trinity TG 009241
Kelly	Air or Song (i)	Globe Theatre Suite	Stainer H452
Purcell	Rondo from <i>The Fairy Queen</i>	Baroque Recorder Anthology book 2	Schott ED 13135
Tchaikovsky	Dance of the Sugar-Plum Fairy*	Winner Scores All	Brass Wind 0322
Telemann	Partita 2, Aria 2: Allegro	Die kleine Kammermusik: 6 Partiten	Amadeus BP 2400
Wilson	Joe's New Words	Creative Variations for Recorder vol. 1	Camden CM233

Treble recorder

J S Bach	Menuet	Pieces from the B minor Suite, BWV 1067	Moeck EM738
Corelli	Preludio from Sonata 1	Sonata I, from Six Sonatas op. 5 vol. 1	Schott ED 12303
De Lavigne	Gracieusement	First Repertoire Pieces [Treble ed.]	Boosey M060071096
Haughton	Celtic Dance or Seven Seas Hornpipe	Recorder Fun Club (Grade 2-3)	Mayhew 3611858
Haydn	Serenade	Recorder Anthology book 2	Trinity TG 009241
Hook	Sonatina no. 2 in C, 1st movt: Allegretto		Schott ED 10139
Loeillet	Sonata no. 3 in G, 1st movt: Largo	Zwölf Sonaten op. 1, 1-3	Amadeus BP575
Marcello	Sonata in F op. 2 no. 12: Gavotta	12 Sonatas vol. 4	Amadeus BP2059
Marshall	The Irish Lamentation	A Playford Garland	Forsyth FMN01
Montéclair	Deuxième Concert in D minor, 6th movt: Sarabande		Amadeus BP0742
Mozart	To Chloe	Concert Repertoire for Recorder	Faber 0571523862
Ory	Muskrat Ramble	Amazing Solos	Boosey M060 103575
Ridout	Pastorale for Treble Recorder & Harpsichord or Piano		Forsyth FZZ22
Valentine	Sonata in G major, op. 3 no. 2, 1st movt: Adagio	3 Sonatas	Schott OFB 205
Vivaldi	Winter	Amazing Solos	Boosey M060 103575
Young	Reflections		Peacock PJT079

* Piano accompaniment available separately.

Group B (unaccompanied)**Descant recorder**

Clark	Viennese Whirl	Recorder Anthology book 2	Trinity TG 009241
Gariboldi	Study no. 22	50 Graded Studies for Recorder	Faber 0571523188
Popp	Moderato	Recorder Anthology book 2	Trinity TG 009241
Purcell	Prelude	Recorder Anthology book 2	Trinity TG 009241
van Eyck	Tweede Rosemunde	Der Fluyten Lust-hof vol. 1	Amadeus BP0704/XYZ 1013
Watts	Study in Pink	Fresh Air	Mayhew 3611884

Treble recorder

Anon.	Adagio, no. 85	Fun & Games with the Alto Recorder Tutor book 1	Schott ED 12703
Boismortier	Quatrième Suite, 2nd movt: Gaiment	Six Suites, op. 35	Schott OFB 147
Krähmer	Romanze, no. 158	A Solo Book for Treble Recorder	Schott ED 21796
L. Mozart	Passepied, no. 96	Fun & Games with the Alto Recorder Tutor book 1	Schott ED 12703
Telemann	Fantasia no. 1 in C, 2nd movt: Allegro	12 Fantasias	Bärenreiter BA 6440
Trad.	Drowsy Maggie	Traditional Irish Music for Treble Recorder	Peacock PAR101
Trad.	Sailor's Hornpipe, no. 37	Fun & Games with the Alto Recorder Tutor book 2	Schott ED 12705

Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th	min. tempi: scales: ♩ = 84 arpeggios: ♪ = 132	tongued or slurred	<i>mf</i>
F and B \flat major	one octave and down to the dominant			
A and G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
Chromatic scale starting on G				
Arpeggios: E minor	to 12th			
F and B \flat major	one octave and down to the dominant			
A and G minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. A Major Event 1b. Espressivo	for tone and phrasing			
2a. On Tiptoe 2b. Ornamental Garden	for articulation			
3a. A Smoothie 3b. Wedding Dance	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th	min. tempi: scales: ♩ = 84 arpeggios: ♪ = 132	tongued or slurred	<i>mf</i>
B♭ and E♭ major	one octave and down to the dominant			
D and C minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
Chromatic scale starting on C				
Arpeggios: A minor	to 12th			
B♭ and E♭ major	one octave and down to the dominant			
D and C minor	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. A Major Event 1b. Espressivo	for tone and phrasing			
2a. On Tiptoe 2b. Ornamental Garden	for articulation			
3a. A Smoothie 3b. Wedding Dance	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Book	Publisher
Descant recorder			
Babell	Concerto in D minor, op. 3 no. 3, 3rd movt: Adagio		Universal UE 17122
J S Bach	Sinfonia	Recorder Anthology book 3	Trinity TG 009258
Boismortier	Sonata in D major, 2nd movt: Gaiement		Schott OFB 203
Bonsor	Reverie	Jazzy Recorder 2	Universal UE 19364
Bullard	Best Bonnet Waltz	Hat Box	Forsyth FBA05
Cherubini	Andantino	Recorder Anthology book 3	Trinity TG 009258
Couperin	L'et cætera	Recorder Anthology book 3	Trinity TG 009258
Gastoldi	A Lieta Vita	Recorder Anthology book 3	Trinity TG 009258
Kelly	Jig	Globe Theatre Suite	Stainer H452
Rameau	Tambourins I & II	Recorder Anthology book 3	Trinity TG 009258
Turner	Aria	Six Bagatelles	Forsyth FTJ02
Valentine	Sonata no. 8 in G, 1st movt: Grave and 2nd movt: Allegro		Schott ED 11726
Watts	When Paddy Met Bella	Razzamajazz Repertoire (Descant Recorder)	Mayhew 3611813
Wilson	Hey Joe – Let's Meet	Creative Variations for Recorder vol. 1	Camden CM233

Treble recorder

Anon.	Woodycock, no. 23	The Renaissance Recorder	Boosey M060 105258
Bononcini	Divertimento no. 1, 4th movt: Vivace	Divertimenti da Camera	Schott OFB 9
Corelli	Sonata IV, 1st movt: Preludio	Six Sonatas vol. 2	Schott ED 12304
Couperin	L'et cætera	Recorder Anthology book 3	Trinity TG 009258
Dieupart	Gigue	Suite no. 1	Moeck EM 1084
Fortin	Blues	Jolly Joker	Doblinger DOBL 4490
Fulton	Air	Scottish Suite	Schott ED 10466
Hand	Cantilena	Sonata Piccola, op. 63	Peacock P148
Hook	Sonatina no. 1 in F, 1st movt: Allegretto		Schott ED 10138
Loeillet de Gant	Largo	Recorder Anthology book 3	Trinity TG 009258
Loeillet	Sonata no. 3 in G, 4th movt: Gavotta	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Mancini	Sonata in B minor op. 1 no. 10, 1st movt: Largo		Amadeus BP866
Marcello	Sonata in G minor op. 2 no. 11, 1st movt: Adagio		Amadeus BP2059
Milford	Andantino, no. 1	Three Airs	OUP 9780193578098
Steele	Song	Recital Pieces vol. 2	Forsyth FZZ16

Vivaldi	Il Gardellino Concerto, 2nd movt: Cantabile [treble or soprano]		Ricordi
Wetherell	Sonatina, 2nd movt: Cançon		Forsyth FWE01

Group B (unaccompanied)**Descant recorder**

Ashworth			
& Hope	Blue Peter Theme	Easy Winners	Brass Wind 0320
Clark	Gumston's Gigue	Recorder Anthology book 3	Trinity TG 009258
Harris	Study no. 34	50 Graded Studies for Recorder	Faber 0571523188
Krähmer	No. 36	40 Fortschreitende Übungsstücke	Moeck EM 1131
Noordt	Petit Branle 3	The Gods' Recorder - Heaven	XYZ 1427
Trad. ed.			
Saunders	Echuohara (Air for Tenor)	8 Traditional Japanese Pieces	Novello NOV120507
Watts	Coffee Bean Carnival!	First Repertoire for Descant Recorder	Faber 0571523285

Treble recorder

Cooper	Chattering Monkeys, no. 7	Animal Antics	Peacock P45
Demouivre	Jigg, no. 77	Fun & Games with the Alto Recorder Tutor book 2	Schott ED 12705
Johnson	March Time, no. 1	Music for Hallowe'en	Peacock PJT026
Linde	No. 15	Modern Exercises for Treble Recorder	Schott ED 4797
Trad.	Dingle Regatta	Traditional Irish Music for Treble Recorder	Peacock PAR101

Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C major	two octaves	min. tempi: scales: ♪ = 96 arpeggios: ♪ = 138 7ths: ♪ = 69	tongued or slurred	<i>mf</i>
E♭ major	to 12th			
A major A and B minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave and down to the dominant			
F# minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
Chromatic scale starting on C (tongued only)	two octaves			
Pentatonic (major) scale starting on F	one octave			
Arpeggios: C major	two octaves			
E♭ major	to 12th			
A major A and B minor	one octave and down to the dominant			
F# minor	one octave			
Dominant 7th in the key of F	two octaves			
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Balancing Act 1b. Converse	for tone and phrasing			
2a. Dainty 2b. Nice Groove	for articulation			
3a. Cheeky 3b. Sharpish	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) <i>or</i> section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F major	two octaves	min. tempi: scales: ♩ = 96 arpeggios: ♩ = 138 7ths: ♩ = 69	tongued or slurred	<i>mf</i>
A \flat major	to 12th			
D major D and E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave and down to the dominant			
B minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave			
Chromatic scale starting on F (tongued only)	two octaves			
Pentatonic (major) scale starting on B \flat	one octave			
Arpeggios: F major	two octaves			
A \flat major	to 12th			
D major D and E minor	one octave and down to the dominant			
B minor	one octave			
Dominant 7th in the key of B \flat	two octaves			
or ii) Exercises (music may be used):				
Candidate to prepare 1a <i>or</i> 1b; 2a <i>or</i> 2b; and 3a <i>or</i> 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Balancing Act 1b. Converse	for tone and phrasing			
2a. Dainty 2b. Nice Groove	for articulation			
3a. Cheeky 3b. Sharpish	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces *(3 x 22 marks)*

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

Group A

Composer	Piece	Book	Publisher
Descant recorder			
J S Bach	Mary's Cradle Song	Celebrated Classics	Schott ED 10350
Bigaglia	Sonata in A minor, 4th movt: Allegro		Schott OFB 3
Bonsor	Nice 'n' Easy	Jazzy Recorder 2	Universal UE 19364
Constable	Mesmeralda	Recorder Anthology book 3	Trinity TG 009258
Cowles	Battery Hens	Power Up!	Fentone F870
Ellerby	Ashley Mill	River Dances	Peacock PJT059
Fortin	Happy Pinocchio		Moeck EM 2213
Golland	Ragtime	New World Dances	Forsyth FGJ02
Lane	Intrada	Suite Ancienne	Forsyth FLP01
Miles	Bathwater Blues	Creative Variations for Recorder vol. 1	Camden CM233
Sammartini	Sonata no. 4 in G, 2nd movt: Allegro	2 Sonatas	Amadeus BP 0443
Scarlatti	Grave & Allegro	Recorder Anthology book 3	Trinity TG 009258
Telemann	Andante	Recorder Anthology book 3	Trinity TG 009258
Telemann	Partita no. 2, Aria 6: Tempo di Minuet	Die Kleine Kammermusik	Bärenreiter HM 47
Telemann	Sonata in A minor TWV 41, 3rd movt: Andante	Sonatas and Pieces	Bärenreiter HM7
Turner	Aubade	Four Diversions	Forsyth FTJ01

Treble recorder

Albinoni	Sonata in A minor, op. 6 no. 6, 1st movt: Adagio		Amadeus BP1222
Anon.	Nos. 1, 2, 3, 4, 6, 7, 14 & 15	Greensleeves to a Ground	Schott ED 10596
J S Bach	Sonata in F, BWV 1031, 2nd movt: Siciliano		Nova NM263
Ball	Spinning Croon	From the Hebrides	Peacock PCB0034
Couperin	Le Rossignol en Amour [omitting double] and Le Rossignol Vainqueur		Universal UE 12563
Golland	Blues	New World Dances	Forsyth FGJ02
Graves	Festivo or Prelude	Divertimento	Schott ED 10828
Hand	Burlesca	Sonata Piccola for Treble and Piano, op. 63	Peacock P148
Handel	Sonata in B \flat , HWV 377, 1st movt: Allegro	Complete Sonatas	Bärenreiter BA 4259
Handel	Sonata in C, HWV 365, 4th movt: A tempo di gavotta	Complete Sonatas	Bärenreiter BA 4259

Leigh	Sonatina, 2nd movt: Larghetto, molto tranquillo		Schott OFB 1041
Loeillet	Sonata no. 2 in D minor, 2nd movt: Allegro	Twelve Sonatas op. 1 nos 1-3	Amadeus BP575
Marcello	Allegro	Recorder Anthology book 3	Trinity TG 009258
Montéclair	Deuxième Concert in D minor, Rondeau – un peu légèrement		Amadeus BP0742
Sieber	Sonata II, 2nd movt: Corrente	Six Sonatas	Amadeus BP0935
Staeps	Aria	Furioso, Gigue and Aria	Doblinger FL37
Telemann	Andante	Recorder Anthology book 3	Trinity TG 009258
Telemann	Concerto in F major, 4th movt: Menuetts I and II		Peacock PAR012
Valentine	Sonata in B \flat , 4th movt: Giga	Sonatas by Old English Masters vol. 2	Bärenreiter HM209

Group B (unaccompanied)**Descant recorder**

Clark	A Study	Recorder Anthology book 3	Trinity TG 009258
de la Torre	La spagna	Recorder Anthology book 3	Trinity TG 009258
Harris	Study no. 50	50 Graded Studies for Recorder	Faber 0571523188
Krähmer	No. 40	40 Fortschreitende Übungsstücke	Moeck EM 1131
Oiwake	Horsewalker's Song [for tenor recorder]	Eight Traditional Japanese Pieces	Novello NOV120507
van Eyck	Kits Almande (Theme and modo 3)	Der Fluyten Lust-hof vol. 2	Amadeus BP0705 / XYZ 1021

Treble recorder

Anon. ed. Giesbert	No. 11 or no. 15	15 Solos by 18th Century Composers	Schott ED 12216
Davis	Study no. 2	15 Studies for Treble Recorder	Schott ED 11480
Gal	Cantabile, no. 3 of Four Bagatelles	Pieces for Solo Recorder vol. 1	Forsyth FZZ03
Ortiz	Recercada Segunda	3 Recercadas	Dolce DOL601
Telemann	Fantasia no. 11 in B \flat , 3rd movt: Allegro	12 Fantasias	Bärenreiter BA 6440

Technical work for descant recorder (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
E, E \flat and G major F and C \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
A \flat major F \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave and down to the dominant			
Chromatic scale starting on C Pentatonic (major) scale starting on C	two octaves			
Arpeggios: C minor				
E, E \flat and G major F and C \sharp minor	to 12th			
A \flat major F \sharp minor	one octave and down to the dominant			
Diminished 7th starting on C	two octaves			
Dominant 7ths in the keys of A and D \flat	one octave			
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Persuasion 1b. Sequences	for tone and phrasing			
2a. Good Effects 2b. Left, Right!	for articulation			
3a. Minor Debate 3b. Trills and Spills	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Technical work for treble recorder (14 marks)

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempi: scales: ♩ = 116 arpeggios: ♩ = 152 7ths: ♩ = 76	tongued or slurred	<i>mf</i>
A, A \flat and C major B \flat and F \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to 12th			
D \flat major B minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave and down to the dominant			
Chromatic scale starting on F Pentatonic (major) scale starting on F	two octaves			
Arpeggios: F minor	to 12th			
A, A \flat and C major B \flat and F \sharp minor	one octave and down to the dominant			
D \flat major B minor	two octaves			
Diminished 7th starting on F	one octave			
Dominant 7ths in the keys of D and G \flat				
or ii) Exercises (music may be used):				
Candidate to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Recorder Scales, Arpeggios & Exercises from 2017</i> published by Trinity College London Press.				
1a. Persuasion 1b. Sequences	for tone and phrasing			
2a. Good Effects 2b. Left, Right!	for articulation			
3a. Minor Debate 3b. Trills and Spills	for finger technique			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 20)	improvisation (see page 23)	musical knowledge (see page 27)

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Descant recorder		
Bullard	Coffee & Croissants (from Recipes for Descant Recorder and Piano)	Forsyth FBA01
Handel	Sonata in B \flat , 2nd movt: Grave <i>and</i> 3rd movt: Allegro	Schott ED 11713
Lane	Revelry (from Suite Ancienne)	Forsyth FLP01
Marshall	Eve (from The Garden of Eden)	Peacock PJT 036
Merula	Sonata Prima (from 2 Sonatas)	Schott OFB 187
Sammartini	Concerto in F, 2nd movt [with cadenza] [cut orchestral intro]	Schott OFB 1021
Telemann	Sonata in A minor, TWV 41, 1st movt: Siciliana <i>and</i> 2nd movt: Spirituoso (from Sonatas and Pieces)	Bärenreiter HM 7
Uccellini	Sonata Duodecima (from Two Sonatas)	Schott OFB 186
Wilson	Just a Ballad for Joe (from Creative Variations for Recorder vol. 2)	Camden CM234

Treble recorder

Arnold	Sonatina op. 41, 1st movt: Cantilena	Novello PAT60050
Corelli	Sonata IV, 3rd movt: Sarraband <i>and</i> 4th movt: Giga (from Six Sonatas op. 5 vol. 2)	Schott ED 12304
Finger	A Division on a Ground by Mr Finger (from Divisions upon a Ground)	Moeck EM 2552
Graves	Soliloquy <i>and</i> Finale (from Divertimento)	Schott ED 10828
Gregson	Pastoral, no. 1 (from Three Matisse Impressions)	Forsyth FGE02
Hand	Sonata Concisa, 2nd movt: Andante cantabile	Mayhew 3611197
Handel	Sonata in G minor, HWV 360, 1st movt: Larghetto <i>and</i> 2nd movt: Andante (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Jacob	Pavane or Burlesca alla Rumba (from Suite)	Peacock PD05
Loeillet	Sonata no. 9, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from Twelve Sonatas op. 1 nos 7-9)	Amadeus BP577
Mancini	Sonata IV in A minor, 3rd movt: Largo <i>and</i> 4th movt: Allegro Spiccato	Peacock P 137
Marshall	Siesta (from The Garden of Eden)	Peacock PJT036
Milford	Allegro Moderato (from Three Airs)	OUP 9780193578098
Montéclair	Suite in D minor, 1st movt: Prelude <i>and</i> 2nd movt: Allemande	Amadeus BP0742
Sammartini	Sonata in B \flat , 1st movt: Allegro ma non tanto	Peacock PAR 203
J C Schultze	Concerto in G, 3rd movt: Vivace	Schott OFB 93
Telemann	Sonata in F, 1st movt: Vivace (from 4 Sonatas)	Bärenreiter HM6
Vivaldi	Il Gardellino Concerto, 3rd movt [treble or sopranino]	Ricordi
Vivaldi	Concerto in A minor, RV 108, 2nd movt: Largo <i>and</i> 3rd movt: Allegro	Peacock PAR016

Group B (unaccompanied)**Descant recorder**

Duschenes	Study no. 7 (from 12 Etudes for Descant Recorder)	Berandol BER1217
Gardner	Hornpipe from <i>Dance Heptad</i> (from Pieces for Solo Recorder vol. 2)	Forsyth FZZ04
Gariboldi	Study no. 45 (from 50 Graded Studies for Recorder)	Faber 0571523188
Haverkate	Rumba, no. 1 (from 12 Advanced Studies in Recorder Technique book 1)	Broekmans BRP 1085
Haverkate	Presto, no. 9 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans BRP 1249
Heberle	Sonate Brillante: A la Menuetto	Hansen WH29812
Van Eyck	Fantasia & Echo (from Der Fluyten Lust-hof vol. 1)	Amadeus BP0704 / XYZ 1013

Treble recorder

Addison	Spring Dances 2 or 3 (from Pieces for Solo Recorder vol. 3)	Forsyth FZZ17
Anon. ed. Giesbert	Capriccio, no. 2 or Invention, no. 3 (from 15 Solos by 18th-Century Composers)	Schott ED 12216
Linde	Music for a Bird	Schott OFB 48
Quantz	Sonate VI in G minor, Giga (from Fantasien und Capricen)	Schott OFB 204
Ridout	Sonatina, 2nd movt or 3rd movt (from Pieces for Solo Recorder vol. 2)	Forsyth FZZ04
Telemann	Fantasia no. 3 in D minor, 2nd movt: Allegro (from 12 Fantasias)	Bärenreiter BA 6440
Thorn	Forestry in New England, 1st movt [for bass recorder]	Orpheus OMP 055

Technical work (14 marks)

Must be taken on **treble** recorder.

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: F major, F minor	two octaves			
A major, A minor	to 12th	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 63 7ths: ♩ = 96	tongued, slurred or staccato- tongued	<i>mf</i>
E♭ major, E♭ minor	one octave and down to the dominant			
Plus: Chromatic scale starting on F Whole-tone scale starting on F Diminished 7th starting on F	two octaves			
Pentatonic (major) scale starting on E♭ Dominant 7th in the key of D	one octave			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Study or orchestral extract (music may be used):				
Candidate to prepare one of the following:				
a) Brüggen	Allegro, no. 1	Five Studies for Finger Control	Broekmans BRP 712	
b) Linde	Allegro moderato, no. 11	Modern Exercises for Treble Recorder	Schott ED 4797	
c) Mönkemeyer	Other Ornaments, no. 108	Handleitung für das spiel der Alt-blockflöte book 2	Moeck 2001	
d) J S Bach	Höchster was ich habe (from Cantata 39), no. 14	Orchestral Studies for Recorder (Hunt)	Schott ED 11459	
e) Handel	O Ruddier than the Cherry (from Acis and Galatea), no. 4 [may be played on treble or soprano]	Orchestral Studies for Recorder (Hunt)	Schott ED 11459	

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Descant recorder		
Bullard	Mexican Hat Dance (from Hat Box)	Forsyth FBA05
Dieupart	Suite in G: Overture	Moeck EM1002
Edmunds	Sonatina for Descant Recorder and Piano	Schott ED 10042
Fontana	Sonata Prima (from Venetian Music about 1600)	Schott OFB 122
Handel	Sonata in G, op. 1 no. 5 HWV 363b, 3rd movt: Adagio <i>and</i> 2nd movt: Allegro [to be played in this order]	Peacock PAR201D
Miles	Sideways On (from Creative Variations for Recorder vol. 2)	Camden CM234
Poser	Serenade (from Sonatine no. 1 for Descant Recorder & Piano)	Sikorski SIK 0381
Rose	The Kid from Venezuela	Universal UE 19930
Turner	Hornpipe (from Four Diversions for Descant and Piano)	Forsyth FTJ01
Wetherell	Sonatina, 3rd movt: Tarantella	Forsyth FWE01
Wilson	After Charlie ... Joe (from Creative Variations for Recorder, vol. 2)	Camden CM234

Treble recorder

Arnold	Sonatina op. 41, 3rd movt: Rondo	Novello PAT60050
Barsanti	Sonata in B \flat , 1st movt: Adagio <i>and</i> 2nd movt: Non tanto allegro (from Italian Baroque Music for Treble Recorder)	Bärenreiter HM 250
Blavet	Sonata in D minor op. III no. 2, 1st movt: Andante e spiccato <i>and</i> 2nd movt: Allegro	Doblinger DM 1221
Bowen	Sonata op. 121, 1st movt: Moderato	Emerson E113
Fulton	Nocturne (from Scottish Suite)	Schott ED 10466
Gál	Andantino, no. 1 (from 3 Intermezzi)	Schott OFB 134
Hand	Sonatina no. 1 op. 41, 1st movt	Peacock P 178
Handel	Sonata in A minor HWV 362, 3rd movt: Adagio <i>and</i> 4th movt: Allegro (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Jacob	Sonatina, 1st movt: Allegro	Studio M050032588
Marcello	Sonata in F, op. 2 no. 12: Ciaconna Allegro	Amadeus BP2059
Marshall	The Serpent <i>and</i> A Little Temptation (from The Garden of Eden) [must be played on both treble and soprano]	Peacock PJT036
Murrill	Sonata for Treble Recorder, 1st movt: Largo <i>and</i> 2nd movt: Presto	Peacock PD 06
Schickhardt	Sonata in A minor, op. 17 no. 3, 1st movt: Adagio <i>and</i> 2nd movt: Allemanda	Moeck EM 1082
Sieber	Sonata no. 1, 1st movt: Prelude <i>and</i> 2nd movt: Corrente (from Six Sonatas)	Amadeus BP 0935
Staeps	Sonata in E \flat , 1st movt: Ruhig bewegt	Universal UE 12603
Telemann	Sonatina in A minor, 1st movt: Andante <i>and</i> 2nd movt: Allegro (from 2 Sonatinen für Blockflöte)	Schott OFB 181
Telemann	Concerto di Camera, 1st movt: Allegro	Peacock PAR014-01
Veracini	Sonata in A minor, 1st movt: Overtura (from 3 Sonatas of the Italian Baroque)	Schott OFB 170

Vivaldi Sonata in G minor op. 13a no. 6, RV 58, 1st movt *and* 2nd movt
(from Italian Baroque Music for Treble Recorder) Bärenreiter HM 250

Group B (unaccompanied)**Descant recorder**

Davis Study no. 1 (from 15 Studies for Descant Recorder) Schott ED 12432
 Haverkate Jive, no. 4 (from 12 Advanced Studies in Recorder Technique book 1)
 Broekmans BRP 1085
 Kuhlau Study no. 47 (from 50 Graded Studies for Recorder) Faber 0571523188
 Lechner Any four sections from Traum und Tag Moeck EM 436
 Marcussen Bekkeblom from *A Norwegian Herbarium* [must be played on Tenor]
 (from Pieces for Solo Recorder vol. 3) Forsyth FZZ17
 Marcussen Soterot from *A Norwegian Herbarium*
 (from Pieces for Solo Recorder vol. 3) Forsyth FZZ17
 Van Eyck Engels nachtegaeltje [complete] or Pavaen Lachrymae
 (from Der Fluyten Lust-hof vol. 1) Amadeus BP0704 / XYZ 1013

Treble recorder

Anon.

ed. Giesbert No. 5 or no. 7 (Largo & Double) or no. 8
 (from 15 Solos by 18th Century Composers) Schott ED 12216
 Boismortier Première Suite: Prélude *and* Rondeau-Les Charites
 (from Six Suites, op. 35) Schott OFB 147
 Davis Study no. 5 (from 15 Studies for Treble Recorder) Schott ED 11480
 Greaves Melancholy Piper (from Pieces for Solo Recorder, vol. 4) Forsyth FZZ18
 Mays Marokawia's Lament (from Moon Dances) Moseler M 22.612
 Rose Optometrist (from I'd Rather Be In Philadelphia) Universal UE 30214
 Staeps Virtuoso Suite for Solo Treble, 1st movt or 2nd movt Schott OFB 95
 Telemann Fantasia no. 10 in A minor, 1st movt: A tempo guisto
 (from 12 Fantasias) Bärenreiter BA 6440

Technical work (14 marks)

Must be taken on **treble** recorder.

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: C major, C minor B \flat major, B \flat minor	to 12th	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 69 7ths: ♩ = 116	tongued, slurred or staccato- tongued	<i>mf</i>
D \flat major, C \sharp minor E major, E minor	one octave and down to the dominant			
Plus: Chromatic scale starting on B \flat Augmented arpeggio starting on C	to 12th			
Whole-tone scale starting on D \flat Pentatonic (major) scales starting on E and D \flat Dominant 7ths in the keys of A and E \flat Diminished 7th starting on C	one octave			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Study or orchestral extract (music may be used):				
Candidate to prepare one of the following:				
a) Brüggen	Molto adagio, no. 4	Five Studies for Finger Control	Broekmans BRP 712	
b) Linde	Allegretto grazioso, no. 10 or Allegro vivace, no. 13	Modern Exercises for Treble Recorder	Schott ED 4797	
c) Mönkemeyer	Flat Keys, no. 24	Handleitung für das spiel der Alt-blockflöte book 2	Moeck 2001	
d) J S Bach	Bestelle dein Haus (from Cantata 106), no. 10	Orchestral Studies for Recorder (ed. Hunt)	Schott ED 11459	
e) Gluck	Lento from Dance of the Blessed Spirits (from Orfeo), no. 15	Orchestral Studies for Recorder (ed. Hunt)	Schott ED 11459	

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

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

Group A

Composer	Piece	Publisher
Descant recorder		
Babell	Sonata I, 1st movt: Adagio <i>and</i> 2nd movt: Vivace (from 12 Sonatas nos. 1-3)	Amadeus BP 334
Bowen	Sonata op. 121, 3rd movt: Allegro giocoso	Emerson E113
Bullard	Top Hat Quadrille (from Hat Box)	Forsyth FBA05
Dubery	Sonatina, 1st movt: Allegro	Peacock PJT 009
Golland	Bossa Nova (from New World Dances)	Forsyth FGJ02
Hedges	Three Concert Miniatures, no. 1: Allegro	Peacock PJT054
Sammartini	Concerto for Descant in F, 1st movt: Allegro	Schott OFB 1021
Uccellini	Sonata overo Toccata sesta (from 2 Sonatas)	Schott OFB 186
Wilson	Funky Joe (from Creative Variations for Recorder vol. 2)	Camden CM234

Treble recorder

Barsanti	Sonata in C op. 1 no. 2, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Bärenreiter HM 183
Bate	Sonatina, 1st movt: Allegro	Schott ED 10040
Berkeley	Sonatina, op.13, 1st movt: Moderato	Schott OFB 1040
Bowen	Sonata op. 121, 2nd movt: Andante tranquillo	Emerson E113
Castrucci	Sonata op. 1 no. 5, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from 2 Sonatas)	Universal UE 19931
Chopin	Variations on 'Non Più Mesta' (from Extraordinary Encores)	Dolce DOL 119
Corelli	Sonata in C op. 5 no. 3, 1st movt: Adagio <i>and</i> 2nd movt: Allegro [the ornamented recorder line must be played]	Musica Rara MR1664
Corelli	Sonata in F op. 5 no. 4, 1st movt <i>and</i> 2nd movt (from 12 Sonatas op. 5, vol. 2. Sonatas 3 and 4) [the ornamented recorder line must be played]	Heinrichshofen N4092
Hand	Sonatina no. 1 op. 41, 2nd movt: Slowly and expressively <i>and</i> 3rd movt: With wit and vigour	Peacock P178
Handel	Sonata in D minor, HWV 367a, 1st movt: Largo <i>and</i> 3rd movt: Furioso (from Complete Sonatas for Recorder)	Bärenreiter BA 4259
Jacob	Prelude & English Dance (from Suite)	Peacock PD05
Maute	Once there was a child	Ascolta ASC38B
Reizenstein	Partita, 2nd movt: Sarabande <i>and</i> 3rd movt: Bourrée	Schott OFB 1014
Sammartini	Sonata in G, 2nd movt: Andante <i>and</i> 3rd movt: Minuet con Variazioni	Peacock PAR 202
Sollima	Sonata, 2nd movt: Andante cantabile	Schott OFB 127
Telemann	Methodical Sonata op. 13 no. 3 in G minor, 1st movt: Grave [ornamented line] <i>and</i> 4th movt: Vivace	Bärenreiter BA 6437
Telemann	Sonata in C, TWV 41:C 2, 3rd movt: Grave <i>and</i> 4th movt: Vivace (from 4 Sonatas)	Bärenreiter HM 6
Vivaldi	Concerto no. 1 in F 'La tempesta di mare', 3rd movt: Presto	Schott FTR 79
Vivaldi	Concerto in A minor, RV 108, 1st movt: Allegro	Peacock PAR016

Group B (unaccompanied)**Descant recorder**

Davis	Study no. 9 (from 15 Studies for Descant Recorder)	Schott ED 12432
Evans	Snave's Violetta Tango (from A Rose in Phrygian Nines and Snave's Violetta Tango)	Orpheus OMP 089
Haverkate	Adagio Recitativo, no. 11 (from 12 Advanced Studies in Recorder Technique book 2)	Broekmans BRP 1249
Heberle	Sonate brillante for Descant Recorder, 1st movt: Adagio	Carus 11.212
Leenhouts	Big Baboon, 3rd movt: The Zoo [for tenor recorder]	Moeck EM 2809
Van Eyck	Wat Zalmen op den Avond doen [2nd version, finishing with demi-semiquaver variation and omitting modos in 3 time] (from Der Fluyten Lust-hof vol. 2)	Amadeus BP0705 / XYZ 1021

Treble recorder

Anon.	Allemande, no. 10 (from 15 Solos by 18th Century Composers)	Schott ED 12216
J S Bach	Bourrée Anglaise (from Partita BWV 1013)	Bärenreiter BA 6432
Ball	Capricio on a Baroque Theme, no. 11 or Impromptu Humoresque, no. 12 (from 12 Studies for Treble Recorder)	Peacock PCB0001
Davis	Sonata, 3rd movt	Hinrichshofen N 2291
Dinescu	Immaginabile	Schott OFB 207
Flinn	Round Dance (from Lullaby and Dances)	Peacock PJT048
Marcussen	Rosenrot from <i>A Norwegian Herbarium</i> [must be played on soprano] (from Pieces for Solo Recorder. vol. 3)	Forsyth FZZ17
Mays	Song of the Dancing Skunk (from Moon Dances)	Moseler M 22.612
Quantz	Sonate no. 1 in G minor, 1st movt: Allemande (from Fantasien und Capricen)	Schott OFB 204
Rose	Lunch (from I'd Rather Be In Philadelphia)	Universal UE 30214
Telemann	Fantasia no. 3 in D minor, 1st movt: Largo – vivace (from 12 Fantasias)	Bärenreiter BA 6440
Thorn	Chocolate Bulbul, 2nd movt	Orpheus OMP 032

Technical work (14 marks)

Must be taken on **treble** recorder.

Candidate to prepare <i>either</i> section i) or section ii) in full				
either i) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: A \flat major	two octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 76 7ths: ♩ = 132	tongued, slurred, staccato- tongued or mixed articulation	<i>mf</i>
G \sharp minor G major, G minor F \sharp major, F \sharp minor	to 12th			
D major, D minor B major, B minor	one octave and down to the dominant			
Plus: Pentatonic (major) scale starting on G Diminished 7ths starting on A \flat and G Augmented arpeggios starting on A \flat and G	two octaves			
Chromatic scale starting on F \sharp	to 12th			
Whole-tone scale starting on F \sharp Dominant 7ths in the keys of G and E	one octave			
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or ii) Study or orchestral extract (music may be used):				
Candidate to prepare one of the following:				
a) Brüggen	Allegretto, no. 2 or Vivace, no. 3	Five Studies for Finger Control	Broekmans BRP 712	
b) Mönkemeyer	Intervals, no. 88	Handleitung für das spiel der Alt-blockflöte	book 2	Moeck 2001
c) J S Bach	Stein, der über alle Schätze (from Cantata 152), no. 13	Orchestral Studies for Recorder (ed. Hunt)		Schott ED 11459
d) Handel	Augelletti, che Cantate (from Rinaldo), no. 5	Orchestral Studies for Recorder (ed. Hunt)		Schott ED 11459

Supporting tests (2 x 10 marks)

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

Information and regulations

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

Entry requirements

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

Candidates with special needs

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

Exam centres

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

Entry process

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

Inaccurate and late entries

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

Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

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

On the day

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

In the exam

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

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

Recordings of exams

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

Exceptional circumstances

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

Results, reports and certificates

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

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

Syllabus infringements

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

Results review and appeals procedure

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

Policies

Equal opportunities

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

Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

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

Customer service

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

Malpractice

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Music publishers

Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

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

www.acblack.com

Advance (*Advance Music*):

www.advancemusic.com

Alea (*Alea Publishing*): www.bassclarinet.org

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

in UK: c/o Faber Music

Alry (*Alry Publications LLC*):

www.alrypublications.com

Amadeus (*Amadeus Vertrieb*):

www.amadeusmusic.ch

Amphion (*Éditions Amphion*):

www.durand-salabert-eschig.com; in UK: c/o De Haske Hal Leonard Ltd

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

Leonard Ltd

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

c/o Josef Weinberger

Ariel Music (*Ariel Music*): www.arielmusic.co.uk

Ascolta (*Ascolta Music Publishing*):

www.ferencfarkas.org/
ascolta-music-publishing.phtml

Astute (*Astute Music Ltd*):

www.astute-music.com

AWMP (*Australian Wind Music Publications*):

www.awmp.com.au

Bärenreiter (*Bärenreiter Ltd*):

www.baerenreiter.com

Bärenreiter Praha (*Bärenreiter Praha*):

www.baerenreiter.cz; in UK: c/o Bärenreiter

Berandol (*Berandol Music*):

www.berandolmusic.com

Billaudot (*Gerard Billaudot Editeur*):

www.billaudot.com

Boosey (*Boosey & Hawkes Music Publishers Ltd*):

www.boosey.com

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

Brass Wind (*Brass Wind Publications*):

www.brasswindpublications.co.uk

Breitkopf (*Breitkopf & Härtel*):

www.breitkopf.com

Broadbent (*Broadbent & Dunn Ltd*):

www.broadbent-dunn.com

Broekmans (*Broekmans & Van Poppel*):

www.broekmans.com; in UK: c/o Universal Edition

Camden (*Camden Music*):

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

Carus (*Carus-Verlag*): www.carus-verlag.com

Cascade (*Cascade Music Publishing*):

www.cascademusicpublishing.com

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

Choudens (*Editions Choudens*): c/o Music Sales

CMA (*CMA Publications*):

www.cma-publications.co.uk

Combre (*Editions Combre*):

www.editions-combre.com; in UK: c/o Faber

Comus (*Comus Edition*): www.comusedition.com

Cramer (*Cramer Music Ltd*):

www.cramermusic.co.uk

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

www.dehaske.com

Doberman (*Doberman Yppan*):

www.dobermaneditions.com

Doblinger (*Musikverlag Doblinger*):

www.doblinger-musikverlag.at; in UK:
c/o Universal Edition

Dolce (*Dolce Edition*): www.dolce-edition.com; in

UK: c/o London Pro Musica

www.londonpromusica.com

Dr Downing (*Dr Downing Music*):

www.drdowningmusic.com

Durand (*Editions Durand*):

www.durand-salabert-eschig.com; in UK: c/o De
Haske Hal Leonard Ltd

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

Eastman (*Eastman*): c/o Carl Fischer

Edition Darok (*Edition Darok*):

www.editiondarok.de

EFM (*Editions Française de Musique*): c/o Billaudot

Elkan-Vogel (*Elkan-Vogel*): c/o Theodore Presser
Company

EMA (*European Music Archive*):
c/o Spartan Press

EMB (*Editio Musica Budapest Ltd*):
www.emb.hu; in UK: c/o Faber Music

Emerson (*Emerson Edition Ltd*):
www.juneemerson.co.uk

Eschig (*Editions Max Eschig*):
www.durand-salabert-eschig.com; in UK: c/o De
Haske Hal Leonard Ltd

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

Fazer (*Edition Fazer/Fennica Gerhmans*):
c/o Fennica Gehrms; in UK: c/o Schott

Fentone (*Fentone Music Ltd*):
www.fentone.com; in UK: c/o De Haske Hal
Leonard Ltd

Fischer (*Carl Fischer Music*):
www.carlfischer.com; in UK: c/o Schott

Flute.net (*Flute.net Publications*): www.flute.net

Forsyth (*Forsyth Brothers Ltd*):
www.forsyths.co.uk

Franklin (*The Franklin Edition*): contact specialist
supplier

Gumbles (*Gumbles Publications*):
www.gumblespublications.co.uk

Hal Leonard (*via De Haske Hal Leonard*):
www.dehaske.com

Hansen (*Edition Wilhelm Hansen*):
c/o Music Sales

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

Heinrichshofen (*Heinrichshofen's Verlag*):
www.heinrichshofen.de

Henle (*G Henle Verlag*): www.henle.de

HH (*Edition HH*): www.editionhh.co.uk

Hinchliffe (*Hinchliffe Music*):
www.hinchliffe-music.com

Hinrichsen (*Hinrichsen Edition*): c/o Peters
Edition Ltd

Hofmeister (*Friedrich Hofmeister Musikverlag*):
www.hofmeister-musikverlag.com

Hug (*Hug & Co. Musikverlage*):
www.hug-musikverlage.ch

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

IC Music (*Ian Clarke Music*): www.ianclarke.net

IMC (*International Music Company*):
www.internationalmusicco.com; in UK: c/o
Universal Edition

IMP (*International Music Publications*):
c/o Faber Music

Itchy Fingers (*Itchy Fingers*):
www.itchyfingers.com; in UK: c/o Schott

Just Flutes (*Just Flutes Edition*):
www.justflutes.com

Kendor (*Kendor Music Inc.*):
www.kendormusic.com; in UK: c/o Music Sales

Kirklees (*Kirklees Music*):
www.kirkleesmusic.co.uk

Lazarus (*Lazarus Edition*):
www.clarinet.demon.co.uk

Leduc (*Editions Alphonse Leduc*):
www.alphonseleduc.com; in UK: c/o Music Sales

Lemoine (*Editions Henry Lemoine*):
www.henry-lemoine.com; in UK: c/o Faber Music

Lengnick (*Alfred Lengnick & Co.*): c/o Ricordi
London; www.ricordi.co.uk

Leuckart (*Leuckart*): c/o Thomi-Berg
Musikverlag; www.thomi-berg.de

Masquerade (*Masquerade Music*):
www.masquerade-music.co.uk

Mayhew (*Kevin Mayhew Ltd*):
www.kevinmayhewltd.com

Moeck (*Moeck Verlag*): www.earlymusicshop.com

Molenaar (*Molenaar Edition BV*):
www.molenaar.com

Montem (*Montem Music*):
www.montemmusic.com

Möseler (*K H Möseler Verlag*):
www.moeseler-verlag.de

Musica Rara (*Musica Rara Edition*): c/o Breitkopf
& Hartel

Musicians Pubs (*Musicians Publications Inc*):
www.billholcombe.com

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

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

Orpheus (*Orpheus Music*):
www.orpheusmusic.com.au; in UK: c/o Recorder
Music Mail

Osborn (*Osborn Music*): www.osbornmusic.com

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

- Pan** (*Pan Educational Music*): c/o Spartan Press
- Panton** (*Panton International*): c/o Schott Music Ltd
- Patersons** (*Patersons Publications Limited*): c/o Music Sales
- Peacock** (*Peacock Press*):
www.recordermusicmail.co.uk
- Peermusic** (*Peermusic Classical*):
www.peermusicclassical.com; in UK: c/o De Haske Hal Leonard Ltd
- Periferia** (*Periferia*): www.periferiamusic.com
- Peters** (*Peters Edition Ltd*):
www.edition-peters.com
- Phylloscopus** (*Phylloscopus Publications*):
www.phylloscopus.co.uk; c/o Spartan Press
- Presser** (*Theodore Presser Company*):
www.presser.com
- PWM** (*Polskie Wydawnictwo Muzyczne*):
www.pwm.com.pl; in UK: c/o Universal Edition
- Queen's Temple** (*Queen's Temple Publications*):
www.qtpublications.co.uk; c/o Spartan Press
- Reed Music** (*Reed Music Pty Ltd*):
www.reedmusic.com
- Reedimensions** (*Reedimensions*):
www.reedimensions.com
- Ricordi** (*Casa Ricordi*): www.ricordi.it; in UK: c/o De Haske Hal Leonard Ltd
- Roncorp** (*Roncorp*): c/o Emerson
- Rubank** (*Rubank*): c/o De Haske Hal Leonard Ltd
- Salabert** (*Editions Salabert*):
www.durand-salabert-eschig.com; in UK: c/o De Haske Hal Leonard Ltd
- Saxtet** (*Saxtet Publications*):
www.saxtetpublications.com
- Schirmer** (*G. Schirmer Inc.*): c/o Music Sales
- Schott** (*Schott Music Ltd*): www.schott-music.com
- Sikorski** (*Internationale Musikverlage Hans Sikorski*): www.sikorski.de
- Simrock** (*Simrock*): c/o Schott Music Ltd
- Southern** (*Southern Music Company*):
www.southernmusic.com; in UK: c/o De Haske Hal Leonard Ltd
- Spartan** (*Spartan Press Music Publishers Ltd*):
www.spartanpress.co.uk
- Stainer** (*Stainer & Bell Ltd*): www.stainer.co.uk
- Studio** (*Studio Music Company*):
www.studio-music.co.uk
- Subito** (*Subito Music Corporation*):
www.subitomusic.com
- Sunshine** (*Sunshine Music Company*): in UK: c/o Spartan Press
- Tetractys** (*Tetractys Publishing*):
www.tetractys.co.uk
- Theoblad-Böhm-Archiv** (*Theoblad-Böhm-Archiv*):
www.theobald-boehm-archiv-und-wettbewerb.de
- Trinity** (*Trinity College London*):
www.trinitycollege.com
- Trinity Faber** (*Trinity Faber*):
c/o Trinity College London
- UME** (*Union Musical Ediciones*): c/o Music Sales
- UMP** (*United Music Publishing Ltd*):
www.ump.co.uk
- Universal** (*Universal Edition (London) Ltd*):
london.universaledition.com
- Useful** (*Useful Music*): c/o Spartan Press
- Warner** (*Warner Bros. Publications*):
www.warnerchappell.com; c/o Alfred Publishing
- Warwick** (*Warwick Music*):
www.warwickmusic.com
- Weinberger** (*Josef Weinberger Ltd*):
www.josef-weinberger.com; c/o Faber Music
- Wiener Urtext** (*Wiener Urtext Edition*):
www.wiener-urtext.com; c/o Schott Music Ltd
- XYZ** (*XYZ International*): c/o European Music Centre; in UK: c/o Spartan Press
- Yorktown** (*Yorktown Music Press*): c/o Music Sales
- Zimmermann** (*Musikverlag Zimmermann*):
www.musikverlag-zimmermann.de; in UK: c/o Universal Edition

UK specialist suppliers

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

All wind instruments

June Emerson

T +44 (0)1439 788 324;
www.juneemerson.co.uk

Flute

Top Wind

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

Jonathan Myall Music (incorporating Just Flutes)

T +44 (0)20 8662 8400; www.justflutes.com

Oboe, clarinet, bassoon and saxophone

Howarth of London

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

Recorder

Recorder Music Mail

T +44 (0)1422 882 751;
www.recordermail.co.uk

Trinity publications

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

Flute Exam Pieces 2017-2020

Flute Exam Pieces Initial 2017-2020 (score & part)	TCL 015402
Flute Exam Pieces Grade 1 2017-2020 (score & part)	TCL 015419
Flute Exam Pieces Grade 2 2017-2020 (score & part)	TCL 015426
Flute Exam Pieces Grade 3 2017-2020 (score & part)	TCL 015433
Flute Exam Pieces Grade 4 2017-2020 (score & part)	TCL 015440
Flute Exam Pieces Grade 5 2017-2020 (score & part)	TCL 015457
Flute Exam Pieces Grade 6 2017-2020 (score & part)	TCL 015464
Flute Exam Pieces Grade 7 2017-2020 (score & part)	TCL 015471
Flute Exam Pieces Grade 8 2017-2020 (score & part)	TCL 015488
Flute Exam Pieces Initial 2017-2020 (part only)	TCL 015495
Flute Exam Pieces Grade 1 2017-2020 (part only)	TCL 015501
Flute Exam Pieces Grade 2 2017-2020 (part only)	TCL 015518
Flute Exam Pieces Grade 3 2017-2020 (part only)	TCL 015525
Flute Exam Pieces Grade 4 2017-2020 (part only)	TCL 015532
Flute Exam Pieces Grade 5 2017-2020 (part only)	TCL 015549
Flute Exam Pieces Grade 6 2017-2020 (part only)	TCL 015556
Flute Exam Pieces Grade 7 2017-2020 (part only)	TCL 015563
Flute Exam Pieces Grade 8 2017-2020 (part only)	TCL 015570
Flute Exam Pieces Initial & Grade 1 2017-2020 (CD)	TCL 016072
Flute Exam Pieces Grade 2 2017-2020 (CD)	TCL 016089
Flute Exam Pieces Grade 3 2017-2020 (CD)	TCL 016096
Flute Exam Pieces Grade 4 2017-2020 (CD)	TCL 016102
Flute Exam Pieces Grade 5 2017-2020 (CD)	TCL 016119
Flute Exam Pieces Grade 6 2017-2020 (CD)	TCL 016126
Flute Exam Pieces Grade 7 2017-2020 (CD)	TCL 016133
Flute Exam Pieces Grade 8 2017-2020 (CD)	TCL 016140

Clarinet Exam Pieces 2017-2020

Clarinet Exam Pieces Initial 2017-2020 (score & part)	TCL 015891
Clarinet Exam Pieces Grade 1 2017-2020 (score & part)	TCL 015907
Clarinet Exam Pieces Grade 2 2017-2020 (score & part)	TCL 015914
Clarinet Exam Pieces Grade 3 2017-2020 (score & part)	TCL 015921
Clarinet Exam Pieces Grade 4 2017-2020 (score & part)	TCL 015938
Clarinet Exam Pieces Grade 5 2017-2020 (score & part)	TCL 015945
Clarinet Exam Pieces Grade 6 2017-2020 (score & part)	TCL 015952
Clarinet Exam Pieces Grade 7 2017-2020 (score & part)	TCL 015969
Clarinet Exam Pieces Grade 8 2017-2020 (score & part)	TCL 015976
Clarinet Exam Pieces Initial 2017-2020 (part only)	TCL 015983
Clarinet Exam Pieces Grade 1 2017-2020 (part only)	TCL 015990
Clarinet Exam Pieces Grade 2 2017-2020 (part only)	TCL 016003
Clarinet Exam Pieces Grade 3 2017-2020 (part only)	TCL 016010
Clarinet Exam Pieces Grade 4 2017-2020 (part only)	TCL 016027
Clarinet Exam Pieces Grade 5 2017-2020 (part only)	TCL 016034
Clarinet Exam Pieces Grade 6 2017-2020 (part only)	TCL 016041

Clarinet Exam Pieces Grade 7 2017-2020 (part only).....	TCL 016058
Clarinet Exam Pieces Grade 8 2017-2020 (part only).....	TCL 016065
Clarinet Exam Pieces Initial & Grade 1 2017-2020 (CD).....	TCL 016157
Clarinet Exam Pieces Grade 2 2017-2020 (CD).....	TCL 016164
Clarinet Exam Pieces Grade 3 2017-2020 (CD).....	TCL 016171
Clarinet Exam Pieces Grade 4 2017-2020 (CD).....	TCL 016188
Clarinet Exam Pieces Grade 5 2017-2020 (CD).....	TCL 016195
Clarinet Exam Pieces Grade 6 2017-2020 (CD).....	TCL 016201
Clarinet Exam Pieces Grade 7 2017-2020 (CD).....	TCL 016218
Clarinet Exam Pieces Grade 8 2017-2020 (CD).....	TCL 016225

Technical work publications

Flute & Jazz Flute Scales, Arpeggios and Exercises.....	TCL 013392
Clarinet & Jazz Clarinet Scales, Arpeggios and Exercises.....	TCL 013408
Oboe Arpeggios and Exercises.....	TCL 013392
Bassoon Scales, Arpeggios and Exercises.....	TCL 013392
Saxophone & Jazz Saxophone Scales, Arpeggios and Exercises.....	TCL 013415
Recorder Scales, Arpeggios and Exercises.....	TCL 013392

Supporting tests publications

Aural book 1 from 2017 (Initial to Grade 5).....	TCL 015808
Aural book 2 from 2017 (Grades 6-8).....	TCL 015815
Sound at Sight Flute book 1 (Grades 1-4).....	TG 006752
Sound at Sight Flute book 2 (Grades 5-8).....	TG 006769
Sound at Sight Clarinet book 1 (Grades 1-4).....	TG 006776
Sound at Sight Clarinet book 2 (Grades 5-8).....	TG 006783
Sound at Sight Oboe (Grades 1-8).....	TG 007551
Sound at Sight Bassoon (Grades 1-8).....	TG 007568
Sound at Sight Saxophone book 1 (Grades 1-4).....	TG 006790
Sound at Sight Saxophone book 2 (Grades 5-8).....	TG 006806
Sound at Sight Descant Recorder (Initial to Grade 5).....	TCL 0011541
Sound at Sight Treble Recorder (Grades 1-8).....	TCL 011558

Articulation for scales and arpeggios

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

D natural minor scale (one octave, slurred)



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



F major arpeggio (to 12th, slurred)



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



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



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



Articulation for scales and arpeggios

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



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

