

WOODWIND

DIGITAL GRADES: TECHNICAL WORK

- 2 / Flute
- 11 / Clarinet
- 20 / Saxophone
- 28 / Oboe
- 36 / Bassoon
- 44 / Recorder

Candidates choose one of the following options:

- Scales & arpeggios set A
- Scales & arpeggios set B
- Exercises (Grades 1-5) or orchestral extracts/study (Grades 6-8)

Scales/Arpeggios/Triads: Before you begin the technical work, you must close your music and remove it from your music stand. You may use a list of the scales/arpeggios/triads you are performing but no information other than their titles, articulation and dynamics should be written here. **You must hold this list up to the camera before placing it on the music stand.** It is permissible for someone in the room to verbally prompt you to play each one, but no additional information to the above should be announced.

Exercises/Orchestral Extracts/Studies: Music may be used for these items.

Flute: Initial

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare either section 1 or section 2.

Choice of technical work should be indicated on the submission portal.

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

SCALES & TRIADS SET A (from memory) All requirements should be performed.				
Scale (first five notes only): • F major	A		min. tempo:	
Triad: • G major	tongued	ascending and descending	min. tempo:	mf

2. SCALES & TRIADS SET B (from memory) All requirements should be performed.				
Scale (first five notes only): • G major	A		min. tempo:	
Triad: • F major	tongued	ascending and descending	min. tempo:	mf

DIGITAL GRADES: TECHNICAL WORK

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All requirements are in Trinity's Flute Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

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-	ıT	n	o	r

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	slurred		min. tempi:	
• E minor	tongued	one octave	scales	mf
Arpeggio:	tongued		arpeggios ♪ = 120	
• G major	torigueu			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • G major	tongued		min. tempi:	
• E minor	slurred	one octave	scales	mf
Arpeggio: • F major	slurred		arpeggios ♪ = 120	

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	Group 1				
1a.	A Sad Story	for tone and phracing			
1b.	Rising and Falling	for tone and phrasing			
Grou	ıp 2				
2a.	Spiky	for articulation			
2b.	Snowflakes	ioi ai ticulation			
Grou	Group 3				
3a.	Symmetry	for finger technique			
3b.	Waltzing	for finger technique			

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Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • D major	tongued	two octaves		
• G minor	slurred		min. tempi:	
Arpeggios:	alad		scales $J = 72$	mf
• B♭ major	slurred	one octave	arpeggios ♪ = 120	
• A minor	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: Bb major	slurred	one octave		
A minor	tongued		min. tempi: scales ↓ = 72	mf
Arpeggios:	tongued	two octaves	arpeggios ♪ = 120	mf
D major	torigueu	two octaves	urpeggios • 120	
G minor	slurred	one octave		

Or

3. EXERCISES (music may be used)

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

Caric	Candidates choose and perform two exercises (selected from different groups).				
Grou	Group 1				
1a.	Springtime	for tone and phrasing			
1b.	Little Pinkie Waltz	for tone and phrasing			
Grou	ıp 2				
2a.	A Conversation	for articulation			
2b.	On Tiptoes	TOT ALLICUIATION			
Grou	Group 3				
3a.	Swing Time	for finger technique			
3b.	A Minor Incident				

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Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • G major	slurred	two octaves		
• A major	tongued	to 12th		
Chromatic scale starting on G	tongued	one octave	min. tempi:	£
Arpeggios:	slurred		scales J = 84 arpeggios J = 132	mf
• F major	Siurreu	two octaves	arpeggios # = 132	
• G minor	tongued			
• A major	slurred	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

-				
Scales: • F major	slurred	two octaves		
• G minor	tongued			
Chromatic scale starting on G	slurred	one octave	min. tempi: scales J = 84	mf
Arpeggios: • G major	tongued	two octaves	arpeggios ♪ = 132	, iii
• A major	slurred	to 12th		
A minor	slurred	to 12th		

Or	Or				
3. EX	3. EXERCISES (music may be used)				
Cano	lidates choose and	perform two exercises (selected from different groups).			
Grou	ıp 1				
1a.	Persuasive	for tone and phrasing			
1b.	Strolling	for tone and phrasing			
Grou	ıp 2				
2a.	In the Groove	for articulation			
2b.	Soaring	וטו מונוכעומנוטוו			
Grou	Group 3				
3a.	Sunshine	for finger technique			
3b.	Solitude	for finger technique			

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Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Torrir according to carraidate 3 choice.				
Scales: • G major	slurred			
• Eb major	tongued	two octaves		
Chromatic scale starting on D	tongued		min. tempi:	
• Pentatonic (major) scale starting on D	slurred		scales ↓ = 96	mf
• B minor	tongued	to 12th	arpeggios ♪ = 138	mf
Arpeggios:	tongued		7ths J = 69	
• C major	tongueu	two actavas		
• D minor	slurred	two octaves		
• Dominant 7th in the key of G	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Torrir according to carratate 5 choice.				
Scales: • C major	tongued			
• D minor	slurred			
• E minor	tongued		min. tempi:	
• Chromatic scale starting on D	slurred	two octaves	scales ↓ = 96	me f
• Pentatonic (major) scale starting on D	tongued		arpeggios ♪ = 138	mf
Arpeggios:	slurred		7ths J = 69	
• E♭ major	Siurreu			
• Dominant 7th in the key of C	slurred			
B minor	tongued	to 12th		

Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups). Group 1 Memories 1a. for tone and phrasing Sing It! Group 2 2a. Groove in Blue for articulation Mechanical 2b. Group 3 3a. Sighing for finger technique 3b. The Machine

DIGITAL GRADES: TECHNICAL WORK

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

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Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • E major	slurred			
• Eb major	tongued			
• F minor	tongued		min. tempi: scales J = 116 arpeggios J = 152	mf
• F# minor	slurred			
Chromatic scale starting on E	slurred	two		
Pentatonic (major) scale starting on C (starting on lowest C)	tongued	octaves		
Arpeggios: • A major	slurred		7ths J = 76	
• C# minor	tongued			
• Dominant 7th in the key of Ab	slurred			
Diminished 7th starting on F#	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

form according to candidate's choice.				
Scales: • Ab major	tongued			
• A major	slurred			
• C# minor	slurred			
• C minor	tongued		min. tempi: scales ↓ = 116	mf
Chromatic scale starting on E	tongued	two		
• Pentatonic (major) scale starting on C (starting on lowest C)	slurred	octaves	arpeggios ♪ = 152	
Arpeggios: • E major	slurred		7ths J = 76	
• F minor	tongued			
• Dominant 7th in the key of Ab	tongued			
Diminished 7th starting on F#	slurred			

Or							
3. EX	3. EXERCISES (music may be used)						
Cano	Candidates choose and perform two exercises (selected from different groups).						
Grou	ıp 1						
1a.	Shaping	for tang and phracing					
1b.	Reaching	for tone and phrasing					
Grou	ıp 2						
2a.	Down Home	for articulation					
2b.	Exploring	Tot atticulation					
Grou	Group 3						
3a.	3a. Crystal for finger technique						
3b.	A Little Waltz	for finger technique					

DIGITAL GRADES: TECHNICAL WORK

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Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	 melodic minor scale
major arpeggio	 harmonic minor scale
	minor arpeggio

Either				
1. SCALES & ARPEGGIOS SET A (from memory)				
All requirements should be performed.				
Bb major tonal centre	tongued	f		
F# minor tonal centre	slurred	р		min. tempi:
Pentatonic (major) scale starting on F#	staccato-tongued	f	two	scales
Chromatic scale starting on Bb	staccato-tongued	f	octaves	arpeggios J. = 63
Dominant 7th in the key of B	tongued	р		7ths J = 96
Diminished 7th starting on Bb	slurred	р		

Or 2. SCALES & ARPEGGIOS SET B (from memory)				
All requirements should be performed.				
Bb minor tonal centre	tongued	f		
F# major tonal centre	slurred	р		min. tempi:
Chromatic scale starting on B♭	tongued	р	two	scales
Whole-tone scale starting on D	slurred	р	octaves	arpeggios ↓. = 63
Dominant 7th in the key of B	staccato-tongued	f		7ths J = 96
• Diminished 7th starting on Bb	tongued	р		

Or		
3. OF	RCHESTRAL EXTRACTS (music may be used)	
Cand	lidates choose and perform two extracts (selected from different groups	5).
Grou	ıp 1	
1a.	Bizet: Carmen, 3. Akt 1. Bild Vorspiel (beginning to figure 2)	for tone and phracing
1b.	Brahms: Sinfonie Nr. 4, 4. Satz (entire extract)	for tone and phrasing
Grou	ip 2	
2a.	Mozart: Die Zauberflöte, 1. Akt Nr. 8 Finale (beginning to bar 181)	for articulation
2b.	Strawinsky: Petruschka (beginning to figure 3)	TOT at ticulation
Grou	ip 3	
3a.	Mozart: Die Zauberflöte, 2. Akt Nr. 21 Finale (entire extract)	for finger technique
3b.	Verdi: Rigoletto, 1. Akt Arie der Gilda (entire extract)	for finger technique
The	piccolo option may be substituted for one of the extracts.	
Picco	olo – Mozart: Die Zauberflöte (entire extract)	

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

SCALES & ARPEGGIOS SET A & SET B					
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in				
succession the:	succession the:				
major scale	melodic minor scale				
major arpeggio	 harmonic minor scale 				
	minor arpeggio				

Either 1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.				
B minor tonal centre	slurred	f		
• Eb minor tonal centre	tongued	p		
A major tonal centre	tongued	p		min. tempi:
Chromatic scale starting on B	tongued	p	two	scales
Pentatonic (major) scale starting on A	slurred	f	octaves	arpeggios ↓. = 69
Whole-tone scale starting on A	tongued	f		7ths J = 104
Dominant 7th in the key of D	slurred	р		
Augmented arpeggio starting on G	tongued	f		

Or 2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.				
B major tonal centre	tongued	f		
G minor tonal centre	tongued	р		
A minor tonal centre	slurred	р		min. tempi:
Chromatic scale starting on B	tongued	f	two	scales
Pentatonic (major) scale starting on Eb	slurred	р	octaves	arpeggios J. = 69
Whole-tone scale starting on A	tongued	f		7ths J = 104
• Dominant 7th in the key of Ab	slurred	p		
Diminished 7th starting on B	tongued	f		

	3. ORCHESTRAL EXTRACTS (music may be used)					
	lidates choose and perform two extracts (selected from different groups).					
Grou	ıp 1					
1a.	J S Bach: Matthäus-Passion, Arie: Aus Liebe will mein Heiland sterben (entire extract)	for torre and observe				
1b.	Debussy: Prélude à l'après-midi d'un faune (beginning to bar 25)	for tone and phrasing				
Grou	ıp 2					
2a.	Beethoven: Ouverture zu Leonore Nr. 3 (bar 328 to end)	for oution lation				
2b.	Reznicek: Donna Diana, Ouverture (figure 1 to figure 3)	for articulation				
Grou	ıp 3					
3a.	Dvořák: Sinfonie Nr. 8, 4. Satz (entire extract, no repeats)	for fire and to the invest				
3b. Schumann: Sinfonie Nr. 1, 4. Satz (entire extract) for finger technique						
The	piccolo option may be substituted for one of the extracts.					
Picco	olo – Rossini: Die diebische Elster, Ouverture (entire extract)					

Either

DIGITAL GRADES: TECHNICAL WORK

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

SCALES & ARPEGGIOS SET A & SET B				
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in			
succession the:	succession the:			
major scale	melodic minor scale			
major arpeggio	harmonic minor scale			
	minor arneggio			

1. SCALES & ARPEGGIOS SET A (from memoral All requirements should be performed.	y)			
C major tonal centre	staccato-tongued	f	three octaves	
E major tonal centre	mixed articulation	р	tura a ataura	
F minor tonal centre	slurred	f	two octaves	min. tempi:
Chromatic scale starting on C	tongued	f	three octaves	scales J = 132
Pentatonic (major) scale starting on Ab	tongued	р		arpeggios ↓. = 69
Whole-tone scale starting on C#	slurred	р		7ths J = 104
Dominant 7th in the key of F#	mixed articulation	f	two octaves	
Diminished 7th starting on A♭	tongued	f		
Augmented arpeggio starting on F	slurred	מ		

Or 2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.				
Ab major tonal centre	slurred	р		
G# minor tonal centre	tongued	р	two octaves	
C# minor tonal centre	mixed articulation	f		min. tempi:
Chromatic scale starting on C	tongued	f	three octaves	scales J = 132
Diminished 7th starting on C	staccato-tongued	р	tillee octaves	arpeggios J. = 69
Pentatonic (major) scale starting on Ab	tongued	p		7ths J = 104
Whole tone scale starting on C#	slurred	f	two octaves	
Dominant 7th in the key of F#	tongued	р	two octaves	
Augmented arpeggio starting on E	slurred	р		

Or						
3. 0	3. ORCHESTRAL EXTRACTS (music may be used)					
Cano	lidates choose and perform two extracts (selected from different groups).					
Grou	ıp 1					
1a.	Mahler: Sinfonie Nr. 9, 1. Satz (entire extract)	for tone and phracing				
1b.	Ravel: Daphnis et Chloé, 2ème Suite (solo only: figure 176 to end)	for tone and phrasing				
Grou	ıp 2					
2a.	Busoni: Doktor Faust, Erstes Bild (entire extract) and Zweites Bild (entire extract)	for articulation				
2b.	Strawinsky: Concerto in Es 'Dumbarton Oaks', II Allegretto (entire extract)	for articulation				
Grou	ip 3					
3a.	Rossini: Wilhelm Tell, Ouverture (bar 197 to end)	for financia to alminuo				
3b.	Strawinsky: Petruschka (figure 3 to bottom of page 33)	for finger technique				
The	piccolo option may be substituted for one of the extracts.					
Picco	olo – Smetana: Die verkaufte Braut, Ouverture (entire extract)					

Clarinet: Initial

DIGITAL GRADES: TECHNICAL WORK

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SCALES & TRIADS SET A (from memory) All requirements should be performed.						
Scale (first five notes only): • C major	4	ascending and descending	min. tempo: J = 60	_		
Triad: • D minor	tongued		min. tempo:	mf		

2. SCALES & TRIADS SET B (from memory) All requirements should be performed.						
Scale (first five notes only): • D minor	min. tempo:					
Triad: • C major	tongued	ascending and descending	min. tempo:	mf		

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Clarinet Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	slurred		min. tempi:	
• A minor	tongued	one octave	scales ↓ = 72	mf
Arpeggio:	tongued		arpeggios ♪ = 120	
G major	torigueu			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • G major	tongued	·	min. tempi:	
• A minor	slurred		scales ↓ = 72	mf
Arpeggio: • F major	tongued		arpeggios ♪ = 120	

Or

3. EXERCISES (music may be used)

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

Cano	Candidates choose and perform two exercises (selected from different groups).					
Grou	Group 1					
1a.	Going through a Phase	for home and otherwise.				
1b.	A Soft Drum	for tone and phrasing				
Grou	Group 2					
2a.	Chalk and Cheese	for articulation				
2b.	Answering Back	for articulation				
Grou	ıp 3					
3a.						
3b.	Steady Now!	for finger technique				

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Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	tongued	two octaves	min tompi	
• E minor	slurred	one octave	min. tempi: scales J = 72	
Arpeggios:	tongued	two octaves	arpeggios	mf
• G minor	tongued	two octaves	ai peggios 3 – 120	
• C major	slurred	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • C major	slurred	to 12th		
• G minor	tongued		min. tempi:	
Arpeggios:	tongued	two octaves	scales ↓ = 72 arpeggios ♪ = 120	mf
• F major	tongued		ai peggios 7 – 120	
• E minor	slurred	one octave		

3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups). Group 1 1a. Snake in a Basket for tone and phrasing 1b. D-lightful Group 2 2a. Vive la Difference for articulation 2b. One Man Band Group 3 The Sphinx 3a. for finger technique 3b. A Cloudy Day

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Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • Bb major	tongued	two octaves		
• A minor	slurred			
• Chromatic scale starting on G	tongued	one octave	min. tempi: scales J = 84	mf
Arpeggios:	tongued	two octaves	arpeggios ♪ = 132	mf
• C major	torigueu	two octaves	urpeggios • - 132	
• D minor	slurred	to 12th		
• A major	tongued	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • C major	slurred	two octaves		
• D minor	tongued	to 12th		
Chromatic scale starting on G	tongued	one octave	min. tempi:	£
Arpeggios: • Bb major	slurred	two octaves	scales J = 84 arpeggios J = 132	mf
• A minor	tongued			
• D minor	slurred	to 12th		

Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups). Group 1 1a. Whistling a Tune for tone and phrasing 1b. Meandering Group 2 Hit It! 2a. for articulation 2b. Hot and Cold Group 3 3a. Wandering for finger technique 3b. Dig the Digit!

DIGITAL GRADES: TECHNICAL WORK

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Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Torri decorating to earlandate 5 choice.				
Scales: • D major	slurred			
• E minor (starting on low E)	tongued	two octaves		
• B minor	slurred		min. tempi:	
Chromatic scale starting on F	slurred		scales $J = 96$	
 Pentatonic (major) scale starting on (candidate choice of starting G) 	tongued	one octave	arpeggios ♪ = 138	mf
Arpeggios: • A major	slurred		7ths J = 69	
G minor	tongued	two octaves		
Dominant 7th in the key of C	slurred			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

form according to candidate 5 choice.				
Scales: • A major	tongued			
• G major	slurred	two octaves		
G minor	tongued		min. tempi:	
Chromatic scale starting on F	tongued		scales J = 96	
 Pentatonic (major) scale starting on G (candidate choice of starting G) 	slurred	one octave	arpeggios ♪ = 138	mf
Arpeggios:	tongued		7ths ↓ = 69	
G major	torigueu	two octaves		
B minor	slurred	two octaves		
Dominant 7th in the key of C	slurred			

Or					
3. E>	3. EXERCISES (music may be used)				
Cano	didates choose and perf	form two exercises (selected from different groups).			
Grou	ир 1				
1a.	Express Yourself	for tone and phracing			
1b.	Rephrase That	for tone and phrasing			
Grou	лр 2				
2a.	Scat!	for articulation			
2b.	Haiku	for articulation			
Grou	лр 3				
3a.	Arpeggiate	for finger technique			
3b.	Fair Comment	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Clarinet Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

To the decorating to carrange to circulate				
Scales: • E major	tongued			
• Eb major	slurred			
• F minor	slurred			
• F# minor	tongued		min. tempi:	
• Chromatic scale starting on E (starting on low E)	slurred	two octaves	scales	m f
• Pentatonic (major) scale starting on C	tongued	two octaves	arpeggios ♪ = 152	mf
Arpeggios: • Ab major	slurred		7ths J = 76	
• C minor	tongued			
Dominant 7th in the key of D	slurred			
Diminished 7th starting on G	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Torri according to carraidate 3 choice.				
Scales: • A major	slurred			
• Ab major	tongued			
• C# minor	slurred			
• C minor	tongued		min. tempi:	
• Chromatic scale starting on E (starting on low E)	tongued	two octaves	scales ↓ = 116	mf
 Pentatonic scale (major) starting on C 	slurred	two octaves	arpeggios ♪ = 152	"""
Arpeggios:	tongued		7ths J = 76	
• E major	torigueu			
• F# minor	slurred			
• Dominant 7th in the key of G	tongued			
Diminished 7th starting on G	slurred			

Or						
3. EX	3. EXERCISES (music may be used)					
Cano	lidates choose and perfo	orm two exercises (selected from different groups).				
Grou	ıp 1					
1a.	Lilt	for tone and phrasing				
1b.	Sequences	for tone and phrasing				
Grou	ıp 2					
2a.	A Conversation	for articulation				
2b.	Got the Blues					
Grou	ıp 3					
3a.	Gliding	for finger technique				
3b.	Hide and Seek	for finger technique				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

Either				
1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.				
F major tonal centre	tongued	f	three octaves	
A minor tonal centre	slurred	р	two octaves	min. tempi:
C# minor tonal centre	tongued	р	two octaves	scales J = 120
Chromatic scale starting on F	slurred	f	three octaves	arpeggios J. = 63
Whole-tone scale starting on A	tongued	р	two actores	7ths J = 96
• Dominant 7th in the key of F#	staccato-tongued	f	two octaves	

Or 2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.				
A major tonal centre	slurred	р		
Db major tonal centre	tongued	р	two octaves	min. tempi:
C# minor tonal centre	staccato-tongued	f		scales
Diminished 7th starting on F	staccato-tongued	р	three octaves	arpeggios J. = 63
Pentatonic scale starting on Db	tongued	f	two octaves	7ths J = 96
Dominant 7th in the key of F#	slurred	р	two octaves	

Or		
3. 0	RCHESTRAL EXTRACTS (music may be used)	
Cano	lidates choose and perform two extracts (selected from different groups).	
Extra	acts for A clarinet may be played on an A clarinet or a Bb clarinet.	
Grou	ıp 1	
1a.	Beethoven: Sinfonie Nr. 4, 2. Satz (bars 81-89, 1st clarinet part)	for tone and phrasing
1b.	Tchaikovsky: Sinfonie Nr. 6, 1. Satz (entire extract)	for tone and prinasing
Grou	ıp 2	
2a.	Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)	for articulation
2b.	Verdi: Rigoletto, 3. Akt (entire extract)	TOT at ticulation
Grou	ıp 3	
3a.	Borodin: Fürst Igor, Nr. 8 Tanz der Polowetzer Mädchen (bars 111-138)	for finger technique
3b.	Liszt: Ungarische Rhapsodie Nr. 2 (bars 11-18)	for finger technique
One	extract for Eb clarinet or bass clarinet may be substituted for one of the e	extracts.
Eb cl	arinet – Ravel: Boléro (entire extract)	
Bass	clarinet – Liszt: Dante-Sinfonie, 1. Inferno (bars 286-294)	

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

Further information is available in the graded syllabus.

Or

SCALES & ARPEGGIOS SET A & SET B			
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in		
succession the:	succession the:		
major scale	melodic minor scale		
major arpeggio	harmonic minor scale		
	minor arpeggio		

Either1. SCALES & ARPEGGIOS SET A (from memor All requirements should be performed.	у)			
F# minor tonal centre	slurred	f	three octaves	
Bb major tonal centre	tongued	f	two octaves	
D minor tonal centre	tongued	р	two octaves	min. tempi:
• Chromatic scale starting on F#	slurred	р	three octaves	scales ↓ = 132
• Pentatonic (major) scale starting on Bb	tongued	f		arpeggios J. = 69
Whole-tone scale starting on Eb	slurred	p	two octaves	7ths J = 104
Dominant 7th in the key of G	staccato-tongued	f	two octaves	
 Augmented arpeggio starting on D 	slurred	р		

2. SCALES & ARPEGGIOS SET B (from memory	/)			
All requirements should be performed.				
• F# major tonal centre	tongued	f	three octaves	
Bb minor tonal centre	slurred	р	two octaves	
• Eb minor tonal centre	tongued	р	two octaves	min. tempi:
Chromatic scale starting on F#	staccato-tongued	f	three octaves	scales ↓ = 132
• Pentatonic (major) scale starting on Eb	tongued	р		arpeggios ↓. = 69
Whole-tone scale starting on Eb	slurred	р	two octaves	7ths
• Dominant 7th in the key of Eb	tongued	р	two octaves	
Augmented arpeggio starting on D	tongued	f		

Or					
3. 0	RCHESTRAL EXTRACTS (music may be used)				
Can	didates choose and perform two extracts (selected from differen	nt groups).			
Extr	acts for A clarinet may be played on an A clarinet or a Bb clarine				
Gro	up 1				
1a.	Puccini: Tosca, 3. Akt (entire extract)	for tone and phracing			
1b.	Schubert: Sinfonie Nr. 7, 2. Satz (entire extract)	for tone and phrasing			
Gro	up 2				
2a.	Beethoven: Sinfonie Nr. 6, 3. Satz (entire extract)	for articulation			
2b.	Brahms: Sinfonie Nr. 1, 3. Satz (bars 1-23)	TOT atticulation			
Gro	up 3				
3a.	Mendelssohn: Sinfonie Nr. 3, 2. Satz (bars 8-31)	for finger technique			
3b. Rimsky-Korsakow: Scheherazade, 4. Satz (entire extract)					
One extract for Eb clarinet or bass clarinet may be substituted for one of the extracts.					
Eb clarinet – Strawinsky: Le Sacre du Printemps, 1. Teil (three bars before figure 10 to figure 12)					
Bass	Bass clarinet – Verdi: Aida, 4, Akt 2, Szene (figure B to figure C)				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed.

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

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed.

G major tonal centre	mixed articulation	р	three octaves	
G# minor tonal centre	slurred	р	two octaves	
C minor tonal centre	tongued	f	two octaves	min tomni:
Chromatic scale starting on E	slurred	р		min. tempi: scales J = 132
Whole-tone scale starting on G	staccato-tongued	f	three octaves	arpeggios $J = 69$ 7ths $J = 104$
Dominant 7th in the key of A	staccato-tongued	р	three octaves	
Diminished 7th starting on E	mixed articulation	f		
Pentatonic (major) scale starting on C	slurred	р	turo estavos	
Augmented arpeggio starting on B	tongued	f	two octaves	

Or

3. ORCHESTRAL EXTRACTS (music may be used)

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

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

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

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

for tone and phrasing

Group 2

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

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

for articulation

Group 3

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

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

for finger technique

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

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

Bass clarinet - Strauss: Don Quixote (entire extract)

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Saxophone Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	slurred		min. tempi:	
• E minor	tongued	one octave	scales J = 72	mf
Arpeggio: • G major	tongued		arpeggios ♪ = 120	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • G major	tongued		min. tempi:	
• E minor	slurred	one octave	scales ↓ = 72	mf
Arpeggio: • F major	slurred		arpeggios ♪ = 120	

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	<u>.</u>	of in two exercises (selected from different groups).			
1a.	A Mouthful				
1b.	Snake in a Basket	for tone and phrasing			
Grou	ıp 2				
2a.	Waltz by Step	for articulation			
2b.	The Earthworm	for articulation			
Grou	Group 3				
3a.	Smooth	for finger technique			
3b.	and back again	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Saxophone Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • D major	tongued	two octaves		
A minor	slurred		min. tempi:	
Arpeggios: • C major (starting on either C)	slurred	one octave	scales J = 72 arpeggios J = 120	mf
B minor	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • C major (starting on either C)	slurred	one octave	min. tempi:	
• B minor	tongued		· ·	
Arpeggios:	tongued	two octaves	scales ↓ = 72	mf
• D major	tongued	two octaves	arpeggios ♪ = 120	
• A minor	slurred	one octave		

Or	Or .				
3. EX	3. EXERCISES (music may be used)				
Cano	didates choose and perform	two exercises (selected from different groups).			
Grou	ıp 1				
1a.	The Peace Pipe	for tone and phracing			
1b.	The Cossack	for tone and phrasing			
Grou	ıp 2				
2a.	Light and Shade	for articulation			
2b.	The Same but Different!	for articulation			
Grou	Group 3				
3a.	Twister	for finger technique			
3b.	Shaker	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Saxophone Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • C major	tongued	two octaves	min. tempi: scales J = 84 arpeggios J = 132	mf
• G minor	slurred	to 12th		
Chromatic scale starting on G	tongued	one octave		
Arpeggios: • D minor	tongued	two octaves		
• F major	slurred	4 - 124b		
• E minor	tongued	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • D minor	tongued	two octaves	min. tempi: scales J = 84 arpeggios J = 132	mf
• F major	slurred	to 12th		
Chromatic scale starting on G	slurred	one octave		
Arpeggios: • C major	tongued	two octaves		
• E minor	tongued	to 12th		
• G minor	slurred	10 12(1)		

<i>Or</i> 3. E)	Or 3. EXERCISES (music may be used)				
Cano	didates choose and pe	erform two exercises (selected from different groups).			
Grou	ıp 1				
1a.	Last Dance	for tone and physics			
1b.	Olde Englande	for tone and phrasing			
Grou	ıp 2				
2a.	A Handful	for articulation			
2b.	Sidestepping	for articulation			
Grou	Group 3				
3a.	Highland Tune	for finger technique			
3b.	Gently Does It	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Saxophone Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • Eb major	tongued	two octaves		
Chromatic scale starting on D	slurred			
G major	slurred	to 12th	min. tempi: scales J = 96	£
• F# minor	tongued	10 12111		
Pentatonic (major) scale starting on G	tongued	one octave	arpeggios ♪ = 138	mf
Arpeggios:	slurred		7ths J = 69	<u> </u>
• C minor	Siurreu	two octaves		
Dominant 7th in the key of G	tongued			
• A major	tongued	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

8				
Scales: • C minor	tongued	two octaves		
Chromatic scale starting on D	slurred			
• A major	slurred	to 12th	min. tempi:	
• F# minor	tongued	10 12(1)	scales J = 96	
Pentatonic (major) scale starting on G	tongued	one octave	arpeggios ♪ = 138	mf
Arpeggios:	durrad		7ths J = 69	
• Eb major	slurred	two octaves		
• Dominant 7th in the key of G	tongued			
• A minor	tongued	to 12th		

Or	Or				
3. E)	(ERCISES (music may be us	sed)			
Cano	didates choose and perforr	n two exercises (selected from different groups).			
Grou	лр 1				
1a.	Song Without Words	for top and absorber			
1b.	Leap of Faith	for tone and phrasing			
Grou	лр 2				
2a.	Details, Details!	for articulation			
2b.	Blue Lament	TOT articulation			
Grou	Group 3				
3a.	Spinning Wheel	for finger technique			
3b.	Run Around	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Saxophone Scales, Arpeggios & Exercises from 2015.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

are a series and a				
Scales: • Bb major	slurred			
• E major	tongued	two actaves		
• C# minor	tongued	two octaves		
Chromatic scale starting on E	tongued		min. tempi: scales ↓ = 116	f
Pentatonic (major) scale starting on D	slurred			
• F minor	slurred	to 12th	arpeggios ♪ = 152	mf
Arpeggios: • E minor	slurred		7ths J = 76	
Dominant 7th in the key of F	tongued	two octaves		
Diminished 7th starting on D	slurred			
• Ab major	tongued	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales:	al a			
• Eb major	slurred			
• E minor	tongued	two octaves	min. tempi: scales J = 116	
• C# minor	tongued	two octaves		
Chromatic scale starting on E	slurred			mf
 Pentatonic (major) scale starting on D 	tongued			
• Ab major	tongued	to 12th	arpeggios ♪ = 152	mf
Arpeggios:	tongued		7ths J = 76	ı
• E major	torigueu			
• C# minor	slurred	two octaves		
Dominant 7th in the key of A	slurred			
• Diminished 7th starting on D	tongued			

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	лр 1				
1a.	At Sixes and Sevens	for top a and physica			
1b.	Rising and Falling	for tone and phrasing			
Grou	лр 2				
2a.	A Good Turn	for articulation			
2b.	A Little Waltz	TOT articulation			
Grou	Group 3				
3a.	Be Flattered	for firmer took nine o			
3b.	Viennese	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B				
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in			
succession the:	succession the:			
major scale	melodic minor scale			
major arpeggio	harmonic minor scale			
	minor arpeggio			

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed.

C major tonal centre	slurred	f	two octaves	
Ab major tonal centre	staccato-tongued	р	to 12th	min. tempi:
G# minor tonal centre	tongued	р	10 12111	scales ↓ = 120
Chromatic scale starting on C	slurred	f	two octaves	arpeggios ↓. = 63
• Pentatonic (major) scale starting on Ab	slurred	р	to 12th	7ths J = 96
• Dominant 7th in the key of Db	staccato-tongued	р	to 12th	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed.

• E major tonal centre	slurred	f	turo ostavos	
C minor tonal centre	tongued	р	two octaves	min. tempi:
• G# minor tonal centre	tongued	р	to 12th	scales ↓ = 120
• Whole tone scale starting on E	staccato-tongued	f	two ostavos	arpeggios ↓. = 63
Diminished 7th starting on C	slurred	р	two octaves	7ths J = 96
• Pentatonic (major) scale starting on Ab	tongued	р	to 12th	

Or

3. STUDY (music may be used)

Candidates choose and perform one study.

a.	Ferling	No. 17 or no. 18 (from 48 Studies for Oboe or Saxophone, op. 31)	Billaudot CC3082
b.	Rae	Return Flight or Breakaway (from 36 More Modern Studies for Solo Saxophone)	Universal UE21613
c.	Wilson	No. 11 or no. 12 (from Saxtudes)	Camden CM240

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B				
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in			
succession the:	succession the:			
major scale	melodic minor scale			
major arpeggio	harmonic minor scale			
	minor arpeggio			

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed.

B major tonal centre	tongued	f	two and a half octaves	
• Eb minor tonal centre	slurred	f	two octaves	
A minor tonal centre	staccato-tongued	f	to 12th	min. tempi:
• Chromatic scale starting on B	slurred	р	two and a half octaves	scales J = 132
• Diminished 7th starting on B	tongued	р	two and a nan octaves	arpeggios ↓. = 69
• Whole-tone scale starting on Eb	tongued	р	ture estavos	7ths J = 104
Augmented arpeggio starting on Eb	staccato-tongued	р	two octaves	
Dominant 7th in the key of D	slurred	f	to 12th	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed.

· ··· · · · · · · · · · · · · · · · ·				
• Eb major tonal centre	slurred	р	two octaves	
G minor tonal centre			to 12th	
A minor tonal centre	tongued	f	to 12th	min. tempi:
Chromatic scale starting on B	staccato-tongued	f	two and a half octaves	scales J = 132
• Diminished 7th starting on B	slurred	р	two and a nan octaves	arpeggios ↓. = 69
• Pentatonic (major) scale starting on Eb	staccato-tongued	f	ture actorics	7ths J = 104
• Augmented arpeggio starting on Eb	slurred	р	two octaves	
Dominant 7th in the key of D	tongued	р	to 12th	

Or

3. STUDY (music may be used)

Candidates choose and perform one study.

a.	Ferling	No. 37 or no. 38 (from 48 Studies for Oboe or Saxophone, op. 31)	Billaudot CC3082
b.	Rae	Scale Force or Hocus Pocus (from 36 More Modern Studies for Solo Saxophone)	Universal UE21613
c.	Wilson	No. 13 or no. 14 (from Saxtudes)	Camden CM240

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	 melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

Either 1. SCALES & ARPEGGIOS SET A (from me All requirements should be performed.	mory)			
Bb major tonal centre	tongued	р	two and a half octaves	
Db major tonal centre	slurred	р	two octaves	
F# major tonal centre	mixed articulation	f	to 12th	min. tempi: scales ↓ = 132
F# minor tonal centre	tongued	f	ιο 12ιπ	
• Chromatic scale starting on Bb staccato-tongued p			two and a half octaves	arpeggios $J_1 = 69$
Whole-tone scale starting on C#				
Dominant 7th in the key of F# major tongued			two octaves	7 (113) = 104
Augmented arpeggio starting on D	mixed articulation	р		
Diminished 7th starting on F#	tongued	f	to 12th	

Or 2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.						
D major tonal centre	mixed articulation	f				
F major tonal centre	tongued	р	two octaves			
C# minor tonal centre	minor tonal centre slurred p					
• C# minor tonal centre f min. temporal f						
Chromatic scale starting on Bb	slurred	f		arpeggios ↓. = 69		
• Diminished 7th starting on Bb	tongued	р	two and a half octaves	7ths		
• Dominant 7th in the key of Eb	mixed articulation	f				
Augmented arpeggio starting on F	slurred	р	two octaves			
Pentatonic (major) scale starting on F#	staccato-tongued	р	to 12th			

Or							
3. S	3. STUDY (music may be used)						
Car	Candidates choose and perform one study.						
a.	Ferling	No. 45 or no. 46 (from 48 Studies for Oboe or Saxophone, op. 31)	Billaudot CC3082				
b.	Rae	Devil's Brew (from 36 More Modern Studies for Solo Saxophone)	Universal UE21613				
c.	Wilson	No. 15 or no. 16 (from Saxtudes)	Camden CM240				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	tongued		min. tempi:	
• E minor	slurred	one octave	scales J = 56	mf
Arpeggio: • G major	tongued	one octave	arpeggios ♪ = 80	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

term according to candidate 5 choice.					
Scales: • G major	slurred		min. tempi:		
• E minor	tongued	one octave	scales ↓ = 56	mf	
Arpeggio: • G major	slurred		arpeggios ♪ = 80		

Or

3. EXERCISES (music may be used)

	Candidates choose and perform two exercises (selected from different groups).				
Grou	ıb ı				
1a.	Curves	for tone and phracing			
1b.	Rising and Falling	for tone and phrasing			
Grou	ıp 2				
2a.	Neat and Tidy	for articulation			
2b.	Tee-ya-ti-dum	for articulation			
Grou	Group 3				
3a.	Like a CD	for finger technique			
3b.	Smooth	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • D major	tongued	to 12th		
• A minor	slurred	one octave	min. tempi: scales J = 66	6
Arpeggios:	slurred		arpeggios	mf
• C major	siurrea	to 12th	arpeggios 3 – 92	
• D minor	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • C major	slurred			
• D minor	tongued	to 12th	min. tempi: scales J = 66	mf
Arpeggios: • D major	tongued		arpeggios ♪ = 92	,,,,
• A minor	Slurred	one octave		

Or

3. EXERCISES (music may be used)

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

Caric	Candidates choose and perform two exercises (selected from different groups).			
Grou	ир 1			
1a.	The Peace Pipe	for tone and phrasing		
1b.	Emerging	for tone and prinasing		
Grou	ıp 2			
2a.	Py-a-ta-ti	for articulation		
2b.	Light and Shade	וטו מונוכעומנוטוו		
Grou	ıp 3			
3a.				
3b.	Negotiate	for finger technique		

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • C major	tongued	two octaves		
• G minor	tongued	ana astava		
• Chromatic scale starting on G	tongued	one octave	min. tempi:	6
Arpeggios:	slurred		scales ↓ = 72 arpeggios ♪ = 100	mf
• F major	Sidired	to 12th	arpeggios # = 100	
• E minor	tongued			
• Bb major (starting an octave above the lowest tonic)	slurred	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • E minor	tongued	to 12th		
• Bb major	slurred	ana astava	main tanani.	
Chromatic scale starting on G	tongued	one octave	min. tempi: scales ↓ = 72	mf
Arpeggios: • C major	slurred	two octaves	arpeggios ♪ = 100	,,,,
• F major	tongued	to 12th		
• G minor	tongued	one octave		

Or	Or				
3. EX	3. EXERCISES (music may be used)				
Cano	didates choose and pe	erform two exercises (selected from different groups).			
Grou	ıp 1				
1a.	Draw a Line	for tone and phracing			
1b.	Olde England	for tone and phrasing			
Grou	ıp 2				
2a.	A Good Read	for articulation			
2b.	Oh Boy	וטו מונונטומנוטוו			
Grou	Group 3				
3a.					
3b.	Highland Tune	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • D major	slurred	tura a staves		
• C minor	tongued	two octaves		
Chromatic scale starting on C	slurred		min. tempi:	
A major	tongued	one octave	scales	£
Pentatonic (major) scale starting on F	slurred	one octave	arpeggios ♪ = 120	mf
Arpeggios:	tongued		7ths J = 69	
• Eb major	tongued	two octaves		
• D minor	slurred	two octaves		
Dominant 7th in the key of F	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • Eb major	tongued	tura a stanca		
• D minor	slurred	two octaves		
Chromatic scale starting on C	slurred		min. tempi:	
• G major	tongued	to 12th	scales ↓ = 80	mf
Pentatonic (major) scale starting on F	tongued	one octave	arpeggios ♪ = 120	mf
Arpeggios: • D major	slurred	two octaves	7ths J = 69	
Dominant 7th in the key of F	slurred			
A major	tongued	one octave		

<i>Or</i> 3. E	Or B. EXERCISES (music may be used)				
	· · · · · · · · · · · · · · · · · · ·	m two exercises (selected from different groups).			
Grou	лр 1				
1a.	Lament	for tone and phracing			
1b.	Song Without Words	for tone and phrasing			
Grou	лр 2				
2a.	Animato	for articulation			
2b.	Haiku	for articulation			
Grou	Group 3				
3a.	3a. Spinning Wheel				
3b.	Run Around	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

according to carratage 5 choice.				
Scales: • Bb major	tongued			
• C# minor	slurred	two octaves		
• Chromatic scale starting on Eb	tongued			
Pentatonic (major) scale starting on D	tongued		min. tempi:	
• F minor	slurred	to 12th	scales	6
Arpeggios:	tongued		arpeggios ♪ = 132	mf
• B minor	tongued	tura a ataura	7ths J = 76	
• Dominant 7th in the key of G	slurred	two octaves		
• Diminished 7th starting on B	tongued			
• Ab major	slurred	to 12th		
• F# minor	tongued	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales:	-11			
• E major	slurred			
B minor	tongued	two octaves		
Chromatic scale starting on Eb	slurred			
Pentatonic (major) scale starting on D	slurred		min. tempi:	
• F# minor	slurred	to 12th	scales ↓ = 92	
Arpeggios:	tongued		arpeggios ♪ = 132	mf
Bb major	tongued	two estavos	7ths J = 76	
Dominant 7th in the key of F	tongued	two octaves		
Diminished 7th starting on B	slurred			
A major	tongued	to 12th		
• F minor	slurred	10 12(1)		

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).			
Grou	•	orm two exercises (selected from unferent groups).		
1a. 1b.	Major Sevenths Sweet Waltz	for tone and phrasing		
Grou	лр 2			
2a. 2b.	Calypso Two Doves	for articulation		
Grou	Group 3			
3a. 3b.	Echoes Hide and Seek	for finger technique		

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

Either 1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.)			
Bb major tonal centre	tongued	f	two octaves	
G minor tonal centre	staccato-tongued	f	4- 124h	
Ab major tonal centre	slurred	f	to 12th	min. tempi:
• Chromatic scale starting on Bb	tongued	p		scales $J = 108$
• Pentatonic (major) scale starting on Bb	slurred	р		arpeggios J . = 60 7ths J = 90
• Dominant 7th in the key of Eb	staccato-tongued	f	two octaves	/tiis] = 90
• Diminished 7th starting on Bb	tongued	f		

Or 2. SCALES & ARPEGGIOS SET B (from memory All requirements should be performed.	·)			
Bb minor tonal centre	tongued	f	two octaves	
G major tonal centre	tongued	p	to 12th	min tomni
G# minor tonal centre	staccato-tongued	f	10 12111	min. tempi: scales ↓ = 108
Chromatic scale starting on Bb	slurred	p		arpeggios J. = 60
Whole-tone scale starting on D	tongued	р	ture estaves	7ths J = 90
• Dominant 7th in the key of Eb	staccato-tongued	p	two octaves	/ths J = 90
Diminished 7th starting on Bb	tongued	f		

Or					
3. OI	RCHESTRAL EXTRACTS (music may be used)				
Cano	lidates choose and perform two extracts (selected from different groups)				
Grou	ıp 1				
1a.	Beethoven: Sinfonie Nr. 3 'Eroica', 2. Satz Marcia funebre (bars 8–56)	for tone and phracing			
1b.	Mascagni: Cavalleria rusticana, Nr. 5 Romanze (bars 1–44)	for tone and phrasing			
Grou	ıp 2				
2a.	Wagner: Die Meistersinger von Nürnberg, Vorspiel (bars 122–134)	for articulation			
2b.	Weber: Der Freischütz, 2. Aufzug Ariette des Ännchen (bars 1–26)	TOT articulation			
Grou	ıp 3				
3a.	Smetana: Die verkaufte Braut, 1. Akt 4. Szene Quartett (entire extract)	for finger technique			
3b.	3b. Verdi: Aida, 1. Akt 1. Szene Romanze des Radames (entire extract) for finger technique				
The	cor anglais option may be substituted for one of the extracts.				
Cor a	anglais – Dvořák: Sinfonie Nr. 9, 2. Satz Largo (entire extract)				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
 major arpeggio 	harmonic minor scale
	minor arpeggio

1. SCALES & ARPEGGIOS SET A (from memo All requirements should be performed.	ry)			
C major tonal centre	slurred	р	two actaves	
• Eb minor tonal centre	staccato-tongued	р	two octaves	
A minor tonal centre	tongued	f	to 12th	min. tempi:
Chromatic scale starting on F	slurred	р		scales
• Pentatonic (major) scale starting on Eb	staccato-tongued	f		arpeggios J. = 66
• Dominant 7th in the key of Ab	slurred	р	two octaves	7ths J = 96
Diminished 7th starting on C	tongued	f		
Augmented arpeggio starting on C	staccato-tongued	f		

Or 2. SCALES & ARPEGGIOS SET B (from memo All requirements should be performed.	ry)			
F major tonal centre	staccato-tongued	f		
C minor tonal centre	tongued	f		
Eb minor tonal centre	slurred	p		min. tempi:
Whole-tone scale starting on C	slurred	f	two actaves	scales J = 120
Pentatonic (major) scale starting on C	staccato-tongued	р	two octaves	arpeggios ↓. = 66
Dominant 7th in the key of F	tongued	р		7ths J = 96
Diminished 7th starting on C	slurred	f		
Augmented arpeggio starting on C	tongued	р		

Or				
	RCHESTRAL EXTRACTS (music may be used)	,		
Cano	lidates choose and perform two extracts (selected from different grou	ıps).		
Grou	ıp 1			
1a.	Brahms: Violinkonzert, 2. Satz (entire extract)	for tone and phracing		
1b.	Tschaikowsky: Sinfonie Nr. 4, 2. Satz (entire extract)	for tone and phrasing		
Grou	ıp 2			
2a.	Bartók: Konzert für Orchester, II Giuco delle coppie (entire extract)	for articulation		
2b.	Mozart: Sinfonie Nr. 41 'Jupiter', 1. Satz (entire extract)	TOT atticulation		
Grou	ıp 3			
3a.	Mozart: Cosi fan tutte, Ouverture (bar 81 to end of extract)	for finger technique		
3b. Strawinsky: Pulcinella Suite, V Toccata (entire extract)				
The cor anglais option may be substituted for one of the extracts.				
Cora	anglais – Franck: Sinfonie d-Moll, 2. Satz (entire extract)			

DIGITAL GRADES: TECHNICAL WORK

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Choice of technical work should be indicated on the submission portal.

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

Either1. SCALES & ARPEGGIOS SET A (from mer All requirements should be performed.	nory)			
F# major tonal centre	tongued	р		
D minor tonal centre	mixed articulation	р	two octaves	
B major tonal centre	tongued	p two octaves		min tomni:
B minor tonal centre	slurred	f		min. tempi: scales ↓ = 132
Chromatic scale starting on B	staccato-tongued	f	two and a half octaves	
Pentatonic (major) scale starting on D	slurred	р		arpeggios J . = 69 7ths J = 104
Dominant 7th in the key of B	mixed articulation	f	two octaves	/ths] = 104
Diminished 7th starting on B	tongued	р	two octaves	
Augmented arpeggios starting on B	slurred	f		

Or2. SCALES & ARPEGGIOS SET B (from mAll requirements should be performed.	• •			
F# minor tonal centre	tongued	р		min. tempi: scales J = 132
• E major tonal centre	slurred	р	tura antorra	
• E minor tonal centre	mixed articulation	р	two octaves	
• Db major tonal centre	staccato-tongued	f		
Chromatic scale starting on B	slurred	f	two and a half octaves	
• Whole-tone scale starting on Db	staccato-tongued	gued f		arpeggios J . = 69 7ths J = 104
Dominant 7th in the key of E	slurred	f	two actaves	/ths J = 104
Diminished 7th starting on E	mixed articulation	f	two octaves	
Augmented arpeggio starting on D	tongued	n		

• Au	gmented arpeggio starting on D	tongued	р				
	RCHESTRAL EXTRACTS (music may be lidates choose and perform two extra	•	ifferent group	s).			
Grou	ıp 1						
1a.	Strauss: Der Rosenkavalier, 2. Aufzug [Rosenüberreichung] (5 bars before figure 30 to 2nd bar of figure 31, and from Etwas fliessender after figure 33 to 2 bars before figure 37) for tone and phrase for the figure 31 of the figure 31 of the figure 31 of the figure 32 of the figure 31 of the figure 32 of the figure 33 of the figure 32 of the figure 33 of the figure 32 of the figure 33 of the figure 33 of the figure 34 of the figure 35 of the figure 35 of the figure 35 of the figure 35 of the figure 36 of the figure 36 of the figure 36 of the figure 36 of the figure 37 of the figure 36 of the figure 37 of the figure 36 of the figure 36 of the figure 37 of the figure 37 of the figure 36 of the figure 36 of the figure 37 of the figure 37 of the figure 36 of the figure 37 of the fig			for tone and phrasing			
1b.	1b. Strawinsky: Pulcinella Suite, II Serenata (beginning of extract to 1st bar of figure 10)						
Grou	ıp 2						
2a.	2a. Mendelssohn: Sinfonie Nr. 3 'Schottische', 2. Satz (entire extract)			for articulation			
2b.	2b. Verdi: Rigoletto, 3. Akt 7. Szene (omit last 2 bars, no repeats)			TOT at ticulation			
Grou	ıp 3						
3a.	Mussorgski: Bilder einer Ausstellung	, III Les Tuileries (ent	ire extract)		for financia to abaicure		
3b.	Ravel: Le Tombeau de Couperin, Prélude (entire extract) for finger technique			for finger technique			
The	The cor anglais option may be substituted for one of the extracts.						
Cor a	anglais – Ravel: Klavierkonzert G-Dur,	2. Satz (figure 6 to 1s	st bar of figure	· 9)			

Bassoon: Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • C major (starting an octave above the lowest tonic)	tongued		min tampi	
• A minor	slurred	one octave	min. tempi: scales J = 56 arpeggios J = 80	mf
Arpeggio: • F major	tongued		. 33	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • F major	slurred		min. tempi:	
• A minor	tongued	one octave	scales ↓ = 56	mf
Arpeggio: • C major (starting an octave above the lowest tonic)	slurred		arpeggios ♪ = 80	

<i>Or</i> 3. EX	Or 3. EXERCISES (music may be used)				
Cano	Candidates choose and perform two exercises (selected from different groups).				
Grou	Group 1				
1a.	Contemplate	for tone and phrasing			
1b.	Without Words	for tone and prinasing			
Grou	Group 2				
2a.	Marching Off	for articulation			
2b.	Shuffle	TOT ATTICUIATION			
Grou	Group 3				
3a.	Symmetry	for finger technique			
3b.	Eastern Twist	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	tongued	two octaves		
• E minor	slurred	one octave	min. tempi: scales ↓ = 66	
Arpeggios:	slurred	one octave	arpeggios ♪ = 92	mf
G major	siurreu	one octave	arpeggios 7 – 32	
• D minor	tongued	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • G major	slurred	one octave		
• D minor	tongued	to 12th	min. tempi: scales ↓ = 66	£
Arpeggios:	tongued	two octaves	arpeggios ♪ = 92	mf
• F major	torigueu	two octaves	arpeggios 7 – 92	
• E minor	slurred	one octave		

Or

3. EXERCISES (music may be used)

Cano	Candidates choose and perform two exercises (selected from different groups).				
Grou	Group 1				
1a.	Springtime	for tone and phrasing			
1b.	Tempo di Valse	for tone and phrasing			
Grou	ıp 2				
2a.	Dinosaur Dance	for articulation			
2b.	Vive la Différence				
Grou	ıp 3				
3a.	Sphynx	for finger technique			
3b.	Semitonal				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • G major • A minor • Chromatic scale starting on G Arpeggios:	slurred tongued slurred	two octaves to 12th one octave	min. tempi: scales J = 72 arpeggios J = 100	mf
• C major	slurred	two octaves	arpeggios ♪ = 100	
• Bb major (starting an octave above the lowest tonic)	tongued	to 12th		
• G minor	slurred	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • Bb major (starting an octave above the lowest tonic)	tongued	to 12th		
• G minor	slurred	ana astava		
Chromatic scale starting on G	slurred one octav		min. tempi: scales ↓ = 72	mf
Arpeggios: • C major	slurred	two octaves	arpeggios ♪ = 100	mf
• G major	tongued			
• A minor	slurred	to 12th		

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	ıp 1				
1a.	Whistling a Tune	for tone and physicing			
1b.	Balance	for tone and phrasing			
Grou	ıp 2				
2a.	Hot and Cold	for articulation			
2b.	Folksy	for articulation			
Grou	Group 3				
3a.	Chromatic Dance	for finger technique			
3b.	Sunshine	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • Ab major • D major • C minor • Chromatic scale starting on F	tongued slurred slurred slurred	two octaves	min. tempi: scales ↓ = 80	
Pentatonic (major) scale starting on F	tongued	one octave	arpeggios ♪ = 120	mf
Arpeggios: • Eb major	tongued		7ths J = 69	
• G minor	slurred	two octaves		
Dominant 7th in the key of C	slurred			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

	1	ì		
Scales: • Eb major	tongued			
G minor	slurred	two octaves		
B minor	tongued		min. tempi:	
Chromatic scale starting on F	tongued		scales ↓ = 80	mf
Pentatonic (major) scale starting on F	slurred	one octave	arpeggios ♪ = 120	mf
Arpeggios:	tongued		7ths J = 69	
• Ab major	tongued	two actores		
• C minor	slurred	two octaves		
Dominant 7th in the key of C	tongued			

Cano	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).					
Grou	up 1					
1a.	Semplice	for tone and phrasing				
1b.	Melodie	for tone and phrasing				
Grou	Group 2					
2a.	Q & A	for oution lation				
2b.	Scat	for articulation				
Grou	Group 3					
3a.	Handy	for the sea to be in the				
3b.	At the Ball	for finger technique				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales:Bb major (candidates may start on the lowest tonic or an octave higher)	tongued			
• E major	slurred			
• A minor	slurred		min. tempi:	
• F# minor	tongued		scales	
Chromatic scale starting on A	slurred	two	J = 92	
Arpeggios:	tongued	octaves	arpeggios	mf
• A major	tongued	-	7ths	
• Eb major			J = 76	
• C minor	slurred			
• Dominant 7th in the key of Bb	slurred			
Diminished 7th starting on E	tongued			

Or

2. SCALES & ARPEGGIOS SET B (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

according to candidate's choice.				
Scales: • A major	slurred			
• Eb major	slurred			
• G minor	tongued		min. tempi: scales	
• C minor	tongued		scales	
• Pentatonic (major) scale starting on C	slurred	two	arpeggios	mf
Arpeggios:Bb major (candidates may start on the lowest tonic or an octave higher)	slurred	octaves	\$\int = 132 \\ 7ths	mf
• E major	tongued		J = 76	
• A minor	slurred		3 = 70	
• Dominant 7th in the key of D	tongued			
Diminished 7th starting on E	slurred			

Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups). 1a. Lilt for tone and phrasing 1b. Just a Minuet 2a. A Conversation for articulation 2b. Chase Away 3a. Gliding for finger technique 3b. Seven Up

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

Either				
1. SCALES & ARPEGGIOS SET A (from memor	y)			
All requirements should be performed.				
Bb major tonal centre	tongued	f	three octaves	
F minor tonal centre	tongued	f		min tomni
G minor tonal centre	slurred	р	two octaves	min. tempi:
Chromatic scale starting on Bb	staccato-tongued	р		scales $J = 108$
• Dominant 7th in the key of Eb	slurred	р	three octaves	arpeggios J. = 60 7ths J = 90
Diminished 7th starting on Bb	tongued	р		/tiis J = 90
Pentatonic (major) scale starting on G	tongued	f	two octaves	

Or 2. SCALES & ARPEGGIOS SET B (from memory All requirements should be performed.	ry)			
F major tonal centre	tongued	р	two octaves	
Bb minor tonal centre	slurred	р	three octaves	main kamami.
F minor tonal centre	staccato-tongued	f	two octaves	min. tempi:
Chromatic scale starting on Bb	slurred	p		scales $J = 108$
Dominant 7th in the key of Eb	staccato-tongued	f	three octaves	arpeggios J . = 60 7ths J = 90
• Diminished 7th starting on Bb	tongued	p		71115 2 - 90
Whole-tone scale starting on G	slurred	f	two octaves	

Or	Or				
3. 0	RCHESTRAL EXTRACTS (music may be used)				
Cano	lidates choose and perform two extracts (selected from different groups).				
Grou	ıp 1				
1a.	Donizetti: Der Liebestrank, 2. Akt Nr. 19 Romanze des Nemorino (opening to bar 9)	for tone and phrasing			
1b.	b. Strawinsky: Der Feuervogel, Berceuse (entire extract) for tone and phrasing				
Grou	ıp 2				
2a.	Beethoven: Sinfonie Nr. 4, 1. Satz (bars 65–78 and bars 221–237)	for articulation			
2b.	Bizet: Carmen, Zwischenspiel (first section only, ie first 28 bars)	TOT atticulation			
Grou	ıp 3				
3a.	Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)	for finger technique			
3b.	Beethoven: Violinkonzert, 3. Satz: Rondo (bars 134–142 and bars 150–158)	for finger technique			

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B				
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in			
succession the:	succession the:			
major scale	melodic minor scale			
major arpeggio	harmonic minor scale			
	minor arpeggio			

1. SCALES & ARPEGGIOS SET A (from memor All requirements should be performed.	ry)			
C major tonal centre	tongued	f	three octaves	
Db major tonal centre	tongued	f	two octaves	min. tempi: scales J = 120 arpeggios J. = 66 7ths J = 96
• Eb minor tonal centre	slurred	р	two octaves	
Chromatic scale starting on C	tongued	р	three octaves	
Diminished 7th starting on C	slurred	f	tiffee octaves	
Whole-tone scale starting on A	staccato-tongued	f		
Pentatonic (major) scale starting on E♭	slurred	р	two octavos	71115 3 - 90
• Dominant 7th in the key of Ab	tongued	f	two octaves	
Augmented arpeggio starting on G	slurred	f		

Or 2. SCALES & ARPEGGIOS SET B (from memoral requirements should be performed.	ory)			
Eb major tonal centre	tongued	р	two octaves	
A major tonal centre	slurred	р	two octaves	
C minor tonal centre	tongued	f	three octaves	min tomni:
C# minor tonal centre	slurred	f	two octaves	min. tempi: scales J = 120
Chromatic scale starting on C	slurred	р		
Dominant 7th in the key of F	staccato-tongued	р	three octaves	arpeggios J . = 66 7ths J = 96
Diminished 7th starting on C	tongued	р		/ths J = 96
Pentatonic (major) scale starting on A	tongued	р	two actaves	
Augmented arpeggio starting on G	slurred	р	two octaves	

Or		
_	RCHESTRAL EXTRACTS (music may be used)	
	lidates choose and perform two extracts (selected from different groups).	
Grou	ıp 1	
1a.	Beethoven: Violinkonzert, 1. Satz (bars 18–25, upper part) AND 2. Satz (entire extract)	for tone and
1b.	Tschaikowsky: Sinfonie Nr. 4, 2. Satz (bars 274–290)	phrasing
Grou	ıp 2	
2a.	Mozart: Die Zauberflöte, Ouverture (bars 27–53)	for articulation
2b.	Rossini: Der Barbier von Sevilla, Ouverture (bars 179–197)	ioi ai ticulation
Grou	ıp 3	
3a.	Brahms: Variationen über ein Thema von Haydn, Var. II (entire extract, upper part,	for finger
Ja.	no repeats)	technique
3b.	Rossini: Der Barbier von Sevilla, 2. Akt Nr. 14 Temporale (Gewitter) (bars 35–53 downbeat)	technique

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

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

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

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
	minor arpeggio

1. SCALES & ARPEGGIOS SET A (from men All requirements should be performed.	nory)			
B major tonal centre	tongued	f	three octaves	
Ab major tonal centre	slurred	р	two octaves	
D minor tonal centre	mixed articulation	f	three octaves	min tomni
• F# minor tonal centre	tongued	р	two octaves	— min. tempi: — scales ↓ = 132
Chromatic scale starting on D	slurred	р	three octaves	
Whole-tone scale starting on B	staccato-tongued	f		arpeggios J. = 69
Dominant 7th in the key of B	slurred	f		7ths J = 104
Diminished 7th starting on F#	tongued	р	two octaves	
Augmented arpeggio starting on Ab	mixed articulation	f		

Ur
2. SCALES & ARPEGGIOS SET B (from memory)
All requirements should be performed

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

• Au	gmented arpeggio starting on F#	tongued	р		
	RCHESTRAL EXTRACTS (music may be us didates choose and perform two extract.	-	nt groups).		
Grou	up 1				
1a.	Ravel: Boléro (entire extract)				for tone and phrasing
1b.	Rimsky-Korsakow: Scheherazade, 2. Satz Andantino (bars 5–26)				for tone and phrasing
Grou	л р 2				
2a.	Berlioz: Symphonie fantastique, 4. Satz	z Der Gang zum Richtpla	tz (entire extract, ι	pper part)	for articulation
2b.					
Grou	ıp 3				
3a.	Mozart: Così fan tutte, Ouverture (enti	ire extract)			_
3b.	Strawinsky: Pulcinella-Suite, 6. Satz: Ga	avotta con due variazior	ii, Variazione IIa (er	ntire	for finger technique
30.	extract, 1st bassoon only, no repeats)				

Recorder: Initial

DIGITAL GRADES: TECHNICAL WORK

Technical work must be taken on descant recorder.

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

Choice of technical work should be indicated on the submission portal.

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

All requirements should be perfo	ormed.			
Scale (first five notes only): G major		min. tempo:	d	
Triad: • D major	ascending and descending	min. tempo:	tongued	mf

Or						
2. SCALES & TRIADS SET B (from memory)						
All requirements should be performed.						
Scale (first five notes only):		min. tempo:	- tongued			
D major	ascending and descending	J = 60		mf		
Triad:	ascending and descending	min. tempo:		,,,,		
G major		♪ = 120				

Or		
	(ERCISES (music may be use	•
Cano	lidates choose and perform	two exercises (selected from different groups).
Grou	ıp 1	
1a.	Steady Now	for tone and phrasing
1b.	Top to Bottom	for tone and prinasing
Grou	ıp 2	
2a.	Spider in the Sink!	for articulation
2b.	Upstairs	וטו מונוכעומנוטוו
Grou	ıp 3	
3a.	In Threes	for finance to above to
3b.	Round and Round	for finger technique

DIGITAL GRADES: TECHNICAL WORK - DESCANT RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • F major	tongued		min. tempi:	
• D minor	slurred	one octave	scales J = 72	mf
Arpeggio: • C major	tongued		arpeggios ♪ = 120	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • C major	tongued	one octave	min. tempi: scales J = 72 arpeggios J = 120	
• D minor	slurred			mf
Arpeggio:	tongued			
• F major	tongucu			

	 Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups). 				
Grou	ıp 1				
1a.	Go East	for tone and phrasing			
1b.	Kyoto	for tone and phrasing			
Grou	ıp 2				
2a.	Log Drum	for articulation			
2b.	Marcial	for articulation			
Grou	Group 3				
3a.	Arpeggioni	for fire and a leading			
3b.	The Third Way	for finger technique			

DIGITAL GRADES: TECHNICAL WORK - TREBLE RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • Bb major	tongued		min. tempi:	
• G minor	slurred	one octave	scales J = 72	mf
Arpeggio: • F major	slurred		arpeggios ♪ = 120	

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • F major	tongued		min. tempi:	
• G minor	slurred	one octave	scales ↓ = 72	mf
Arpeggio:	tongued		arpeggios ♪ = 120	
• Bb major	tongued			

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	ıp 1				
1a.	Go East	for tone and phracing			
1b.	Kyoto	for tone and phrasing			
Grou	ıp 2				
2a.	Log Drum	for articulation			
2b.	Marcial	for articulation			
Group 3					
3a.	Arpeggioni	for finger technique			
3b.	The Third Way	ioi iiiigei teciiiiique			

DIGITAL GRADES: TECHNICAL WORK - DESCANT RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • D major	tongued	to 12th		
• E minor	slurred	one octave	min. tempi:	¢
Arpeggios:	slurred	one octave and down to the dominant	scales ↓ = 72 arpeggios ♪ = 120	mf
G major D minor	tongued	to the dominant		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • G major	slurred	one octave and down to the dominant		
• D minor	tongued		min. tempi: scales ↓ = 72	mf
Arpeggios: • D major	slurred	to 12th	arpeggios ♪ = 120	mf
• E minor	tongued	one octave		

Or	Or .				
3. EX	KERCISES (music may be	used)			
Cano	didates choose and perfo	orm two exercises (selected from different groups).			
Grou	ıp 1				
1a.	Minor Steps	for tone and phracing			
1b.	Shaping	for tone and phrasing			
Grou	ıp 2				
2a.	Echo Swing	for articulation			
2b.	Some Cuckoo	for articulation			
Grou	Group 3				
3a.	Jazz Hands	for finger technique			
3b.	Off and On	for finger technique			

DIGITAL GRADES: TECHNICAL WORK - TREBLE RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic *or* natural minor form according to candidate's choice.

Scales: • G major	tongued	to 12th		
• A minor	slurred	one octave	min. tempi:	¢
Arpeggios: • C major	slurred	one octave and down to the dominant	scales J = 72 arpeggios J = 120	mf
• G minor	tongued	to 12th		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • C major	slurred	one octave and down to the dominant		
• G minor	tongued		min. tempi: scales J = 72	£
Arpeggios: • G major	slurred	to 12th	arpeggios ♪ = 120	mf
• A minor	tongued	one octave		

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	ıp 1				
1a.	Minor Steps	for tone and phrasing			
1b.	Shaping	for tone and phrasing			
Grou	ıp 2				
2a.	Echo Swing	for articulation			
2b.	Some Cuckoo	ioi articulation			
Grou	Group 3				
3a.	Jazz Hands	for finger technique			
3b.	Off and On	for finger technique			

DIGITAL GRADES: TECHNICAL WORK - DESCANT RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • Bb major	tongued	one octave and down to the dominant		
• A minor	slurred	ana astava		
Chromatic scale starting on G	slurred	one octave	min. tempi: scales ↓ = 84	f
Arpeggios: • E minor	slurred	to 12th	arpeggios ♪ = 132	mf
• F major	tongued	one octave and down to the dominant		
• G minor	tongued	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • F major	slurred	one octave and down to the dominant		
• G minor	slurred	one octave		
Chromatic scale starting on G	tongued	one octave	min. tempi:	6
Arpeggios: • Bb major	slurred	one octave and down to the dominant	scales J = 84 arpeggios J = 132	mf
• E minor	tongued	to 12th		
• A minor	tongued	one octave		

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).				
Grou	up 1				
1a.	A Major Event	for tone and physicing			
1b.	Espressivo	for tone and phrasing			
Grou	лр 2				
2a.	On Tiptoe	for articulation			
2b.	Ornamental Garden	ior articulation			
Grou	up 3				
3a.					
3b.	Wedding Dance	for finger technique			

DIGITAL GRADES: TECHNICAL WORK - TREBLE RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • Eb major	tongued	one octave and down to the dominant		
• D minor	slurred	one octave	min. tempi:	
Chromatic scale starting on C	slurred	one octave	scales	mf
Arpeggios: • A minor	slurred	to 12th	arpeggios ♪ = 132	
■ Bb major	tongued	one octave and down to the dominant		
• C minor	tongued	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • Bb major	slurred	one octave and down to the dominant		
• C minor	slurred	ana astava		
Chromatic scale starting on C	tongued	one octave	min. tempi:	
Arpeggios: • Eb major	slurred	one octave and down to the dominant	scales J = 84 arpeggios J = 132	mf
• A minor	tongued	to 12th		
• D minor	tongued	one octave		

Or	Or				
3. E)	3. EXERCISES (music may be used)				
Cano	didates choose and perform	m two exercises (selected from different groups).			
Grou	ıp 1				
1a.	A Major Event	for tone and phracing			
1b.	Espressivo	for tone and phrasing			
Grou	ıp 2				
2a.	On Tiptoe	for articulation			
2b.	Ornamental Garden	TOT atticulation			
Grou	Group 3				
3a.	3a. A Smoothie for finger technique				
3b.	Wedding Dance	ioi iiigei teciiiique			

DIGITAL GRADES: TECHNICAL WORK - DESCANT RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

according to carialaate 3 choice.				
Scales: • C major	tongued	two octaves		
• A major	slurred	one octave and down		
• B minor	tongued	to the dominant	min. tempi:	
Chromatic scale starting on C	tongued	two octaves	scales $J = 96$	
Arpeggios:	slurred	to 12th	arpeggios $1 = 138$	mf
• E♭ major	Siurreu	10 12111	7ths J = 69	
• A minor	tongued	one octave and down	7ths 1 = 69	
Allilloi	torigueu	to the dominant		
• F# minor	tongued	one octave		
Dominant 7th in the key of F	slurred	two octaves		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

according to candidate's choice.	·			
Scales: • Eb major	tongued	to 12th		
• A major	slurred	one octave and down to the dominant		
• F# minor	tongued	ana astava	min. tempi:	
• Pentatonic (major) scale starting on F	tongued	one octave	scales J = 96	mf
Arpeggios: • C major	slurred	two octaves	arpeggios ♪ = 138 7ths Ј = 69	
• A minor	slurred	one octave and down		
• B minor	tongued	to the dominant		
Dominant 7th in the key of F	tongued	two octaves		

Or					
3. EX	ERCISES (music may	y be used)			
Cano	lidates choose and p	perform two exercises (selected from different groups).			
Grou	ıp 1				
1a.	Balancing Act	for tone and phrasing			
1b.	Converse	for tone and phrasing			
Grou	ıp 2				
2a.	Dainty	for articulation			
2b.	Nice Groove				
Grou	Group 3				
3a.	Cheeky	for finger technique			
3b.	Sharpish	for finger technique			

DIGITAL GRADES: TECHNICAL WORK - TREBLE RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

according to carraidate 5 criotee.				
Scales: • F major	tongued	two octaves		
• D major	slurred	one octave and down		
• E minor	tongued	to the dominant	min tomni	
Chromatic scale starting on F	tongued	two octaves	min. tempi: scales ↓ = 96	
Arpeggios:	slurred	to 12th		mf
 A♭ major 	Siurred	to 12th	arpeggios ♪ = 138	
• D minor	tongued	one octave and down	7ths J = 69	
o D IIIIIIOI	torigueu	to the dominant		
B minor	tongued	one octave		
• Dominant 7th in the key of Bb	slurred	two octaves		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • Ab major	tongued	to 12th		
• D major	slurred	one octave and down to the dominant		
• B minor	tongued	one estave	min. tempi:	
Pentatonic (major) scale starting on Bb	tongued	one octave	scales J = 96	mf
Arpeggios:	slurred	two octaves	arpeggios ♪ = 138	
• F major	siurreu	two octaves	7ths J = 69	
• D minor	slurred	one octave and down		
• E minor	tongued	to the dominant		
• Dominant 7th in the key of Bb	tongued	two octaves		

Or						
3. E>	KERCISES (music ma	ay be used)				
Cano	didates choose and	perform two exercises (selected from different groups).				
Grou	ıp 1					
1a.	Balancing Act	for tone and phracing				
1b.	Converse	for tone and phrasing				
Grou	ıp 2					
2a.	Dainty	for articulation				
2b.	Nice Groove	Tot at ticulation				
Grou	Group 3					
3a.	3a. Cheeky					
3b.	Sharpish	for finger technique				

DIGITAL GRADES: TECHNICAL WORK - DESCANT RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

Scales: • E major	tongued	1 421		
• G major	slurred	to 12th		
• F minor	slurred			
• F# minor	tongued	one octave and down to the dominant	min. tempi:	
Chromatic scale starting on C	slurred		scales J = 116 arpeggios J = 152	mf
• Pentatonic (major) scale starting on C	tongued	two octaves		
Arpeggios: • C minor	slurred	two occaves	7ths J = 76	
• Ab major	tongued	one octave and down to the dominant		
Diminished 7th starting on C	slurred	two octaves		
Dominant 7th in the key of A	tongued	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

• Scales: • C minor	slurred	two octaves		
• Ab major	tongued	one octave and down to the dominant	min. tempi: scales J = 116 arpeggios J = 152	mf
● Eb major	slurred	to 12th		
• C# minor	tongued	10 12(11		
Chromatic scale starting on C	slurred	two octaves		
• Pentatonic (major) scale starting on C	tongued	two octaves		
• Arpeggios: • G major	slurred	to 12th	7ths J = 76	
• F# minor	tongued	one octave and down to the dominant		
Diminished 7th starting on C	slurred	two octaves		
Dominant 7th in the key of D♭	tongued	one octave		

Or						
3. EX	3. EXERCISES (music may be used)					
Cano	didates choose and p	erform two exercises (selected from different groups).				
Grou	ир 1					
1a.	Persuasion	for tone and phrasing				
1b.	Sequences	for tone and prinasting				
Grou	ıp 2					
2a.	Good Effects	for articulation				
2b.	Left, Right!	TOT articulation				
Grou	Group 3					
3a.	Minor Debate	for finger technique				
3b.	Trills and Spills	for finger technique				

DIGITAL GRADES: TECHNICAL WORK - TREBLE RECORDER

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

Choice of technical work should be indicated on the submission portal.

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

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIOS SET A (from memory)

All requirements should be performed. All minor scales to be performed in *either* harmonic *or* melodic minor form according to candidate's choice.

according to candidate 3 choice.				
Scales: • A major	tongued			
• C major	slurred	to 12th	min. tempi: scales J = 116 arpeggios J = 152 7ths J = 76	
Bb minor	slurred			
• B minor	tongued	one octave and down to the dominant		
Chromatic scale starting on F	slurred			
Pentatonic (major) scale starting on F	tongued	two octaves		mf
Arpeggios: • F minor	slurred	two octaves		
• Db major	tongued	one octave and down to the dominant		
• B minor	tongued	one octave and down to the dominant		
Diminished 7th starting on F	slurred	two octaves		
• Dominant 7th in the key of D	tongued	one octave		

Or

2. SCALES & ARPEGGIOS SET B (from memory)

Scales: • F minor	slurred	two octaves		
• Db major	tongued	one octave and down to the dominant		
• Ab major	slurred	to 12th	min. tempi: scales J = 116	
• F# minor	tongued	10 12(11		
Chromatic scale starting on F	slurred	two actaves		
Pentatonic (major) scale starting on F	tongued	two octaves		mf
Arpeggios: • C major	slurred	to 12th	arpeggios ♪ = 152 7ths Ј = 76	
Bb minor	tongued			
B minor	tongued	one octave and down to the dominant		
Diminished 7th starting on F	slurred	two octaves		
Dominant 7th in the key of D	tongued	one octave		

	Or 3. EXERCISES (music may be used) Candidates choose and perform two exercises (selected from different groups).					
Grou	•	, ,				
1a.	Persuasion	for tone and phracing				
1b.	Sequences	for tone and phrasing				
Grou	ıp 2					
2a.	Good Effects	for articulation				
2b.	Left, Right!	Tot atticulation				
Grou	Group 3					
3a.	3a. Minor Debate for finger technique					
3b.	Trills and Spills	for finger technique				

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

Scales and arpeggios are in Trinity's Recorder Scales, Arpeggios & Exercises from 2017.

Further information is available in the graded syllabus.

• Diminished 7th starting on F

• Dominant 7th in the key of D

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	 harmonic minor scale
	minor arpeggio

Either 1. SCALES & ARPEGGIOS SET A (from men All requirements should be performed.	nory)			
• F major tonal centre	tongued	two octaves		
A major tonal centre	tongued	to 12th		
• E♭ minor tonal centre	slurred	one octave and down to the dominant	min. tempi: scales J = 120	
Chromatic scale starting on F	slurred		arpeggios ↓. = 63	mf
Diminished 7th starting on F	tongued	two octaves	7ths J = 96	
• Pentatonic (major) scale starting on Eb	tongued	one octave		
Dominant 7th in the key of D	slurred	one octave		

Or 2. SCALES & ARPEGGIOS SET B (from m All requirements should be performed.	emory)			
• F minor tonal centre	tongued	two octaves		
A minor tonal centre	slurred	to 12th		
• Eb major tonal centre	slurred	one octave and down to the dominant	min. tempi: scales J = 120	
Chromatic scale starting on F	tongued		arpeggios ↓. = 63	mf
Whole tone scale starting on F	slurred	two octaves	7ths J = 96	
		7		

one octave

slurred

tongued

Or 3. STUDY or ORCHESTRAL EXTRACT (music may be used) Candidates choose and perform one of the following:					
a.	Brüggen	Allegro, no. 1	Five Studies for Finger Control	Broekmans BP712	
b.	Linde	Allegro moderato, no. 11	Modern Exercises for Treble Recorder	Schott ED4797	
c.	Mönkemeyer	Other Ornaments, no. 108	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001	
d.	J S Bach	Höchster was ich habe (from <i>Cantata 39</i>), no. 14	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459	
e.	Handel	O Ruddier than the Cherry (from <i>Acis and Galatea</i>), no. 4 (may be played on treble or sopranino)	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459	

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

Scales and arpeggios are in Trinity's Recorder Scales, Arpeggios & Exercises from 2017.

SCALES & ARPEGGIOS SET A & SET B				
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in			
succession the:	succession the:			
major scale	melodic minor scale			
major arpeggio	harmonic minor scale			
	minor arpeggio			

Either 1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.						
C major tonal centre	staccato-tongued	to 12th				
Bb minor tonal centre	slurred	10 12(1)				
• Db major tonal centre	tongued	one octave and down to the dominant	min. tempi: scales J = 132	mf		
Chromatic scale starting on Bb	staccato-tongued	to 12th				
• Whole-tone scale starting on Db	tongued		arpeggios J. = 69			
Pentatonic (major) scale starting on Db	slurred		7ths J = 116			
Dominant 7th in the key of A	tongued	one octave				
Diminished 7th starting on C	slurred					

Or 2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.						
Bb major tonal centre slurred to 12th						
C minor tonal centre	staccato-tongued	10 12111		mf		
• E major tonal centre	tongued	one octave and down to the dominant	min. tempi:			
 Augmented arpeggio starting on C 	staccato-tongued	to 12th	scales ↓ = 132			
• Whole-tone scale starting on Db	slurred	-	arpeggios J. = 69 7ths J = 116			
• Pentatonic (major) scale starting on Db	tongued					
\bullet Dominant 7th in the key of Eb	slurred	one octave				
• Diminished 7th starting on C	staccato-tongued					

	Or 3. STUDY or ORCHESTRAL EXTRACT (music may be used) Candidates choose and perform one of the following:					
a.	Brüggen	Molto adagio, no. 4	Five Studies for Finger Control	Broekmans BP712		
b.	Linde	Allegretto grazioso, no. 10 <i>or</i> Allegro vivace, no. 13	Modern Exercises for Treble Recorder	Schott ED4797		
c.	Mönkemeyer	Flat Keys, no. 24	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001		
d.	J S Bach	Bestelle dein Haus (from <i>Cantata 106</i>), no. 10	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459		
e.	Gluck	Lento from Dance of the Blessed Spirits (from <i>Orfeo</i>), no. 15	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459		

DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission portal.

Scales and arpeggios are in Trinity's Recorder Scales, Arpeggios & Exercises from 2017.

SCALES & ARPEGGIOS SET A & SET B			
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in		
succession the:	succession the:		
major scale	melodic minor scale		
major arpeggio	harmonic minor scale		
	minor arpeggio		

Either 1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.						
Ab major tonal centre	tongued	two octaves				
G major tonal centre	slurred	to 12th				
F# minor tonal centre	staccato-tongued	10 12111				
D minor tonal centre	mixed articulation	one octave and down to the dominant	min. tempi: scales ↓ = 132	£		
Pentatonic (major) scale starting on G	slurred		arpeggios ↓. = 76	mf		
Diminished 7th starting on Ab	tongued	two octaves	7ths			
Augmented arpeggio starting on G	slurred					
Whole-tone scale starting on F# mixed articulation						
Dominant 7th in the key of G	slurred	one octave				

Or 2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.						
Ab major tonal centre	slurred	two octaves				
F# major tonal centre	tongued	to 12th				
G minor tonal centre	mixed articulation	10 12(11				
B minor tonal centre	tongued	one octave and down to the dominant	min. tempi: scales J = 132 arpeggios J. = 76	mf		
Diminished 7th starting on G	mixed articulation	tura aatawaa				
Augmented arpeggio starting on Ab	tongued	two octaves	7ths J = 132			
Chromatic scale starting on F#	slurred	to 12th				
Whole-tone scale starting on F# staccato-tongued						
Dominant 7th in the key of E	slurred	one octave				

	Or 3. STUDY or ORCHESTRAL EXTRACT (music may be used) Candidates choose and perform one of the following:					
a.	Brüggen	Allegretto, no. 2 or Vivace, no. 3	Five Studies for Finger Control	Broekmans BP712		
b.	Mönkemeyer	Intervals, no. 88	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001		
c.	J S Bach	Stein, der über alle Schätze (from <i>Cantata 152</i>), no. 13	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459		
d.	Handel	Augelletti, che Cantate (from <i>Rinaldo</i>), no. 5	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459		