

Jazz Woodwind Syllabus

Flute, Clarinet & Saxophone

2013-2014

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Published by Trinity College London

Second impression, August 2013

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Jazz Woodwind Syllabus 2013-2014

Introduction

I am delighted to introduce this syllabus containing details of Grade and Certificate exams for Jazz woodwind instruments **valid from 1 January 2013 to 31 December 2014**.

Trinity College London ('Trinity') syllabuses have gained international acclaim for their innovative mark schemes, breadth of repertoire and flexibility of choice.

Performing is at the heart of Trinity Grade exams, which is key to their continued success around the world. Certificate exams offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

Further information on all our exams including full details of our assessment criteria and additional supporting materials for teachers and candidates can be found on www.trinitycollege.co.uk/music ('our website'). Please check our website regularly for any updates or corrections.

We hope you enjoy exploring the music on offer in this syllabus, and wish you every success in your exams and wider music-making.

Francesca Christmas

Head of Academic Governance – Music

For essential information about our entry and exam requirements, the conduct of our exams, as well as our processes and procedures, please read our *Information & Regulations* booklet or visit www.trinitycollege.co.uk/essentialinformation

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Government (WG), and the Northern Ireland Council for the Curriculum Examinations and Assessment (CCEA). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

Range of qualifications

Trinity qualifications offer a variety of routes through which candidates can progress in their musical studies. Candidates may enter Grades, Certificates or any combination of the two, and need not pass every preceding level to progress on to the next. Each level is supported by the Theory syllabus and exams that develop a greater understanding of music and notation.

No theory qualifications or other prerequisites are required in order to enter for Trinity's Grade and Certificate exams in music.

Beyond Grade 8, candidates should consider Trinity's suite of Diploma exams at ATCL, LTCL and FTCL levels offering qualifications in performance, teaching, theory and composition. Rock & Pop exams are also available for bass, drums, guitar, keyboards and vocals.

| QCF* Level | EQF** Level | Group and Solo Certificates† | Music Tracks† | Classical & Jazz | Rock & Pop | Theory & Written |
|----------------------|----------------|------------------------------------|-----------------------|---------------------|---|---------------------|
| 7 | 7 | | | FTCL Diploma | Qualifications in: Performance (recital); Teaching; Theory (written); Composition | |
| 6 | 6 | | | LTCL Diploma | | |
| 4 | 5 | | | ATCL Diploma | | |
| 3 | 4 | Advanced | | Grade 8 | Grade 8 | Grade 8 |
| | | | | Grade 7 | Grade 7 | Grade 7 |
| | | | | Grade 6 | Grade 6 | Grade 6 |
| 2 | 3 | Intermediate | | Grade 5 | Grade 5 | Grade 5 |
| | | | | Grade 4 | Grade 4 | Grade 4 |
| 1 | 2 | Foundation | | Grade 3 | Grade 3 | Grade 3 |
| | | | Track 2* | Grade 2 | Grade 2 | Grade 2 |
| | | | Track 1* | Grade 1 | Grade 1 | Grade 1 |
| Entry Level 3 | 1‡ | | Initial Track* | Initial | Initial | |
| Entry Level 1 & 2 | | | First Access Track | | | |

* Qualifications and Credit Framework in England, Wales and Northern Ireland

** European Qualifications Framework; † Not QCF or EQF accredited; ‡ Excludes Classical & Jazz Initial exams

About the exams

Structure

| Grades 1–5 | Max. marks | Grades 6–8 | Max. marks | Solo and Ensemble Certificates | |
|--|------------|---|------------|--------------------------------|-----|
| Piece 1 | 22 | Piece 1 | 22 | Performance | 90 |
| Piece 2 | 22 | Piece 2 | 22 | | |
| Piece 3 | 22 | Piece 3 | 22 | | |
| Technical Work Either Scales & Arpeggios <i>or</i> Exercises | 14 | Technical Work Scales & Arpeggios <i>or</i> Study | 14 | | |
| Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural <i>or</i> Improvisation <i>or</i> Musical Knowledge | 10 10 | Supporting Test 1 Sight Reading | 10 | Presentation Skills | 10 |
| | | Supporting Test 2 One of the following: Improvisation <i>or</i> Aural | 10 | | |
| Total | 100 | | 100 | | 100 |

Order of exam

Candidates may present the elements of the exam in an order of their choice and should indicate their preferred sequence on the appointment form, which is given to the examiner when entering the exam room. If no preference is indicated, in exams for accompanied instruments, Pieces will normally be heard first and for unaccompanied instruments Technical Work will be heard first.

Pass bands

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

Assessment

Comments and marks are given for each section of the exam. It is not necessary to pass each section of the exam to achieve an overall pass.

Pieces are assessed by three distinct components:

| | Grade exam Pieces | Certificate exam Programme |
|---|-------------------|----------------------------|
| Notational Accuracy & Fluency: the observation and realisation of the notes and any other details in the musical score | 7 | 30 |
| Technical Facility: the ability to control the instrument effectively with things such as tone, breath control and articulation | 7 | 30 |
| Communication & Interpretation: the interpretation of the music and the way it conveys a sense of contextual understanding and audience engagement | 8 | 30 |
| Total | 22 | 90 |

For more information on assessment and the criteria examiners use to mark the exams visit our website.

Length of the exam

Exams are designed to allow sufficient time for setting up and tuning in the exam room and performing all the necessary components. However, candidates are expected to arrive at least 15 minutes before the start time to allow for warming up the instrument and any other appropriate preparation.

| Initial and Grade exams | | Certificate exams | | |
|-------------------------|-------------------------|-------------------|------------------------------|-------------------------|
| Level | Exam Duration (minutes) | Level | Programme Duration (minutes) | Exam Duration (minutes) |
| Initial | 11 | | | |
| Grade 1 | 13 | | | |
| Grade 2 | 13 | | | |
| Grade 3 | 13 | Foundation | 8-10 | 13 |
| Grade 4 | 18 | | | |
| Grade 5 | 18 | Intermediate | 15-20 | 23 |
| Grade 6 | 23 | | | |
| Grade 7 | 23 | | | |
| Grade 8 | 28 | Advanced | 25-30 | 33 |

Certificate exams have a required overall timing for the chosen programme. Candidates should be aware that over-/under-running by more than 10% will result in marks being deducted.

During the exam

Candidates should note that:

- ▶ they may play or sing a few notes before the exam starts to get used to the acoustics of the room
- ▶ examiners may choose to curtail any performance once they have formed a judgement.

Instruments and accessories

- ▶ The standard exam room will be equipped with a tuned piano, an adjustable stool and a music stand.
- ▶ Trinity will not accept any liability in the event of any candidate's property being lost, stolen or damaged either while in transit to and from the exam centre or at any time during the exam itself.

Special circumstances

- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist and/or page turner if necessary) is allowed inside the exam room except in special cases such as with an interpreter, facilitator, or assistant for a candidate with special educational needs. Trinity's London office must approve such arrangements in writing before an entry is made.
- ▶ No photography or unauthorised audio or video recording is permitted during the exam except by Trinity examiners for moderation and/or training purposes.
- ▶ All exams are assessed on the basis of the performance given on the day of the exam, without regard to any external circumstances.

Syllabus infringements

Any syllabus infringements (e.g. performing an incorrect item) may be reported directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referred exam has been considered by Trinity.

Pieces

Musical instructions

- ▶ All pieces should be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless instructed otherwise in the syllabus or exam publications.
- ▶ All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars where repeats are included.
- ▶ Cadenzas should be omitted unless instructed otherwise in the syllabus.
- ▶ Long introductions, tuttis and endings should be shortened as appropriate.
- ▶ Trills and other appropriate ornamentation are expected, particularly in the higher grades.
- ▶ All tempo and performance markings should be observed (e.g. *Allegro*, *rall.*, *crescendo*). Metronome marks are given as a guide.

Page turners and accompaniments

- ▶ Candidates are responsible for providing their own accompanists. Solo performances of accompanied pieces are not permitted.
- ▶ Difficult page turns should be overcome by photocopying the relevant pages. Page turners may assist the accompanist in Grade 6–8 exams.
- ▶ Accompanists and page turners may only remain in the exam room when needed.
- ▶ In all grades candidates may use a CD accompaniment. Recordings of accompaniments need not be commercial products but must always be of a good quality and not include the solo part.
- ▶ Candidates are responsible for providing and operating their own playback equipment where necessary. This must be able to produce a good sound quality with adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc.). In all cases, arrangements must be agreed with the Trinity Local Area Representative.
- ▶ Where there is no fully written out piano part or CD accompaniment it is expected that the accompanist will realise any given chord symbols.

Playing from memory

Candidates may choose to perform any or all of their pieces from memory, which may improve note security and confidence. However, no separate or additional marks are given specifically for memorisation.

Music and copies

- ▶ Candidates must bring an original copy (or an authorised download) of all music performed into the exam room, even if they are performing from memory. Failure to do so may result in no marks being awarded for that piece.
- ▶ Handwritten or typeset copies may be used, provided an original copy is also present.
- ▶ Sheet music can also be purchased or downloaded digitally. In this case, candidates should bring proof of purchase or write the web address on top of the music for the examiner's reference.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.mpaonline.org.uk

- ▶ Candidates for graded exams are encouraged to bring photocopies of pieces not published by Trinity to their exam as reference copies for the examiner, although no marks will be lost for not doing so. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room.
- ▶ Candidates for Certificate exams must always bring copies of the music they are playing for the examiner.
- ▶ Any photocopies will be retained by the examiner and destroyed after the exam.

Editions

Recommended editions are listed in the syllabus. Candidates are free to perform from any other edition, provided that it has not been shortened or otherwise simplified. When a particular edition must be used this is indicated in the syllabus. Product codes for publications have been included where possible.

Special educational needs

Requests for provision for special educational needs

Trinity aims to make its exams as accessible as possible. In addition, Trinity adopts the guidelines of the UK's regulatory authorities and those of the Joint Council for Qualifications.

Trinity can make reasonable adjustments to the exam and its procedures according to an individual's special educational needs if deemed appropriate. Each candidate will always be assessed to the same standard as every other candidate.

Applying for provision for special educational needs

A special educational needs provision application form is available from our website or from your Trinity Local Area Representative. The form should be completed and sent with the candidate's entry form together with evidence to support the application.

Further information of Trinity's provision for candidates with special educational needs can be found on our website.

Composition

Candidates may offer one of their own compositions as any one of the pieces in the exam. The focus of the assessment will be on the performance following the normal marking scheme.

- ▶ The technical and musical demand must be comparable to the listed pieces at the same level.
- ▶ Compositions may be unaccompanied or accompanied.
- ▶ Compositions should be substantially the candidate's unaided work, although teachers may offer guidance as necessary.
- ▶ Two copies of the composition must be brought to the exam room. One must be handed to the examiner at the start of the exam and will be retained.
- ▶ The candidate's name and number should be clearly shown at the start of the composition
- ▶ The composition may be handwritten or produced electronically.
- ▶ Compositions from Grades 1-5 may be presented in any coherent form of notation, which may include lead sheet or graphic notation.
- ▶ Compositions at Grades 6-8 must be presented in staff notation.
- ▶ Marks will be deducted if the notation is incomplete, inaccurate or if the performance varies significantly from what is written.

Specific composition requirements:

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

Instruments

Tuning

Candidates are responsible for the tuning of their instruments. Up to and including Grade 5 the teacher *or* accompanist may assist with tuning. From Grade 6, candidates are expected to tune *or* adjust their instrument without assistance.

Jazz Flute

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

Jazz Clarinet

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

Jazz Saxophone

Candidates may use one *or* any combination of saxophones. Technical Work and Supporting Tests can be offered on either B \flat *or* E \flat saxophones at the candidate's choice.

Technical Work

This section of the exam encourages the development of appropriate technical skills. Candidates should aim for accuracy at an appropriate tempo with even control of rhythm and tone. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery.

Candidates can choose between the following two options:

either Scales and Arpeggios

























- All scales and arpeggios to be performed from memory.
- All scales and arpeggios to be performed ascending then descending. A breath may be taken at the top of the scale/arpeggio.

or Exercises

- Exercises may be played using the printed music.
- Up to Grade 5 candidates should prepare three exercises and write these on the appointment form.
- The candidate should play the first one written down first.
- The examiner will choose one of the others so only two exercises will be heard.

Tempi for scales and arpeggios

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

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

Support for preparing scales and arpeggios

Trinity publishes books of scales and arpeggios for all woodwind instruments, available for purchase. Articulation patterns and jazz scale requirement information is also available free on our website.

Supporting Tests

All candidates of graded exams prepare two supporting tests for their exam; this allows candidates to select supporting tests that draw on their strengths and interests. Trinity provides additional support and resources for teaching and learning, please visit our website for more information.

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates will be given a piece of about Grade 3 level.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise and try out the music. The examiner will then invite the candidate to perform the test for assessment.

Examples of Sight Reading tests can be found in Trinity's *Sound at Sight* series available from your local music retailer or from www.trinitycollege.co.uk/shop

Tests meet the following parameters:

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

* Tests may also include requirements from preceding grades.

Keys (all instruments)

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

* Tests may also include requirements from preceding grades.

Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The questions, which are all based on one musical example, encourage a deepening of knowledge and are carefully graded from basic skills to more advanced understanding.

Tests meet the following parameters:

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

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

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

Improvisation

This test explores the candidate's ability to respond fluently, coherently and creatively to a musical stimulus.

- ▶ There are three possible types of stimulus a candidate can use in the exam as the starting point for their improvisation:
 - Melodic: based on a series of pitches
 - Rhythmic: based on a rhythmic idea
 - Chordal: based on a set of chord symbols.
- ▶ Candidates indicate their choice of stimulus on the appointment form.
- ▶ In the exam the examiner will present the candidate with the notated stimulus. The examiner will play the stimulus twice and then invite the candidate to play it back (except for chordal stimuli); this is to ensure the candidate has understood the stimulus.
- ▶ For Initial-Grade 5, candidates will be given 30 seconds' preparation time.
- ▶ For Grades 6-8, candidates will be given 60 seconds' preparation time.
- ▶ During this time they may practise their response. The examiner will then invite the candidate to perform the test for assessment.
- ▶ There are two possible ways of using the chordal stimulus:
 - Unaccompanied: the candidate will be invited to give a solo performance.
 - Accompanied by the examiner: the examiner will play through the chord sequence on a loop while the candidate improvises a melodic line above. The candidate may give instructions to the examiner regarding performance directions, e.g. tempo and style.
- ▶ In all cases the stimulus is just a starting point for the improvisation. Candidates should therefore develop a response that includes melodic, rhythmic and harmonic interest as appropriate for their instrument.
- ▶ Good responses may also include articulation and dynamic interest and be idiomatic of the voice or instrument.
- ▶ We provide further guidance and examples of responses on our website.
- ▶ The parameters are given in the chart on page 19.

Parameters for Improvisation tests

| Grade | Melodic stimulus: max. range of given motif | Rhythmic stimulus (cumulative*) | Chordal stimulus (cumulative*) | Written keys for chordal stimulus (cumulative*) |
|---------|---|--|--|--|
| Grade 1 | 3 notes – one step one leap – up to a 4th | in $\frac{4}{4}$ 2 bars crotchets, minims & quavers | 4-bar phrase major key I/V 1 chord per bar | C, F, G major |
| Grade 2 | 4 notes – range up to a 5th | with dots | 4-bar phrase major key I/IV/V 1 chord per bar | |
| Grade 3 | 5 notes – range up to a 6th | with ties | 4-bar phrase major key I/IV/V/ii 1 chord per bar | |
| Grade 4 | octave (diatonic) | $\frac{2}{4}, \frac{3}{4}$ semiquavers | 4-bar phrase minor key i/iv/V 1 chord per bar | A, D, E, G, B minor |
| Grade 5 | octave (simple chromaticism) | | 4-bar phrase minor key i/iv/V/VI 1 chord per bar | |
| Grade 6 | twelfth (chromatic) | $\frac{6}{8}$ | 8-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar | C, F, G, B \flat , D, E \flat , A major plus relative minors |
| Grade 7 | | triplets | 8-12 bar phrase major or minor key I/ii/iii/IV/V/vi i/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar | |
| Grade 8 | | $\frac{7}{8}$ | 12-16 bar phrase major or minor key all chords 6ths/7ths/9ths & dim/aug simple suspensions 1 or 2 chords per bar | |

* Tests may also include requirements from preceding grades.

Musical Knowledge (Grades 1-5 only)

The examiner will ask candidates five questions in the exam which test their understanding of the pieces played, their knowledge of the notation and their instrument.

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

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

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

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

* Tests may also include requirements from preceding grades.

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

* Tests may also include requirements from preceding grades.

Certificate exams

Solo Certificate exams

- ▶ In Solo Certificate exams candidates can create their own programme to meet the required programme duration from the pieces listed on our website. Up to one third of the programme can be own choice or own composition.
- ▶ Any own choice or own compositions must be of a similar technical and musical level of demand as the listed pieces for that certificate. More information can be found on our website.
- ▶ Trinity does not pre-approve any own-choice repertoire.

Group and Ensemble Certificate exams

- ▶ These are available for two or more candidates and offer opportunities for musical interaction and engagement with other musicians.
- ▶ No repertoire or song lists are provided for group and ensemble exams except in Rock & Pop exams.
- ▶ Each part of the repertoire may be played by one player, as in chamber music, or by multiple performers.
- ▶ Players may change instruments or parts between pieces.
- ▶ The ensemble must be given a name (e.g. 'The Proctor Quintet'), which will be printed on the report form and certificates.
- ▶ One written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.
- ▶ A candidate's teacher may not take part in an ensemble exam except as a conductor.

Presentation Skills

This is an assessed item in all Certificate exams, which should be approached as if it were a public recital. Consideration will be given to the following areas:

- ▶ Stagecraft – the candidate's performance will be viewed as a whole from their entry into the exam room until their exit.
- ▶ Programme notes – candidates should present neatly produced programme notes. These could be in a folded A4 booklet and should include the following items:
 - Date, time and place of the recital.
 - Names of those involved.
 - Titles, composers and a brief description of each piece.
 - Brief biography of the candidate.
- ▶ Durations – each piece should have its running time listed in the programme notes.
- ▶ Sense of occasion – the examiner will expect the candidate and anyone else involved in the exam to be appropriately dressed and aware of a recital style of presentation.
- ▶ Programme notes and introductions may be in any language although an English translation should always be provided for the examiner.

Turn over for Grade requirements

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

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

Group B (unaccompanied)

| | | | |
|-------------|---|-----------------------------|---------------|
| A Hart | Scat Walker | Scatadoodledo | Camden CM273 |
| Nightingale | A Small Step, no. 1 or Fiesta Siesta, no. 2 or Coo's Blues, no. 3 | Eazy Jazzy 'Tudes | Warwick WD004 |
| Rae | No. 30 and no. 31 | Jazz Flute Studies† | Faber |
| Stokes | No. 1 or no. 3 | Easy Jazz Singles for Flute | Hunt HE36 |

* These pieces contain optional improvisation passages.

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

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|------------|--|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio | one octave | straight or swung (♩ = ♪ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Mower No. 2: A Recurring Theme Mower No. 3: All Face the Middle Mower No. 4: Easy Day Ahead All exercises are contained in the book <i>Mosaics Flute</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|-----------------------|---|---|---------------------|
| Bennett | Bombay Blues or Southern Fried | Jazz Club Flute, Grades 1-2 | Faber 7530A |
| Burke & Van Heusen | Here's That Rainy Day or Like Someone in Love | Solo Plus Flute Standards & Jazz | Amsco |
| Cathrine | Go To It! or Sweet 'n Sour* [repeat 3 times with improv. on 2nd repeat] | Easy Blues Tunes for Flute | Spartan SP630 |
| Hamer | Easy Going* [with CD track 31] | Play It Cool Flute | Spartan SP560 |
| Johnston & Burke | Pennies from Heaven | Play Jazztime – Hits from the 20s and 30s | Faber |
| Kern & Harbach | Yesterdays | Blues for Flute | Wise AM952017 |
| Miles | Abigail's Song* | Creative Variations vol. 1 for Flute | Camden CM173 |
| Miles | Vintage Steam, no. 2 | Jazz Routes | Camden CM175 |
| Motion | Overload [with CD track 14] | Groove Lab – Flute | Faber |
| Mower | Township Time* | Junior Musical Postcards | Boosey |
| O'Neill | A Bossa for Betty, p. 53 | John O'Neill – The Jazz Method for Flute | Schott ED 12450 |
| Rae | As If? | In The Groove for Flute and Piano | Reedimensions RD038 |
| Rae | Lazy Cat Blues or Hard Graft | Play It Cool – Flute | Universal UE 21101 |
| Rae | Solid Fuel* | Jazz Zone for Flute | Universal UE21357 |
| Rae | The Bottom Line or Out and About | Easy Jazzy Flute | Universal UE 16581 |
| J Wilson | J's Dream* | Creative Variations vol. 1 for Flute | Camden CM173 |
| J Wilson | Module 2: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Group B (unaccompanied)

| | | | |
|-------------|--|----------------------------------|--------------------|
| A Hart | Swaying Scat | Scatadoodledo | Camden CM273 |
| Nightingale | Ready, Aim, Fire or Big Mamma or Three-Step | Eazy Jazzy 'Tudes | Warwick WD004 |
| Rae | New Leaf, no. 8 | 40 Modern Studies for Solo Flute | Universal UE 16589 |
| Rae | No. 40 | Jazz Flute Studies† | Faber |
| Stokes | No. 6 | Easy Jazz Singles for Flute | Hunt HE36 |
| Wedgwood | Hallelujah! | Flute All Sorts (Grades 1-3) | Trinity Faber |

* These pieces contain optional improvisation passages.

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

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|-------------|--|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre D: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷) | two octaves | straight or swung (♩ = ♩ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Mower No. 6: Tapperboard Mower No. 9: Bad King Carol Mower No. 12: Eee by Gum All exercises are contained in the book <i>Mosaics Flute</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Jazz Flute – Grade 3

Subject code: JFL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|-----------------------|--|---|---------------------|
| Bennett | Mango Number 5 [omit repeat unless using CD backing track] or Bad Hair Day | Jazz Club Flute, Grades 1-2 | Faber 7530A |
| Burke & Van Heusen | Polka Dots & Moonbeams [8va ad lib] | Solo Plus Flute Standards & Jazz | Amsco |
| Cathrine | Do-Be-Do-Be-Do-Wah!* or Time Up* [repeat 4 times with improv. on 2nd & 3rd repeat] | Easy Blues Tunes for Flute | Spartan SP630 |
| Cuzner | Billie's Waltz [omit repeats] | 3 Jazz Jingles for Flute & Piano | Hunt HE28 |
| Ellington | C Jam Blues* [with improv.] | Jazz Sessions Flute | Faber |
| Ellington & Strayhorn | Satin Doll | Take Ten for Flute | Universal UE 16576 |
| Gumbley | Oceanapolis* [improvise from bar 5 for 16 bars then play melody] | Cops, Caps and Cadillacs | Saxtet 206 |
| Hamer | Casa Mia* [with CD track 26] or Creepin' Down The Alley* [with CD track 21] | Play It Cool Flute | Spartan SP560 |
| Hampton | Marimba Heaven [with CD track 12] | Groove Lab – Flute | Faber |
| P Hart | Checkout | All Jazzed Up for Flute | Brass Wind 1301 |
| Lopez-Real | Mutengene or Peace of Mind [play flute 1 part] | <i>Dig It!</i> | Spartan SP731 |
| Mack & Johnston | Charleston | <i>Play Jazztime – Hits the 20s and 30s</i> | Faber |
| Miles | Who's Got the Answer? | Creative Variations vol. 1 for Flute | Camden CM173 |
| Motion | Deep Cover [with CD track 6] | Groove Lab – Flute | Faber |
| Mower | As Far As The Eye Can See | Landscapes | Schott |
| Mower | Kingston, Sorry!* | Junior Musical Postcards | Boosey |
| Rae | Blowin' Cool or Bruno's Tune | Play It Cool – Flute | Universal UE 21101 |
| Rae | Movin' and Groovin' | In The Groove for Flute and Piano | Reedimensions RD038 |
| Rae | The Operator* | Jazz Zone for Flute | Universal UE 21357 |
| Weiss & Shearing | Lullaby of Birdland, p. 27 [with CD track 28] | Boosey Woodwind Method: Flute book 2 | Boosey |
| A Wilson | Las Vegas Casino* [with CD track 8, jump to alternate ending for improv.] | American Jazz and More | Spartan SP567 |
| J Wilson | Joe's New Words* | Creative Variations vol. 1 for Flute | Camden CM173 |
| J Wilson | Module 3: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| York & Marks | Image, p. 56* | Boosey Woodwind Method: Flute book 1 | Boosey |

Group B (unaccompanied)

| | | | |
|-------------|---|----------------------------------|--------------------|
| A Hart | Scatter | Scatadoodledo | Camden CM273 |
| Nightingale | Ermie's Blues or Cinnamon Tea or Slide 'n' Stomp | Eazy Jazzy 'Tudes | Warwick WD004 |
| Rae | Cloud Nine or Groove It! | 40 Modern Studies for Solo Flute | Universal UE 16589 |
| Rae | No. 48 | Jazz Flute Studies [†] | Faber |
| Stokes | No. 16 or no. 17 | Easy Jazz Singles for Flute | Hunt HE36 |

* These pieces contain optional improvisation passages.

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

Technical Work *(14 marks)*

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|---------------------------|---|--------------------|-----------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre A: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷) | to 12th | straight or swung (♩ = ♪ ³ ♪) | tongued or slurred | <i>mf</i> |
| | one octave | | | |
| Pentatonic minor scale | | | | |
| <i>or ii) Exercises</i> (music may be used): | | | | |
| Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): | | | | |
| Mower | No. 14: Mini Miner | | | |
| Mower | No. 16: Spambusters March | | | |
| Mower | No. 17: Whisty | | | |
| All exercises are contained in the book <i>Mosaics Flute</i> book 1 published by Trinity College London | | | | |

Supporting Tests *(2 x 10 marks)*

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|------------|---|---|-------------------|
| Buckland | Never the Same | Eight Pieces for Flute and Piano | Astute AM24270 |
| Desmond | Take Five* | All Jazzed Up for Flute | Brass Wind 1301 |
| Gumbley | Cops, Caps & Cadillacs* [improvise for 16 bars on D.S.] | Cops, Caps and Cadillacs | Saxtet 206 |
| Gunning | Waltz for Aggie | Unbeaten Tracks | Faber |
| Hampton | Didgeri Blues [with CD track 8] | Groove Lab – Flute | Faber |
| Isacoff | A Little Mo'Satch* | Jazz Time for Flute & Keyboard | Boosey |
| Lopez-Real | Sundays* [play flute 1 part, improvise on D.S.] | Dig It! | Spartan SP731 |
| Miles | Three Views of Orford* | Creative Variations vol. 1 for Flute | Camden CM173 |
| Miles | Transformation, no. 4 | Jazz Routes | Camden CM175 |
| Motion | Brick Lane [with CD track 10] | Groove Lab – Flute | Faber 0571521207 |
| Mower | Flat Fives* | Musical Postcards for Flute | Boosey |
| Mower | It's Not as Bad as It Looks [flute 1 part] or The Kite | Not the Boring Stuff | Schott |
| Mower | Riviera '62 | Musical Postcards for Flute | Boosey |
| Norton | Song or Springboard | The Microjazz Flute Collection 2 | Boosey |
| Panayi | I'm In Love, p. 69 | John O'Neill – The Jazz Method for Flute | Schott ED 12450 |
| Rae | Skidaddle!* | Jazz Zone for Flute | Universal UE21357 |
| Silver | The Preacher* | Approaching the Standards vol. 1 [C ed.] | Warner Bros |
| Trad. | Wade in the Water* [with improv.] | Jazz Sessions Flute | Faber |
| Van Gorp | Francis' Dreamwaltz [no repeat] | Master Swop (book 1: Flute) [piano accomp. published separately] | De Haske |
| A Wilson | An American Dream | Bebop and More! | Spartan SP413 |
| A Wilson | Chicago Sidewalk* [with CD track 11] | American Jazz and More | Spartan SP567 |
| J Wilson | Bossa* [play octave higher] | Jazz Album | Camden CM097 |
| J Wilson | Hey Joe... Let's Meet* | Creative Variations vol. 1 for Flute | Camden CM173 |
| J Wilson | Module 4: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

* These pieces contain optional improvisation passages.

Group B (unaccompanied)

| | | | |
|-------------|----------------------------------|--|--------------------|
| Berg | Example Improvisation, p. 29 | Approaching the Standards vol. 1 [C ed.] | Warner Bros. |
| A Hart | Scat Me Down | Scatadoodledo | Camden CM273 |
| Jackson | Example Improvisation, p. 5 | Approaching the Standards vol. 1 [C ed.] | Warner Bros. |
| Nightingale | Hillbilly or Passion Fruit Samba | Eazy Jazzy 'Tudes | Warwick WD004 |
| Rae | Breakout, no. 21 | 40 Modern Studies for Solo Flute | Universal UE 16589 |
| Scott | Two Three | Changing Times for Solo Flute | Astute AM24278 |
| Stokes | No. 27 | Easy Jazz Singles for Flute | Hunt HE36 |
| Stokes | No. 5 | Jazz Singles for Flute | Hunt HE32 |

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|-------------------------|---|--------------------|-----------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre C: | two and a half octaves | | | |
| Major scale | | | | |
| Major 7th arpeggio | two octaves | straight or swung (♩ = ♪ ³ ♪) | tongued or slurred | <i>mf</i> |
| Dorian scale followed by minor 7th arpeggio | | | | |
| Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷) | | | | |
| Pentatonic minor scale | | | | |
| Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th | | | | |
| Chromatic scale | | | | |
| <i>or ii) Exercises</i> (music may be used): | | | | |
| Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): | | | | |
| Mower | No. 19: Shaky Start | | | |
| Mower | No. 20: Morning Yawning | | | |
| Mower | No. 26: Polkamon | | | |
| All exercises are contained in the book <i>Mosaics Flute</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|------------|--|--|-----------------------|
| Bernstein | I Feel Pretty | Leonard Bernstein for Flute | Boosey |
| Brightmore | Flute Waltz | Flute Waltz and Quickie | Emerson E262 |
| Buckland | Shuffletown | Eight Pieces for Flute and Piano, Apollo Saxophone Quartet Series | Astute AM24270 |
| Coombes | Cool Blue Tube | Piping Down the Valleys Wild | Brass Wind 1334 |
| Ellington | Satin Doll* [play the tune and the solo on p. 25. Sections of the tune may be played an octave higher ad lib. Play the solo an octave higher throughout] | Approaching the Standards vol. 1 [C ed.] | Warner Bros Studio |
| Gershwin | 'S Wonderful | Bill Holcombe's Gershwin Flute Album | Studio |
| Hampton | Wot's the Buzz? [with CD track 4] or Yer Dinner's in the Dog [with CD track 20] | Groove Lab – Flute | Faber |
| Isacoff | Like a Man Walking on Eggshells | Jazz Time for Flute & Keyboard | Boosey |
| L'Estrange | Wanna Walk With Me?* [with improv.] | Jazz Sessions Flute | Faber |
| Lopez-Real | Dig It!* [play flute 1 part, improvise on D.S.] | Dig It! | Spartan SP731 |
| Miles | Bathwater Blues | Creative Variations vol. 1 for Flute | Camden CM173 |
| Miles | Blah-blah-blah!*, no. 5 | Jazz Routes | Camden CM175 |
| Mower | Sambossa or Salsa Con moto! | Musical Postcards for Flute | Boosey |
| Norton | Home Blues, no. 20 | The Microjazz Flute Collection 2 | Boosey |
| O'Neill | Calypso Joe*, p. 17 or Three Brothers* (B J N. Blues), p. 21 | John O'Neill – Developing Jazz Technique for Flute | Schott ED12760 |
| O'Neill | It's All Yours*, p. 88 | John O'Neill – The Jazz Method for Flute | Schott ED 12450 |
| Rae | Last, But Not Least* | Jazz Zone for Flute | Universal |
| Runswick | Blue Six | Unbeaten Tracks for Flute | Faber |
| Van Gorp | Por Favor or Swing-Party [no repeat] | Master Swop (book 1: Flute) [piano accomp. published separately] | De Haske |
| A Wilson | New York Subway* [with CD track 16] | American Jazz and More | Spartan SP567 |
| A Wilson | Night Walk | Bebop and More! | Spartan SP413 |
| J Wilson | Blues for Joseph* | Creative Variations vol. 1 for Flute | Camden CM173 |
| J Wilson | Jazz Waltz * [play an octave higher] | Jazz Album | Camden CM097 |
| J Wilson | Module 5: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

* These pieces contain optional improvisation passages.

Group B (unaccompanied)

| | | | |
|-------------|--------------------------------|----------------------------------|----------------------|
| A Hart | Scats | Scatadoodledo | Camden CM273 |
| Holcombe | Etude in F, p. 6 [omit repeat] | 24 Jazz Etudes for Flute | Musicians Pubs JE001 |
| Nightingale | The Turkey or Joot Hoot | Eazy Jazzy 'Tudes | Warwick |
| Rae | Soho or Ringing the Changes | 40 Modern Studies for Solo Flute | Universal UE 16589 |
| Stokes | No. 6 | Jazz Singles for Flute | Hunt HE32 |

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|-------------|---|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre E or F: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or F ⁷) Pentatonic major <i>and</i> minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale Diminished 7th arpeggio | two octaves | straight or swung (♩ = ♪ ³ ♪) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Mower No. 34: Creeping up on Grandma Mower No. 40: Tudor Mood Mower No. 42: Nice and Smooth All exercises are contained in the book <i>Mosaics Flute</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Publisher |
|----------------------------|---|----------------------|
| Aebersold | Impressions [head + 2 choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54) | Aebersold Jazz |
| Genna | First Flower (from Contemporary Flute Solos in Pop/Jazz Styles) | Musicians Pubs FS001 |
| Gershwin | Embraceable You (from Bill Holcombe's Gershwin Flute Album) | Studio |
| Gillespie/ Parker | Anthropology [tempo to be faster than marked] (from Solo Plus Flute Standards & Jazz) | Amsco |
| Goodman, Webb & Sampson | Stompin' at the Savoy* [with improv.] (from Jazz Sessions Flute) | Faber |
| Harbison | When? (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Holcombe | Riffin' on Down (from Jazzin' The Blues) | Musicians Pubs FB101 |
| Holcombe | Uptown (from Contemporary Flute Solos in Pop/Jazz Styles) | Musicians Pubs FS001 |
| Howard | Fly Me to the Moon* [with improv.] (from Jazz Sessions Flute) | Faber |
| Lyons | Danish Blues* (from Useful Flute Solos book 2) | Useful U25 |
| Lyons | Uncle Samba* (from Useful Flute Solos book 2) | Useful U25 |
| Miles | A Bear in my Shed, no. 6 (from Jazz Routes) | Camden CM175 |
| Miles | Candlelight* (from Creative Variations vol. 2 for Flute) | Camden CM179 |
| O'Neill | Early Bird*, p. 14 or Hum!*, p. 25 (from John O'Neill – Developing Jazz Technique for Flute) | Schott ED12760 |
| Parker | Some Of These Days (from Jazzed Up Too) | Brass Wind 1310 |
| Rae | Situation Comedy (from Take Ten for Flute) | Universal UE 16576 |
| Van Gorp | Relaxation (from Master Swop (Book 1: Flute) [piano accomp. published separately]) | De Haske |
| A Wilson | Bebop* (from Bebop and More!) | Spartan SP413 |
| J Wilson | After Charlie ... Joe* (from Creative Variations vol. 2 for Flute) | Camden CM179 |
| J Wilson | Bebop [play an octave higher] (from Jazz Album) | Camden CM097 |
| Wood | Squiffy's Song (Flute and Piano edition) | Saxtet 208 |

Group B (unaccompanied)

| | | |
|----------|--|----------------------|
| Buckland | Latin Dance or Charming Snakes (from Changing Times for Solo Flute) | Astute AM24278 |
| A Hart | Scatastrophy (from Scatadoodledo) | Camden CM273 |
| Holcombe | Etude in C, p. 4 or Etude in G, p. 29 [omit repeat] (from 24 Jazz Etudes for Flute) | Musicians Pubs JE001 |
| Mower | One Time no. 1 or Bluesangle no. 11 (from 20 Commandments) | Schott |
| Rae | Hard Rock Blues, no. 36 (from 40 Modern Studies for Solo Flute) | Universal UE 16589 |
| Ruwe | Basic Blues Etude in the Key of F (from Basic Blues Etudes In All Twelve Keys) | Hal Leonard |

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|-------------|---|---|-----------------------------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre C# /D\flat and G: Major scale followed by the major 7th arpeggio Dorian scale followed by the minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D \flat 7 and G7) Pentatonic major <i>and</i> minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale Diminished 7th arpeggio | two octaves | straight or swung (♩ = ♪ ³ ♪) | tongued, slurred or staccato-tongued (straight scales only) | <i>f or p</i> |
| or ii) Study: Candidate to prepare one of the following: Rae No Joke! or Second Wind (from <i>Jazz Scale Studies For Flute</i>) | | | | |
| | | | | Universal UE 21352 |

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) | |
|-----------------------------------|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)


| Composer | Piece | Publisher |
|-----------|--|-----------------------|
| Aebersold | Kenny'll Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [A + B or A + C] (from Blues in all Keys vol. 42) | Aebersold Jazz |
| Gershwin | The Man I Love or Someone to Watch Over Me (from Bill Holcombe's Gershwin Flute Album) | Studio |
| Holcombe | Afternoon of a Flute or Bossa Flute or Rockin' the Blues [optional improv.] (from Jazzin' The Blues) | Musicians Pubs FB101 |
| Holcombe | Sapphire (from Contemporary Flute Solos in Pop/Jazz Styles) | Musicians Pubs FS001 |
| Miles | Sideways On* (from Creative Variations vol. 2 for Flute) | Camden CM179 |
| Miles | tony7, no. 7 (from Jazz Routes) | Camden CM175 |
| Mintzer | Rhythm Check or Slammin' [8va as appropriate] (from 4 Blues & Funk Etudes [C ed.]) | Warner Bros. EL9604CD |
| O'Neill | Tiger, Tiger, Burning Bright*, p. 34 or Studio Cat*, p. 50 (from John O'Neill – Developing Jazz Technique for Flute) | Schott ED12760 |
| Trad. | It's Me, O Lord* [with improv.] (from Jazz Sessions Flute) | Faber |
| A Wilson | Up Beat (from Bebop and More!) | Spartan SP413 |
| J Wilson | Just a Ballad for Joe* (from Creative Variations vol. 2 for Flute) | Camden CM179 |

Group B (unaccompanied)

| | | |
|------------------------|---|----------------------|
| Baez [Solo] | Dida (from Solos For Jazz Flute) | Fischer CF8000416 |
| Collette | Room With Skies (from Solos For Jazz Flute) | Fischer CF8000416 |
| A Hart | Scat Train (from Scatadoodledo) | Camden CM273 |
| Holcombe | Etude in E, p. 22 (from 24 Jazz Etudes for Flute) | Musicians Pubs JE001 |
| Moody | And Then She Stopped and Fiesta Mojo (from James Moody's Greatest Transcribed Flute Solos) | Houston |
| Most | The Eyes Have it (from Solos For Jazz Flute) | Fischer CF8000416 |
| Mower | Boiling Point no. 10 or Chilli Con Salsa no. 9 (from 20 Commandments) | Schott |
| Rollins [Solo Laws] | Airegin [play all on flute, up to p. 23, 7th system. End on Fm ⁷ chord] (from Solos For Jazz Flute) | Fischer CF8000416 |
| Ruwe | Basic Blues Etude in the Key of E or Basic Blues Etude in the Key of A ^b (from Basic Blues Etudes In All Twelve Keys) | Hal Leonard |

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|-------------|--|---|-----------------------------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre A and Eb: Major scale followed by the major 7th arpeggio Dorian scale followed by the minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷ and Eb) Pentatonic major <i>and</i> minor scale Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale The diminished scale (beginning with a whole-tone) followed by the diminished 7th arpeggio | two octaves | straight or swung  | tongued, slurred or staccato-tongued (straight scales only) | <i>f or p</i> |
| Using the tonal/modal centre C#: Whole-tone scale starting on the lowest C# Augmented arpeggio starting on the lowest C# | | | | |
| or ii) Study: Candidate to prepare one of the following: Rae The Whole Truth <i>or</i> Mobile Tones (from <i>Jazz Scale Studies For Flute</i>) | | | | |
| Universal UE 21352 | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) <i>and</i> ii) | |
|---|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Publisher |
|----------|--|-----------------------|
| Genna | Weeping Willow (from Contemporary Flute Solos in Pop/Jazz Styles) | Musicians Pubs FS001 |
| Gershwin | Who Cares or Liza (from Bill Holcombe's Gershwin Flute Album) | Studio |
| Harbison | Say It! or The Pope's Way (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Holcombe | Blue Flute Funk or 3/4 Blues* [optional improv.] (from Jazzin' The Blues) | Musicians Pubs FB101 |
| Miles | Pete's Picked a Pepperoni Pizza, no. 8 (from Jazz Routes) | Camden CM175 |
| Miles | Struttin' in the Barbican (from Creative Variations vol. 2 for Flute) | Camden CM179 |
| Mintzer | See Forever or Simply Stated [8va as appropriate] (from 14 Blues & Funk Etudes [C ed.]) | Warner Bros. EL9604CD |
| Mower | Sonata Latino, 3rd movt: Bossa Merengova | Itchy Fingers IFP032 |
| O'Neill | Bebop Licks*, p. 51 (from John O'Neill – Developing Jazz Technique for Flute) | Schott ED12760 |
| Perrin | The Bicycle*, either p. 30 or p. 31 (from John O'Neill – Developing Jazz Technique for Flute) | Schott ED12760 |
| Various | Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin' or Witchcraft (from Autumn Leaves vol. 44) | Aebersold Jazz |
| A Wilson | Blues Boulevard (from Bebop and More!) | Spartan SP413 |
| J Wilson | Funky Joe* (from Creative Variations vol. 2 for Flute) | Camden CM179 |

Group B (unaccompanied)

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

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|--|--|--|---------------------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centres C, E and A♭/G♯: Major scale followed by the major 7th arpeggio Dorian scale followed by the minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷ , E ⁷ and A♭ ⁷) Pentatonic major <i>and</i> minor scale Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale The diminished scale (beginning with a whole-tone) followed by the diminished 7th arpeggio | C (three octaves) E (two octaves, except major and chromatic scales two and a half octaves) and A♭/G♯ (two octaves) | straight <i>or</i> swung (♩ = ♩ [♩] ♩) | tongued, slurred <i>or</i> staccato-tongued (straight scales only) | <i>for p</i> |
| Using the tonal/modal centre C: Whole-tone scale Augmented arpeggio | three octaves | | | |
| <i>or ii) Study:</i> Candidate to prepare one of the following: Rae Diminishing Returns <i>or</i> Speedbird (from <i>Jazz Scale Studies For Flute</i>) | | | | |

Universal UE 21352

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) <i>and</i> ii) | |
|---|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|----------------|--|--|--------------------|
| Cohan | Give My Regards to Broadway | The Joy of Clarinet | Yorktown YK21038 |
| Harvey | Blackwood Rock or Offbeat | Easy Jazzy Clarinet | Universal UE 19214 |
| Kosma & Previt | Autumn Leaves | All Jazzed Up for Clarinet | Brass Wind 0303 |
| Lewin | Table Talk | Up Front Album for Clarinet | Brass Wind 0306 |
| Marks | Rambling Man, p. 26 | Boosey Woodwind Method: Clarinet book 1 | Boosey |
| Miles | Arriving Home | Creative Variations vol. 1 | Camden CM181 |
| Norton | Tall Tale, Big Hat, Soldier Boy or Head for the Hills | The Microjazz Clarinet Collection 1 | Boosey |
| Rae | Blue Monday or Three Blue Mice | Easy Blue Clarinet | Universal UE 21261 |
| Rae | In Demand* or Pentafunk* | Jazz Zone – Clarinet | Universal UE 21031 |
| Rae | Sundown | In The Groove for Clarinet and Piano Reedimensions RD037 | |
| Rae | The Guv'nor | Play it Cool – Clarinet | Universal UE 21572 |
| Trad. | Swing Low [play top line] | Face to Face | Camden CM093 |
| J Wilson | Gospel Joe* | Creative Variations vol. 1 | Camden CM181 |
| J Wilson | Module 1: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Group B (unaccompanied)

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

* These pieces contain optional improvisation passages.

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

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|------------|---|-----------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio | one octave | straight or swung (♩ = ♪ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Rae No. 3: Chocolate Novelty Rae No. 4: Cossack Dance Rae No. 5: Off to the Match! All exercises are contained in the book <i>Mosaics Clarinet</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|-----------|---|---|---------------------|
| Bennett | Gloomy Jack | Jazz Club Clarinet | Faber 7531A |
| Ellington | C Jam Blues* [with improv.] | Jazz Sessions – Clarinet | Faber |
| Gershwin | He Loves and She Loves | Play Jazztime for Clarinet and Piano | Faber |
| Gershwin | 'S Wonderful | Play Gershwin for B \flat Clarinet | Faber |
| Hamer | Easy Going* [with improv.] | Play it Cool – Clarinet | Spartan SP561 |
| Hampton | Didgeri Blues* [with improv.] | Groove Lab – Clarinet | Faber |
| Harvey | Swinging Quavers or Hunkafunk | Easy Jazz Clarinet | Universal UE 19214 |
| Miles | Abigail's Song* | Creative Variations vol. 1 | Camden CM181 |
| Norton | Off the Rails, p. 12 [clarinet 1 part, with CD track 9 or 10] | Boosey Woodwind Method: Clarinet book 2 | Boosey |
| Norton | Tread Softly | The Microjazz Clarinet Collection 2 | Boosey |
| Rae | As If? | In The Groove for Clarinet and Piano | Reedimensions RD037 |
| Rae | Bruno's Tune | Play it Cool – Clarinet | Universal UE 21572 |
| Rae | Hangin' Loose | Easy Blue Clarinet | Universal UE 21261 |
| Rae | Solid Fuel* | Jazz Zone – Clarinet | Universal UE 21031 |
| Weill | Speak Low (from <i>One Touch of Venus</i>) | Take Another Ten for Clarinet | Universal UE 21169 |
| J Wilson | J's Dream* | Creative Variations vol. 1 | Camden CM 181 |
| J Wilson | Module 2: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Group B (unaccompanied)

| | | | |
|-----------|---|--------------------------------------|--------------------|
| Bennett | Early Doors | Jazz Club Clarinet | Faber 7531A |
| R Purcell | Hangin' Around or Maybe | Scaling the Heights | Astute AM24211 |
| Rae | Jumpin', Study no. 4 or Backtrack, Study no. 5 | 40 Modern Studies for Solo Clarinet | Universal UE19735 |
| Rae | Stake-Out, no. 13 | Style Workout for Solo Clarinet | Universal UE 21301 |
| Stokes | No. 6 | Easy Jazz Singles for Clarinet | Hunt HE53 |
| J Wilson | Round Dorian, no. 3 or High and Low, no. 4 | Times Ten: Jazz Studies for Clarinet | Camden CM152 |

* These pieces contain optional improvisation passages.

Technical Work *(14 marks)*

| Candidate to prepare <i>either</i> Section i) <i>or</i> Section ii) in full | | | | |
|--|------------|--|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre D: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷) | one octave | straight or swung (♩ = ♪ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Rae No. 6: Tea and Bun Rae No. 7: Green Pastures Rae No. 8: Wigwam Rock All exercises are contained in the book <i>Mosaics Clarinet</i> book 1 published by Trinity College London | | | | |

Supporting Tests *(2 x 10 marks)*

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------|--|---|---------------------|
| Bart | Where is Love? | Take Another Ten for Clarinet | Universal UE 21169 |
| Bennett | The Hungry Blues or Nestor Leaps In | Jazz Club Clarinet | Faber 7531A |
| Ellington & Strayhorn | Satin Doll | Take Ten for Clarinet and Piano | Universal UE 19736 |
| Gershwin | I Got Rhythm | Play Jazzttime for Clarinet and Piano | Faber |
| Gershwin | They Can't Take That Away From Me | Play Gershwin for B♭ Clarinet | Faber |
| Hamer | Casa Mia [with CD track 25] | Play it Cool – Clarinet | Spartan SP561 |
| Hamer | Creepin' Down the Alley* [with improv.] | Play it Cool – Clarinet | Spartan SP561 |
| Johnson | Charleston | Play Jazzttime for Clarinet and Piano | Faber |
| Miles | Who's got the Answer?* | Creative Variations vol. 1 | Camden CM181 |
| Rae | Bygone Blues | Blue Clarinet | Universal UE 19764 |
| Rae | Movin' and Groovin' | In The Groove for Clarinet and Piano | Reedimensions RD037 |
| Rae | The Operator* | Jazz Zone – Clarinet | Universal UE 21031 |
| Weiss & Shearing | Lullaby of Birdland, p. 27 [with CD track 28] | Boosey Woodwind Method: Clarinet book 2 | Boosey |
| A Wilson | Chicago Sidewalk or Las Vegas Casino | American Jazz and More | Spartan SP568 |
| J Wilson | Helen | Girl Names | Camden CM063 |
| J Wilson | Joe's New Words* | Creative Variations vol. 1 | Camden CM181 |
| J Wilson | Module 3: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Group B (unaccompanied)

| | | | |
|-----------|---|--------------------------------------|--------------------|
| Lyons | Ragtime, Study no. 21 | Clarinet Studies | Useful U30 |
| R Purcell | Jack the Lad or Sticks 'n' Stones | Scaling the Heights | Astute AM24211 |
| Rae | Slow Motion, no. 7 | 40 Modern Studies for Solo Clarinet | Universal UE 19735 |
| Rae | Destination Waltz or Clarinet Un-Plugged | Style Workout for Solo Clarinet | Universal UE 21301 |
| Stokes | No. 13 | Easy Jazz Singles for Clarinet | Hunt HE53 |
| J Wilson | Minor Feel or Latin | Times Ten: Jazz Studies for Clarinet | Camden CM152 |

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|-------------------------------------|--|--------------------|-----------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre F, starting on the lowest F: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F ⁷) | two octaves | straight <i>or</i> swung (♩ = ♪ ³ ♪) | tongued or slurred | <i>mf</i> |
| Pentatonic minor scale | one octave | | | |
| <i>or ii) Exercises</i> (music may be used): | | | | |
| Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): | | | | |
| Rae | No. 11: May the Fourths be With You | | | |
| Rae | No. 12: Cool Dance | | | |
| Rae | No. 13: March of the Processed Peas | | | |
| All exercises are contained in the book <i>Mosaics Clarinet</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

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

Group B (unaccompanied)

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

* These pieces contain optional improvisation passages.

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

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|-------------|--------------------------------|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre C: Major scales followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷) Pentatonic minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale | two octaves | straight or swung (♩ = ♪ ♩) | tongued or slurred | <i>mf</i> |
| or ii) Exercises (music may be used): Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Rae No. 20: Zig-Zag Rae No. 21: County Jig Rae No. 25: Rise and Fall All exercises are contained in the book <i>Mosaics Clarinet</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

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

Group B (unaccompanied)

| | | | |
|-----------|---|--------------------------------------|----------------------|
| Gumbley | Lift Off or The Escalator | Solo Flight | Brass Wind 2303 |
| Holcombe | Goin' To See The Man or Neon Nights | 12 Intermediate Jazz Studies | Musicians Pubs JE007 |
| Lyons | Study no. 36 | Clarinet Studies | Useful U30 |
| R Purcell | Sold as Seen or Suck It and See | Scaling the Heights | Astute AM24211 |
| Rae | Exclusive or Windy Ridge | 40 Modern Studies for Solo Clarinet | Universal UE 19735 |
| Rae | No. 44 or no. 47 or no. 48 or no. 49 | Jazz Clarinet Studies [†] | Faber |
| Rae | Street Moves, no. 19 | Style Workout for Solo Clarinet | Universal UE 21301 |
| J Wilson | Blue Funk or 7ths in Swing | Times Ten: Jazz Studies for Clarinet | Camden CM152 |

* These pieces contain optional improvisation passages.

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

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|---------------------------|---|--------------------|-----------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre of <i>either</i> low E or A at the candidate's choice: | two and a half octaves | straight or swung (♩ = ♩ ³ ♩) | tongued or slurred | <i>mf</i> |
| Major scale | | | | |
| Major 7th arpeggio | two octaves | | | |
| Dorian scale followed by minor 7th arpeggio | | | | |
| Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷ or A ⁷) | | | | |
| Pentatonic major <i>and</i> minor scale | | | | |
| Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th | | | | |
| Chromatic scale | | | | |
| Blues scale | | | | |
| Diminished 7th arpeggio | | | | |
| <i>or ii) Exercises</i> (music may be used): | | | | |
| Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): | | | | |
| Rae | No. 30: Scherzo | | | |
| Rae | No. 33: Cop This! | | | |
| Rae | No. 38: Neeps 'n' Tatties | | | |
| All exercises are contained in the book <i>Mosaics Clarinet</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)


| Composer | Piece | Publisher |
|----------------|---|----------------------|
| Aebersold | Impressions* [head + 2 choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54) | Aebersold Jazz |
| Cornick | Latin Timeshift | Reedimensions RD 040 |
| Harbison | When? (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Harvey | Wayward Waltz (from Jazzy Clarinet 2) | Universal UE 19361 |
| Holloway | Blues (from Jazz Suite) | Spartan SP885 |
| Howard | Fly Me To The Moon* [with improv.] (from Jazz Sessions – Clarinet) | Faber |
| Joplin | The Favorite, no. 5 (from 5 Scott Joplin Rags) | Universal UE 19661 |
| Koffman | Swinging Shepherd Blues (from Jazzed Up Too for Clarinet) [arr. Ledbury] | Brass Wind 1306 |
| Legrand | What Are You Doing The Rest Of Your Life? (from Jazzed Up Too for Clarinet) [arr. Coe] | Brass Wind 1307 |
| L'Estrange | Bradley's Bounce* [with improv.] (from Jazz Sessions – Clarinet) | Faber |
| Miles | Candlelight* (from Creative Variations vol. 2) | Camden CM182 |
| Mower | This Should Be Fun (from Not The Boring Stuff) | Schott |
| Rae | Situation Comedy (from Take Ten for Clarinet & Piano) | Universal UE 19736 |
| Rodgers & Hart | Blue Moon | Cascade CM10 |
| Vizzutti | Village Place (from Clarinet Play Along Jazz Solos) | De Haske |
| J Wilson | After Charlie ... Joe* (from Creative Variations vol. 2) | Camden CM182 |
| J Wilson | Blue Sonatine for Clarinet & Piano, 2nd movt: Semplice | Reedimensions |
| J Wilson | Jazz Waltz (from Jazz Album) | Camden CM097 |
| Wood | Pressed and Dried for Clarinet & Piano | Saxtet 304 |

Group B (unaccompanied)

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

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|--|--|---|-----------------------------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre C# /D\flat and G: Major scale followed by the major 7th arpeggio Dorian scale followed by the minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D \flat ⁷ and G ⁷) Pentatonic major <i>and</i> minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale Diminished 7th arpeggio | C# /D\flat (two octaves) and G (two octaves, except major scale two and a half octaves) | straight or swung  | tongued, slurred or staccato-tongued (straight scales only) | <i>f or p</i> |
| or ii) Study: Candidate to prepare one of the following: Rae No Joke! or Second Wind (from <i>Jazz Scale Studies For Clarinet</i>) | | | | |
| | | | | Universal UE 21351 |

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) | |
|-----------------------------------|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Publisher |
|-------------------------|--|---------------------------------|
| Aebersold | Kenny'll Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [A + B or A + C] (from Blues in all keys vol. 42) | Aebersold Jazz |
| Chapple | No. 1 and no. 5 (from A Bit Of A Blow) | Bosworth BOE005035 |
| Coe | La Colina del Tejón or Some Other Autumn (from Jazzed Up Too for Clarinet, medium-difficult) [arr. Coe] | Brass Wind 1307 Cascade CM32 |
| Gershwin | Summertime | |
| Goodman | Tattletale or Flying Home or Grand Slam (from Benny Goodman Composer/Artist) | Regent AM942337 |
| Harbison | Ridin' the Rails (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Harvey | Teasing Tango (from Jazzy Clarinet 2) | Universal UE 19361 |
| Harvey | Jollipop (from Three Harveynian Showpieces) | Reedimensions RD 033 |
| Joplin | The Easy Winners, no. 2 (from 5 Scott Joplin Rags) | Universal UE 19661 |
| L'Estrange & Pilling | Song for Jo [with improv.] (from Jazz Sessions – Clarinet) | Faber |
| Miles | Sideways On* (from Creative Variations vol. 2) | Camden CM182 |
| Templeton | In Rhythm, from Pocket-sized Sonata no. 1 (from Encore! Emma Johnson) | Chester CH61037 |
| Thompson | Boogie Bounce (from Boogie and Blues) | Studio M050032908 |
| Trad. | It's Me, O Lord* [with improv.] (from Jazz Sessions – Clarinet) | Faber |
| J Wilson | Just a Ballad for Joe* (from Creative Variations vol. 2) | Camden CM182 |

Group B (unaccompanied)

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

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|--|---|---|-----------------------------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre F and B: Major scale followed by the major 7th arpeggio Dorian scale followed by the minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (F ⁷ and B ⁷) Pentatonic major <i>and</i> minor scale Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale The diminished scale (beginning with a whole-tone) followed by the diminished 7th arpeggio | F (three octaves) B (two octaves) | straight or swung (♩ = ♪ ³ ♪) | tongued, slurred or staccato-tongued (straight scales only) | <i>f or p</i> |
| Using the tonal/modal centre E: Whole-tone scale starting on E Augmented arpeggio starting on E | three octaves | | | |
| <i>or ii) Study:</i> Candidate to prepare one of the following: Rae The Whole Truth or Mobile Tones (from <i>Jazz Scale Studies For Clarinet</i>) | | | | |
| | | | | Universal UE 21351 |

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) | |
|-----------------------------------|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Publisher |
|----------|---|-------------------|
| Coe | Blue September (from Jazzed Up Too for Clarinet, medium-difficult) [arr. Coe] | Brass Wind 1307 |
| Desenne | Brigitte | Cascade CM26 |
| Goodman | Paganini Caprice or Slipped Disc or Mission to Moscow (from Benny Goodman Composer/Artist) | Regent AM942337 |
| Harbison | Say It! or The Pope's Way (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Holloway | Jazz Suite, 1st movt | Spartan SP885 |
| Horovitz | Sonatina for Clarinet & Piano, 3rd movt: Con Brio | Novello NOV120541 |
| Miles | Struttin' in the Barbican (from Creative Variations vol. 2) | Camden CM182 |
| Thompson | Models in Blue (from Boogie and Blues) | Studio M050032908 |
| Various | Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin* or Witchcraft* (from Autumn Leaves vol. 44) | Aebersold Jazz |
| J Wilson | Blue Sonatine for Clarinet & Piano, 1st movt: Dance or 3rd movt: 'Raz' | Reedimensions |
| J Wilson | Funky Joe* (from Creative Variations vol. 2) | Camden CM182 |

Group B (unaccompanied)

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

* These pieces contain optional improvisation passages.

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) <i>and</i> ii) | |
|---|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------------------|---|---|---|
| Alto/Baritone Saxophone in E♭ | | | |
| Bennett | Open Window | Jazz Club Alto Saxophone | Faber 7532A |
| Boyle | Fresh Air Waltz or Memories | Dance and Daydreams | Boosey |
| Hampton | No Better Blues or Green Onions | Saxophone Basics | Faber |
| Mancini | Moon River | All Jazzed Up For Saxophone | Brass Wind 0302A |
| Miles | Arriving Home* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Miles | Outside Garden Tap | Jazz Routes for Alto Sax | Camden CM238 |
| Rae | A Slice Of The Action or Passin' Through | Easy Jazzy Saxophone | Universal UE 16578 |
| Rae | In Demand* or Pentafunk* | Jazz Zone – Saxophone | Universal UE 21394 |
| Rae | On the Case or Tough Cookie or Smuggler's Cove | Saxophone Debut | Universal UE21530 UE21531 piano part |
| Street | Reflections | Streetwise for Alto Saxophone and Piano | Boosey |
| Trad. | Un poquito canto or Oh When The Saints | Repertoire Explorer for Alto Saxophone | Universal UE21486 |
| Trad. | When the Saints Go Marching In | The Boosey Woodwind Method: Saxophone book 1 | Boosey |
| J Wilson | Gospel Joe* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 1: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| J Wilson | Saxe-Blue or Persuasive Waltz | Saxploration | Brass Wind 1337A |

Soprano/Tenor Saxophone in B♭

| | | | |
|----------|---|---|--------------------|
| Bennett | Cuban Taxi Ride | Jazz Club Tenor Saxophone | Faber 7533A |
| Lyons | Wheels Within Wheels | Compositions for Tenor Saxophone vol. 1 | Useful U132 |
| Miles | Arriving Home* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Rae | In Demand* or Pentafunk* | Jazz Zone – Saxophone | Universal UE 21394 |
| Rae | Off to the Billet! | Easy Blue Saxophone | Universal UE 21262 |
| Trad. | Un poquito canto or Oh When The Saints | Repertoire Explorer for Tenor Saxophone | Universal UE21612 |
| J Wilson | Gospel Joe* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 1: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| J Wilson | Saxe-Blue or Persuasive Waltz | Saxploration | Brass Wind 1337T |

* These pieces contain optional improvisation passages.

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

| | | | |
|-------------|--|---|--------------------|
| Dorsey | Ex. 1, p. 36 | Jimmy Dorsey Saxophone Method | Alfred |
| Evans | Sax-Appeal, p. 25 | Learn As You Play Saxophone | Boosey |
| Gumbley | Just a Thought | Cool School [B♭ or E♭ versions] | Brass Wind |
| Lyons | Study no. 5 | 24 Melodic Studies for Saxophone | Useful U55 |
| Nightingale | Fiesta Siesta, no. 2 | Eazy Jazzy 'Tudes | Warwick WD007 |
| Rae | Road Hog, no. 24 | Easy Studies in Jazz & Rock Saxophone | Universal UE 19392 |
| Rae | Rock Formation | 36 More Modern Studies for Solo Saxophone | Universal UE21613 |
| Rae | Nobodys' Blues or The Time has Come | Style Workout for Solo Saxophone | Universal UE 21232 |
| J Wilson | Swing Steps or A bit of a Bossa | Modal Workouts for Sax, book 1 | Brass Wind 1324 |

Technical Work (14 marks)Candidate to prepare *either* Section i) or Section ii) in full**either i) Scales and Arpeggios** (from memory) – the examiner will select from the following:**Using the tonal/modal centre G:**Major scale followed by major 7th arpeggio
Dorian scale followed by minor 7th arpeggio

one octave

straight or
swung
(♩ = ♪³ ♪)tongued or
slurred*mf***or ii) Exercises:**Candidate to prepare **all** three exercises – only two will be heard in the exam (see page 12):

Rae No. 3: On Parade

Mower No. 4: All Face the Middle

Mower No. 5: A Recurring Theme

All exercises are contained in the book *Mosaics Saxophone* book 1 published by Trinity College London**Supporting Tests** (2 x 10 marks)

Candidates to prepare two from:

Sight Reading
(see page 13)**Aural**
(see page 15)**Improvisation**
(see page 18)**Musical Knowledge**
(see page 20)

Jazz Saxophone – Grade 2

Subject code: JSX

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------------------|---|---|---------------------|
| Alto/Baritone Saxophone in Eb | | | |
| Bennett | Sweet Thing or Barbeque Blues or Arm's Length | Jazz Club Alto Saxophone | Faber 7532A |
| Freedman & De Knight | Rock Around the Clock [with improvisation second time] | Easy Winners for Saxophone | Brass Wind 0321 |
| Gershwin | Funny Face | Easy Gershwin for Saxophone | OUP |
| Gershwin | 'S Wonderful | Play Gershwin for Alto Saxophone | Faber |
| Gumbley | Oceanapolis | Cops, Caps and Cadillacs | Saxtet 006 |
| Hamer | Brynglas Bounce [CD track 18] or Easygoing [CD track 30] | Play It Cool | Spartan SP562 |
| Hampton | Here Comes the Blues or I'm Late for School | Saxophone Basics | Faber |
| Herman | Hello Dolly [CD track 25 or with piano accompaniment] | Abracadabra Saxophone | A & C Black |
| Miles | Abigail's Song* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Miles | Sleepy Bean* or Vintage Steam* | Jazz Routes for Alto Sax | Camden |
| Nightingale | The Witch's Cauldron, no. 4 | Lucky Dip | Warwick WD009 |
| Norton | Off the Rails, p. 11 [sax. 1 part] [CD track 9 or 10] | The Boosey Woodwind Method: Saxophone book 2 | Boosey |
| Norton | Regretfully Yours, p. 10 | The Boosey Woodwind Method: Saxophone book 2 | Boosey |
| Rae | Blowin' Cool or Rock Around the Wok | Repertoire Explorer for Alto Saxophone | Universal UE21486 |
| Rae | Simply Blue or One Hundred per Cent! | Easy Blue Saxophone | Universal UE 21262 |
| Rae | Solid Fuel* | Jazz Zone – Saxophone | Universal UE 21394 |
| Street | By the Lake | Streets Ahead | Saxtet 008 |
| Street | Let's Get Away [with repeat] | Streetwise for Alto Saxophone & Piano | Boosey |
| Trad. | Dixie | | Fentone WA 6015-401 |
| Trad. | Down By The Riverside | | Fentone WA 6015-401 |
| J Wilson | J's Dream* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Legatissimo | Saxploration | Brass Wind |
| J Wilson | Module 2: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Soprano/Tenor Saxophone in B \flat

| | | | |
|-------------------------|---|---|--------------------|
| Bennett | Missed Chances or Blue Jay or My Dear Old Thing | Jazz Club Tenor Saxophone | Faber 7533A |
| Freedman & De Knight | Rock Around the Clock [with improvisation second time] | Easy Winners for Saxophone | Brass Wind 0321 |
| Gumbley | Oceanapolis | Cops, Caps and Cadillacs | Saxtet 006 |
| Hamer | Brynglas Bounce [CD track 18] or Easygoing [CD track 30] | Play It Cool | Spartan SP562 |
| Miles | Abigail's Song* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Miles | Sleepy Bean* or Vintage Steam* | Jazz Routes for Alto Sax | Camden |
| Rae | Blowin' Cool or Stake-Out or Rock Around the Wok | Repertoire Explorer for Alto Saxophone | Universal UE21486 |
| Rae | Simply Blue or One Hundred per Cent! | Easy Blue Saxophone | Universal UE 21262 |
| Rae | Solid Fuel* | Jazz Zone – Saxophone | Universal UE 21394 |
| J Wilson | J's Dream* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Legatissimo | Saxploration | Brass Wind |
| J Wilson | Module 2: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

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

| | | | |
|-------------|--|---|--------------------|
| Dorsey | Ex. 2 or Ex. 3, p. 36 | Jimmy Dorsey Saxophone Method | Faber |
| Gumbley | No Problem | Cool School [B \flat or E \flat versions] | Brass Wind |
| Gumbley | Press Return to Sender | Double Click!! 30 Byte-Size Solos for Sax | Gumbles 203 |
| Lyons | Study no. 7 | 24 Melodic Studies for Saxophone | Useful U55 |
| McChrystal | The Celtic Kids | Sax Scorchers | Saxtet 118 |
| Nightingale | Big Mama or The Stinger | Eazy Jazzy 'Tudes | Warwick WD007 |
| Nightingale | J-Peg Cake-Walk, no. 6 | Jazz @Etudes | Warwick WD010 |
| Rae | No. 40 | Jazz Saxophone Studies† | Faber |
| Rae | That'll do Nicely! or Bricks and Mortar | Style Workout for Solo Saxophone | Universal UE 21232 |
| Rae | The Swinger | 36 More Modern Studies for Solo Saxophone | Universal UE21613 |
| J Wilson | Lazy Days or Rock Riffs | Modal Workouts for Sax, book 1 | Brass Wind 1324 |

* These pieces contain optional improvisation passages.

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

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|-------------|---|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre D: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷) | two octaves | straight or swung (♩ = ♪ ³ ♩) | tongued or slurred | <i>mf</i> |
| or ii) Exercises: Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Rae No. 8: Wigwam Rock Rae No. 9: Green Pastures Mower No. 11: Eee by Gum All exercises are contained in the book <i>Mosaics Saxophone</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Turn over for Grade 3 requirements

Jazz Saxophone – Grade 3

Subject code: JSX

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------------------|--|---|--------------------|
| Alto/Baritone Saxophone in E♭ | | | |
| Arlen | I've Got the World on a String | Big Chillers for Alto Saxophone | Brass Wind |
| Cullen | Sailing or On Roller Blades | 13 Ways of Getting There for Alto Sax | Schott ED 12847 |
| Ellington | Don't Get Around Much Anymore [CD track 35] | Abracadabra Saxophone | A & C Black |
| Ellington | It Don't Mean a Thing | Repertoire Explorer for Alto Saxophone | Universal UE21486 |
| Gershwin | They Can't Take That Away From Me | Play Gershwin for Alto Saxophone | Faber |
| Lamont | Blues for Hank | The Light Touch book 1 | Stainer H387 |
| Miles | Hullabaloo* | Jazz Routes for Alto Sax/Tenor Sax | Camden CM238 |
| Miles | Who's got the Answer?* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Norton | Latin | The Microjazz Alto Saxophone Collection 2 | Boosey |
| Rae | The Operator* | Jazz Zone – Saxophone | Universal UE 21394 |
| Rae | Waltz for Emily | Blue Saxophone | Universal UE 19765 |
| Scott | Tango or Serene in Green | Café Europa | Astute am242-54 |
| Shearing | Lullaby of Birdland, p. 27 [CD track 28] | The Boosey Woodwind Method: Saxophone book 2 | Boosey |
| Street | Strawberry Daiquiri | Streets Ahead | Saxtet 008 |
| A Wilson | Californian Coast or Las Vegas Casino or New York Subway | American Jazz and More | Spartan SP569 |
| J Wilson | Dexterity or Tessitura | Saxploration | Brass Wind |
| J Wilson | Joe's New Words* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 3: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |


Soprano/Tenor Saxophone in B♭

| | | | |
|-----------|--|---|-------------------------|
| Arlen | I've Got the World on a String | Big Chillers for Tenor Saxophone | Brass Wind |
| Cole | Hooligan Strain | First Repertoire Pieces for Tenor Sax | Boosey |
| Cullen | Sailing or On Roller Blades | 13 Ways of Getting There for Alto Sax | Schott ED 12847 |
| Ellington | It Don't Mean a Thing | Repertoire Explorer for Alto Saxophone | Universal UE21486 |
| Kershaw | Lengthening Shadows | Latin Nights | Hunt HE91/Spartan Press |
| Miles | Hullabaloo* | Jazz Routes for Alto Sax/Tenor Sax | Camden CM238 |
| Miles | Who's got the Answer?* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Rae | The Operator* | Jazz Zone – Saxophone | Universal UE 21394 |
| A Wilson | Californian Coast or Las Vegas Casino or New York Subway | American Jazz and More | Spartan SP569 |
| J Wilson | Joe's New Words* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 3: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| J Wilson | Tessitura or Dexterity | Saxploration | Brass Wind |

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

| | | | |
|-------------|-----------------------------------|--|--------------------|
| Dorsey | Ex. 7, p. 38 or ex. 8, p. 39 | Jimmy Dorsey Saxophone Method | Alfred |
| Lyons | Study no. 11 | 24 Melodic Studies for Saxophone | Useful U55 |
| Nightingale | Of Mice and Keys, no. 12 | Jazz @Etudes | Warwick WD010 |
| Nightingale | Slinky or Blues for Big-Ears | Eazy Jazzy 'Tudes | Warwick WD007 |
| Rae | Ben's Blues | 36 More Modern Studies for Solo Saxophone | Universal UE21613 |
| Rae | Hard Slog | Style Workout for Solo Saxophone | Universal UE 21232 |
| J Wilson | Bob's Wail or Bad Salad | Modal Workouts for Sax, book 1 | Brass Wind 1324 |
| J Wilson | Calypso Jo or Tangente de Amor | World Tour for Solo Saxophone | Brass Wind |

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|------------|--|--------------------|-----------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre A Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷) | to 12th | straight or swung  | tongued or slurred | <i>mf</i> |
| Pentatonic minor scale | one octave | | | |
| or ii) Exercises: Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Rae No. 12: Cool Dance Mower No. 13: Spambusters March Rae No. 17: A Gentle Stroll All exercises are contained in the book <i>Mosaics Saxophone</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Jazz Saxophone – Grade 4

Subject code: JSX

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------------------|---|---|--|
| Alto/Baritone Saxophone in Eb | | | |
| Bacharach | What the World Needs Now | Play Ballads for Alto Saxophone | Faber |
| Buckland | Never the Same | Eight Pieces for Alto Saxophone & Piano, Apollo Saxophone Quartet Series | Astute Music AM30862 |
| Buckland | You Never Know or Free-Running | Saxophone and Piano book 1: Apollo Saxophone Quartet Series | Astute am308-62 |
| Cullen | White Water Rafting or Motorcycle and Side-car | 13 Ways of Getting There for Alto Sax | Schott ED 12847 |
| Ellington | In a Sentimental Mood | John Harle Saxophone Album (To Baker Street and Bach) | Boosey |
| Fox & Gimber | Killing me Softly | Play Ballads for Alto Saxophone | Faber |
| Gumbley | Cops, Caps & Cadillacs or Fast Food Funk | Cops, Caps and Cadillacs | Saxtet 006 |
| Harle | Cradle Song | Encore! John Harle | Chester CH61090 |
| Holcombe | Elegy or Midnight | Contemporary Alto Sax Solos in Pop/Jazz Styles | Musicians Pubs AS001, CS806 CD only |
| Jobim & Mendonça | Desafinado | First Repertoire for Alto Saxophone | Faber |
| Miles | Are They Ever* | Jazz Routes for Alto Sax | Camden CM238 |
| Miles | Transformation* | Jazz Routes for Alto Sax | Camden CM238 |
| Mower | Be Green! or It'll End in Tears | Not The Boring Stuff for Alto Sax | Schott |
| Mower | Havana Cha Cha [CD track 2] | Musical Postcards for Alto Saxophone | Boosey |
| Norton | Elegance | The Microjazz Alto Saxophone Collection 2 | Boosey |
| Rae | On the Edge or Cayenne | Latin Saxophone | Universal UE 17364 |
| Rae | Rachel and the Boys | Blue Saxophone | Universal UE 19765 |
| Rae | Skidaddle!* | Jazz Zone – Saxophone | Universal UE 21394 |
| Street | Cruisin' | Streets Ahead | Saxtet 008 |
| J Wilson | Arioso or Articulate | Saxploration | Brass Wind |
| J Wilson | Dixie or Bossa | Jazz Album | Camden CM097 |
| J Wilson | Hey Joe ... Let's Meet* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 4: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| Wonder arr. Ramskill | Sir Duke | I Feel Good for Alto Saxophone and Piano | Brass Wind |
| Wood | The Rainbow Song [without bars 24 to 55] | | Saxtet 035 |

Soprano/Tenor Saxophone in Bb

| | | | |
|--------|---|--|-----------------|
| Cowles | Myopic Mice | First Repertoire Pieces for Tenor Sax | Boosey |
| Cullen | White Water Rafting or Motorcycle and Side-car | 13 Ways of Getting There for Tenor Sax | Schott ED 12848 |
| Degg | Living Life | Songs for Claire | Spartan SP826 |

| | | | |
|---------------|--------------------------------------|---|-------------------------|
| Kershaw | I Came, I Saw, I Conga'd | Latin Nights | Hunt HE91/Spartan Press |
| Ktomi | Soul Track | First Repertoire Pieces for Tenor Sax | Boosey |
| Miles | Are They Ever* | Jazz Routes for Tenor Sax | Camden CM237 |
| Miles | Three Views of Orford* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| Miles | Transformation* | Jazz Routes for Tenor Sax | Camden CM237 |
| Norton | Pulling no Punches | Microjazz for Tenor Saxophone | Boosey |
| Rae | On the Edge <i>or</i> Cayenne | Latin Saxophone | Universal UE 17364 |
| Rae | Skidaddle!* | Jazz Zone – Saxophone | Universal UE 21394 |
| J Wilson | Arioso <i>or</i> Articulate | Saxploration | Brass Wind |
| J Wilson | Dixie <i>or</i> Bossa | Jazz Album | Camden CM097 |
| J Wilson | Hey Joe ... Let's Meet* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Module 4: A <i>or</i> B <i>or</i> C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |
| Wonder | | | |
| arr. Ramskill | Sir Duke | I Feel Good for Alto Saxophone and Piano | Brass Wind |
| Wood | The Rainbow Song | | |
| | [without bars 24 to 55] | | Saxtet 035 |

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

| | | | |
|-------------|----------------------------------|---|--------------------|
| Dorsey | Ex. 10, p. 40 | Jimmy Dorsey Saxophone Method | Alfred |
| Gumbley | Flashcard Funk | Double Click!! 30 Byte-Size Solos for Sax | Gumbles 203 |
| Lyons | Study no. 14 | 24 Melodic Studies for Saxophone | Useful U55 |
| Nightingale | Broadband Bossa, no. 19 | Jazz @Etudes | Warwick WD010 |
| Nightingale | Hillbilly, no. 16 | Eazy Jazzy 'Tudes | Warwick WD007 |
| Rae | Destination Waltz, no. 15 | | |
| | <i>or</i> Sax Un-Plugged, no. 26 | Style Workout for Solo Saxophone | Universal UE 21232 |
| Rae | Dynamite | 36 More Modern Studies | |
| | | for Solo Saxophone | Universal UE21613 |
| Street | Ellie and Elsie Dee | Double Click!! 30 Byte-Size Solos for Sax | Gumbles 203 |
| J Wilson | African Market | | |
| | <i>or</i> The Wedding | World Tour for Solo Saxophone | Brass Wind |
| J Wilson | C You <i>or</i> Step and Leap | Modal Workouts for Sax, book 1 | Brass Wind 1324 |

* These pieces contain optional improvisation passages.

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|-------------|--|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre C: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷) Pentatonic minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale | two octaves | straight or swung (♩ = ♩ ³) | tongued or slurred | <i>mf</i> |
| or ii) Exercises: Candidate to prepare all three exercises – only two will be heard in the exam (see page 12): Rae No. 19: County Jig Mower No. 23: A Shaky Start Rae No. 26: Zig-Zag All exercises are contained in the book <i>Mosaics Saxophone</i> book 1 published by Trinity College London | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Jazz Saxophone – Grade 5

Subject code: JSX

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Book | Publisher |
|--------------------------------------|---|---|--|
| Alto/Baritone Saxophone in E♭ | | | |
| Both | White Lady or Santa Monica Blues | Dancing Saxophone | Schott ED 8486 |
| Buckland | Shuffletown | Eight Pieces for Alto Saxophone & Piano, Apollo Saxophone Quartet Series | Astute Music AM30862 |
| Buttall | Eclogue [without suggested optional solo] | | Saxtet 028a |
| Desmond | Take Five | Sophisticated Sax | Boosey |
| Ellington | Sophisticated Lady | Take Ten for Alto Saxophone | Universal UE 18836 |
| Gates | Wonderland | Mood Music | Camden CM061 |
| Gershwin | Bess, You is my Woman Now | Play Gershwin for Alto Saxophone | Faber |
| Holcombe | Prestidigitator or Night Song | Contemporary Alto Sax Solos in Pop/Jazz Styles | Musicians Pubs AS001, CS806 CD only |
| Miles | Blah* | Jazz Routes for Alto Sax | Camden CM238 |
| Mower | Not The Boring Stuff or The Kipper | Not The Boring Stuff for Alto Sax | Schott |
| Mower | Sambossa [CD track 8] or Salsa Con Moto [CD track 16] | Musical Postcards for Alto Saxophone | Boosey |
| Nightingale | From Ragtime To Riches | Lucky Dip | Warwick WD009 |
| Norton | Set Piece | The Microjazz Alto Saxophone Collection 2 | Boosey |
| Rae | Last, but not Least* | Jazz Zone – Saxophone | Universal UE 21030 |
| Rae | The Keel Row or Song Without Words | Jazzy Saxophone 2 | Universal UE 19362 |
| Runswick | Catwalk | Jazzed Up Too for E♭ Saxophone | Brass Wind 1308 |
| Street | All Because of You | | Saxtet 001 |
| J Wilson | Blues for Joseph* | Creative Variations for Saxophone vol. 1 | Camden CM183 |
| J Wilson | Effects | Saxess | Brass Wind 1340 |
| J Wilson | Module 5: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

Soprano/Tenor Saxophone in B♭

| | | | |
|----------|---|--|--------------------|
| Brown | Tangram | Tango for Tenor | Warwick |
| Buttall | Eclogue [without suggested optional solo] | | Saxtet 028a |
| Miles | Blah* | Jazz Routes for Tenor Sax | Camden CM237 |
| Norton | Puppet Theatre or Hot Potato | Microjazz for Tenor Saxophone | Boosey |
| Rae | Last, but not Least* | Jazz Zone – Saxophone | Universal UE 21394 |
| Rae | The Keel Row or Song Without Words | Jazzy Saxophone 2 | Universal UE 19362 |
| Runswick | Catwalk | Jazzed Up Too for B♭ Saxophone | Brass Wind 1308 |
| Street | All Because of You | | Saxtet 001 |
| J Wilson | Blues for Joseph* | Creative Variations for Saxophone vol. 1 | Camden CM183 |

| | | | |
|----------|------------------------|---|-----------------|
| J Wilson | Effects | Saxess | Brass Wind 1340 |
| J Wilson | Module 5: A or B or C* | Progressive Guide to Melodic Jazz Improvisation | Trinity |

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

| | | | |
|-------------|--|--|-------------------|
| Dorsey | Ex. 10, p. 47 | Jimmy Dorsey Saxophone Method | Alfred |
| Grant | Don't Count on Me | Mambo Merengue | Brass Wind 1312 |
| Gumbley | Bebop Bounce, no. 1 or Low Down, no. 2 or In the Groove, no. 6 | 15 Crazy Jazz Studies | Saxtet 121 |
| Lyons | Study no. 24 | 24 Melodic Studies for Saxophone | Useful U55 |
| Nightingale | Junk Email Blues, no. 18 or Burn, Burn, Burn, no. 25 | Jazz @Etudes | Warwick WD010 |
| Nightingale | Scart Stomp, no. 23 | Jazz @Etudes | Warwick WD010 |
| Rae | One O'clock Shuffle or Exhibit A or Doctor Cool | 36 More Modern Studies for Solo Saxophone | Universal UE21613 |
| Scott | Reflexology or Spot the Ball or Juice or Group Four | Saxophone Solos book 1 | Astute am308-48 |
| Stokes | Study no. 30 | Easy Jazz Singles for Saxophone | Hunt HE43 |
| Street | In Limbo | Sax Scorchers | Saxtet 118 |
| Street | Leaps and Bounds | Street Beats | Saxtet 120 |
| J Wilson | Lay it Down or Down Home Blues | Modal Workouts for Sax, book 1 | Brass Wind 1324 |
| J Wilson | Southern Sax | World Tour for Solo Saxophone | Brass Wind |

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|-------------|------------------------------|--------------------|-----------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| <p>Using the tonal/modal centre of <i>either</i> low E or F at the candidate's choice:</p> <p>The major scales followed by major 7th arpeggio</p> <p>Dorian scale followed by minor 7th arpeggio</p> <p>Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷)</p> <p>Pentatonic major <i>and</i> minor scale</p> <p>Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th</p> <p>Chromatic scale</p> <p>Blues scale</p> <p>Diminished 7th arpeggio</p> | two octaves | straight or swung (♩ = ♪) | tongued or slurred | <i>mf</i> |
| <p>or ii) Exercises:</p> <p>Candidate to prepare all three exercises – only two will be heard in the exam (see page 12):</p> <p>Rae No. 31: Cop This!</p> <p>Rae No. 37: Silk Street Swing</p> <p>Mower No. 43: Ballade</p> <p>All exercises are contained in the book <i>Mosaics Saxophone</i> book 1 published by Trinity College London</p> | | | | |

Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: | | | |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| Sight Reading (see page 13) | Aural (see page 15) | Improvisation (see page 18) | Musical Knowledge (see page 20) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Publisher |
|--------------------------------------|---|-----------------|
| Alto/Baritone Saxophone in Eb | | |
| Aebersold | Impressions* [head + 2 choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54) | Aebersold Jazz |
| Buckland | Travellin' Light (Café Europa for Saxophone & Piano) | Astute AM24254 |
| Crabb | Sax In The City | Saxtet 023 |
| Dankworth | Domnerus | Cascade CM29 |
| Gumbley | The Girl from Sark | Saxtet 009 |
| Harbison | When? (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Harle | Blues for Marguerite (from Encore! John Harle) | Chester CH61090 |
| Holcombe | Latin Quarter or Rise and Shine (from Contemporary Alto Sax Solos in Pop/Jazz Styles) | Musicians Pubs |
| Joplin | Maple Leaf Rag or Swipesy (from Maple Leaf Rag, Solace, Swipesy) | Lemoine HL25172 |
| Lamont | More Brothers (from The Light Touch book 2) | Stainer H388 |
| Miles | Candelight* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| Miles | Isabel's Song (from Jazz Routes for Alto Sax) | Camden CM238 |
| Mintzer | Lyrical (from 14 Blues and Funk Etudes [Eb ed.]) | Warner Bros |
| Parker | Billie's Bounce [CD track 3] (from In Session with Charlie Parker) | Faber |
| Santin & Clark | Modal Behaviour* [track 1, head + 2 choruses] or What's the Story?* [track 2, head + 1 chorus] (from Creative Saxophone Improvising) | OUP |
| Weston | First Impression or Autumn Sun [play the Head and then improvise] (from Exploring Jazz Saxophone) | Schott ED13140 |
| J Wilson | After Charlie ... Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| Wood | Pressed and Dried | Saxtet 002 |

Soprano/Tenor Saxophone in Bb

| | | |
|-----------|---|----------------|
| Aebersold | Impressions* [Head + 2 Choruses] or Maiden Voyage* [head + 2 choruses] or Song for my Father* [head + 2 choruses] or Cantaloupe Island* [head + 2 choruses] or Footprints* [head + 2 choruses] (from Maiden Voyage vol. 54) | Aebersold Jazz |
| Crabb | Sax In The City | Saxtet 023 |
| Harbison | When? (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Miles | Candelight* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| Miles | Isabel's Song (from Jazz Routes for Tenor Sax) | Camden CM237 |
| Mintzer | Lyrical (from 14 Blues and Funk Etudes [Bb ed.]) | Warner Bros |
| Norton | Riff Laden and Slow Boogie (from Microjazz for Tenor Saxophone) | Boosey |

| | | |
|----------------|--|-----------------|
| Parker | Billie's Bounce [CD track 3] from In Session with Charlie Parker | Faber |
| Santin & Clark | Modal Behaviour* [track 1, head + 2 choruses] or What's the Story?* [track 2, head + 1 chorus] (from Creative Saxophone Improvising) | OUP |
| Scott | Zebra Crossing | Astute am104-67 |
| J Wilson | After Charlie ... Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| Wood | Pressed and Dried | Saxtet 002 |
| Wood | Squiffy's Song | Saxtet 004 |

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

| | | |
|----------|--|-------------------|
| Buckland | Changing Times or Latin Dance or Charming Snakes (from Changing Times) | Astute am242-79 |
| Gumbley | Crazy Hepcats, no. 3 or Reed Fever!, no. 5 or Funky Monkey, no. 14 (from 15 Crazy Jazz Studies) | Saxtet 121 |
| Gumbley | Speed Bump Swing (from 15 More Crazy Jazz Studies for solo Saxophone) | Gumbles 101 |
| Rae | Mambo a la Funk (36 More Modern Studies for Solo Saxophone) | Universal UE21613 |
| Street | Watch It! or Party Time (from Street Beats) | Saxtet 120 |
| J Wilson | Like a Song or Boo Ga Loo Ga Loo, Do Wop (from Modal Workouts for Sax, book 2) | Brass Wind 2304 |

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|--|---|---|--|-----------------------------|
| either i) Scales and Arpeggios (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre C#/Db and G: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (Db ⁷ and G ⁷) Pentatonic major <i>and</i> minor scale Melodic or jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale Diminished 7th arpeggio | C#/Db (two octaves) and G (to 12th) | straight or swung (♩ = ♩ [♩]) | tongued, slurred or staccato- tongued (straight scales only) | <i>f or p</i> |
| or ii) Study: Candidate to prepare one of the following: Rae No Joke! or Second Wind (from <i>Jazz Scale Studies For Saxophone</i>) | | | | |
| | | | | Universal UE 21353 |

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) | |
|-----------------------------------|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

Group A (accompanied)

| Composer | Piece | Publisher |
|--------------------------------------|---|------------------|
| Alto/Baritone Saxophone in E♭ | | |
| Aebersold | Kenny'll Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [A + B or A + C] (from Blues in all Keys vol. 42) | Aebersold Jazz |
| Dobbins | Echoes from a Distant Land for Alto Sax & Piano [omit piano solo bars 90-106] | Advance |
| Harbison | Ridin' the Rails (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Harle | Matthew's Song (from Encore! John Harle) | Chester CH61090 |
| Holcombe | C minor or E major, p. 22 or G major, p. 28 (from 24 Jazz Etudes for Alto Sax) | Musicians Pubs |
| Joplin | Elite Syncopations | Lemoine |
| Mintzer | Weirdo Funk (14 Blues and Funk Etudes [E♭ ed.]) | Warner Bros |
| Parker | Yardbird Suite [CD track 13] or Now's the Time [CD track 17] (from In Session with Charlie Parker) | Faber |
| Santin & Clark | Make Mine a Double* [track 4, head + 2 choruses] or Hold that Thought* [track 7, head + 2 choruses] or The One That Got Away* [track 8, head + 2 choruses] (from Creative Saxophone Improvising) | OUP |
| Sheppard | The Fool [improv. optional] (from Encore! John Harle) | Chester CH61090 |
| Weston | Flying With The Bird (from Exploring Jazz Saxophone) | Schott ED13140 |
| J Wilson | Just a Ballad for Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| J Wilson | Synco (from Saxess) | Brass Wind 1340A |

Soprano/Tenor Saxophone in B♭


| | | |
|--------------------|---|--|
| Aebersold | Kenny'll Make It* or Wiggle Waggle* or The Bird* or Big Apple* or The Camel* [A + B or A + C] (from Blues in all Keys vol. 42) | Aebersold Jazz |
| Arlen | Over the Rainbow (from Sonny Stitt – Improvised Tenor Saxophone Solos) | Belwin/CPP SB265 |
| Burke & Van Heusen | It Could Happen To You (from Sonny Stitt – Improvised Tenor Saxophone Solos) | Belwin/CPP SB265 |
| Dobbins | Sonata for Soprano or Tenor Sax, 1st movt or 2nd movt [with improvisation] | Advance |
| Harbison | Ridin' the Rails (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Holcombe | B♭ major, or F minor, or E major, (from 24 Jazz Etudes for Tenor Sax) | Musicians Pubs JE015, CS810 CD only |
| Miles | Sideways On* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| Mintzer | Weirdo Funk (14 Blues and Funk Etudes [B♭ ed.]) | Warner Bros |
| Parker | Yardbird Suite [CD track 13] or Now's the Time [CD track 17] (from In Session with Charlie Parker) | Faber |
| Santin & Clark | Make Mine a Double* [track 4, head + 2 choruses] or Hold that Thought* [track 7, head + 2 choruses] or The One That Got Away* [track 8, head + 2 choruses] (from Creative Saxophone Improvising) | OUP |

| | | |
|-------------------|---|------------------|
| Sheppard & Lodder | The Fool [improv. optional] (from Encore! John Harle) | Chester CH61090 |
| J Wilson | Just a Ballad for Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| J Wilson | Synco (from Saxess) | Brass Wind 1340T |

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

| | | |
|----------|--|--------------------|
| Gumbley | Hopscotch (from 15 More Crazy Jazz Studies for Solo Saxophone) | Gumbles 101 |
| Gumbley | Merry-Go-Round, no. 7 or Fourth Attempt, no. 10 or Tough Guys!, no. 11 (from 15 Crazy Jazz Studies) | Saxtet 121 |
| Rae | Ignition, no. 1 or Free Spirit, no. 9 (from 12 Modern Etudes for Solo Saxophone) | Universal UE 18795 |
| J Wilson | Meaningful Meander or A Bit of a Roast (from Modal Workouts for Sax, book 2) | Brass Wind 2304 |

Technical Work (14 marks)

| Candidate to prepare <i>either</i> Section i) or Section ii) in full | | | | |
|---|---|---|--|-----------------------------|
| <i>either i) Scales and Arpeggios</i> (from memory) – the examiner will select from the following: | | | | |
| Using the tonal/modal centre F and B: Major scale followed by major 7th arpeggio Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (B ⁷ and F ⁷) Pentatonic major <i>and</i> minor scale Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th Chromatic scale Blues scale The diminished scale (beginning with a whole-tone) followed by Diminished 7th arpeggio | F (two octaves) B (two octaves, with major scale two and a half octaves) | straight <i>or</i> swung  | tongued, slurred <i>or</i> staccato-tongued (straight scales only) | <i>f</i> <i>or</i> <i>p</i> |
| Using the tonal/modal centre B: Whole-tone scale Augmented arpeggio | two octaves | | | |
| or ii) Study: Candidate to prepare one of the following: Rae The Whole Truth <i>or</i> Mobile Tones (from <i>Jazz Scale Studies For Saxophone</i>) | | | | |
| | | | | Universal UE 21353 |

Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) | |
|-----------------------------------|--|
| i) Sight Reading (see page 12) | ii) Aural or Improvisation (see pages 15 or 18) |

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group to form a balanced programme. One or two of these must be a piece containing improvisation which is indicated with an asterisk (*). Instead of one item, candidates may offer their own composition (see page 10).

| Group A | Piece | Publisher |
|--------------------------------------|--|------------------------------------|
| Alto/Baritone Saxophone in E♭ | | |
| Davis | All Blues (from The Julian Cannonball Adderley Collection) | Faber |
| Harbison | Say It! or The Pope's Way (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Holcombe | E♭ major, p. 10 or B♭ minor, p. 16 or B major, p. 20 (from 24 Jazz Etudes for Tenor Sax) | Musicians Pubs JE015 CS810 CD only |
| McGarry | Dreams of You | Saxtet 003 |
| Mintzer | Rhythm Check (from 14 Blues and Funk Etudes [E♭ ed.]) | Warner Bros |
| Parker | Donna Lee [CD track 21] (from In Session with Charlie Parker) | Faber |
| Parker/Gillespie | Anthropology [CD track 25] (from In Session with Charlie Parker) | Faber |
| Santin & Clark | Reality Check* [track 15, head + 1 chorus] or Surely You're not Serious* [track 16, head + 2 choruses] (from Creative Saxophone Improvising) | OUP |
| Various | Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin* or Witchcraft* (from Autumn Leaves vol. 44) | Aebersold Jazz |
| J Wilson | Funky Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |
| Woods | Sonata for Alto Sax & Piano, 1st movt [optional sax improv., no piano improv.] | Advance |

Soprano/Tenor Saxophone in B♭

| | | |
|------------------|--|-------------------------------------|
| Dobbins | Sonata for Soprano or Tenor Sax, 3rd movt [with improv.] | Advance |
| Harbison | Say It! or The Pope's Way (from 20 'Authentic' Bebop Jazz Solos) | Aebersold Jazz |
| Holcombe | E♭ major, p. 10 or B♭ minor, p. 16 or B major, p. 20 (from 24 Jazz Etudes for Tenor Sax) | Musicians Pubs JE015, CS810 CD only |
| McGarry | Dreams of You | Saxtet 003 |
| Mintzer | Rhythm Check (from 14 Blues and Funk Etudes [B♭ ed.]) | Warner Bros |
| Parker | Donna Lee [CD track 21] (from Omnibook or In Session with Charlie Parker) | Faber |
| Parker/Gillespie | Anthropology [CD track 25] (from In Session with Charlie Parker) | Faber |
| Santin & Clark | Reality Check* [track 15, head + 1 chorus] or Surely You're not Serious* [track 16, head + 2 choruses] (from Creative Saxophone Improvising) | OUP |
| Various | Autumn Leaves* or Tenderly* or Stormy Weather* or S'posin* or Witchcraft* (from Autumn Leaves vol. 44) | Aebersold Jazz |
| J Wilson | Funky Joe* (from Creative Variations for Saxophone vol. 2) | Camden CM184 |

Group B (unaccompanied)

Saxophone in E♭/B♭

| | | |
|----------|---|--------------------|
| Gumbley | D.D.D. (Double Density Disorder), no. 9 (from 15 Crazy Jazz Studies) | Saxtet 121 |
| Gumbley | Village Hall Funk (from 15 More Crazy Jazz Studies for Solo Saxophone) | Gumbles 101 |
| Rae | Tabasco, no. 6 or If Only..., no. 7 (from 12 Modern Etudes for Solo Saxophone) | Universal UE 18795 |
| Tweed | See Saw (from Sax Scorchers) | Saxtet 118 |
| J Wilson | Diminology or All Mixed Up! (from Modal Workouts for Sax, book 2) | Brass Wind 2304 |

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Notes
