

WOODWIND SYLLABUS

Face-to-face assessment

Flute
Clarinet
Oboe
Bassoon
Saxophone
Recorder

Qualification specifications
for graded exams from
November 2022

CHAMINADE
HILLIARD

HINDEMITH

PERINPANAYAGAM

MCDOWALL

VENUGOPAL

TELEMANN

SUTHERLAND

BERNSTEIN

YARISON

SADOH

BHACHU

POULENC

ANAND

PIAZZOLLA

BURRELL

MOZART

GERSHWIN

HANDEL

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Flute | Clarinet | Oboe | Bassoon | Saxophone | Recorder

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for graded exams from November 2022**

Charity number England & Wales: 1014792

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

Welcome

Welcome to Trinity College London's Woodwind Syllabus for face-to-face exams, containing details of graded exams from Initial to Grade 8. It offers the choice and flexibility to allow woodwind players to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

Extensive and varied repertoire including newly published pieces and specially commissioned works by composers from all over the world

Brand new books for flute and clarinet with a minimum of 12 pieces per grade, including popular classics, folk tunes and music from stage and screen

Combined classical and jazz repertoire options for the first time for flute, clarinet and saxophone, allowing candidates to move fluidly between the lists

Ever-expanding repertoire as we introduce an ongoing programme of new pieces, removing the syllabus end date

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

DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our Classical & Jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading internationally recognised awarding organisation and independent education charity that has been providing assessments around the world since 1872. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at trinitycollege.com/music-csn

REPERTOIRE

Trinity will make every effort to ensure that the pieces listed for each grade remain valid for the life of this syllabus. However, we reserve the right to change or add pieces. For the latest information go to trinitycollege.com/woodwind

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 38-43.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 36-43 for further information about how the exams are marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

RECOGNITION AND UCAS POINTS

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS
PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS
PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS
PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information. Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/exam-visit

TRINITY QUALIFICATIONS THAT COMPLEMENT THE WOODWIND QUALIFICATIONS

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

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess professional skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME

We also offer:

- Graded, certificate and diploma qualifications in drama subjects
- English language qualifications
- Teaching English qualifications
- Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Digital	Music Performance in Bands	Awards and Certificates in Musical Development	Solo Certificates[†]	Group Certificates[†]
7	7	FTCL							
6	6	LTCL		LMusTCL	LTCL				
4	5	ATCL		AMusTCL	ATCL				
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8	Grade 8		Level 6	Advanced	Advanced
		Grade 7	Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5	Grade 5		Level 5: Distinction	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3	Grade 3		Level 5: Pass/ Merit	Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2			
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1			
Entry level 3	1	Initial	Initial		Initial	Initial	Level 4		
Entry level 2						Pre-Initial	Level 3		
Entry level 1							Level 2		

* Regulated Qualifications Framework | ** European Qualifications Framework | † Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Learning outcomes and assessment criteria

INITIAL TO GRADE 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

- 1.**
Perform music in a variety of styles set for the grade

- 2.**
Demonstrate technical ability on an instrument through responding to set technical demands

- 3.**
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Support their intentions in musical performance
 - 1.2** Demonstrate an understanding of music that allows a degree of personal interpretation in performance
 - 1.3** Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

 - 2.1** Demonstrate a developing instrumental command
 - 2.2** Demonstrate technical control and facility within set tasks

 - 3.1** Recognise and respond to elements of music in a practical context
 - 3.2** Demonstrate aural and musical awareness
-

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Perform music in a variety of styles set for the grade

- 2.**
Demonstrate technical ability on an instrument through responding to set technical demands

- 3.**
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Integrate their musical skills, knowledge and understanding in performance
- 1.2** Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3** Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

- 2.1** Demonstrate instrumental command
- 2.2** Demonstrate technical control across the full compass of the instrument within set tasks

- 3.1** Recognise and respond to musical features in a practical context
- 3.2** Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

PIECES

Three pieces, each worth 22 marks

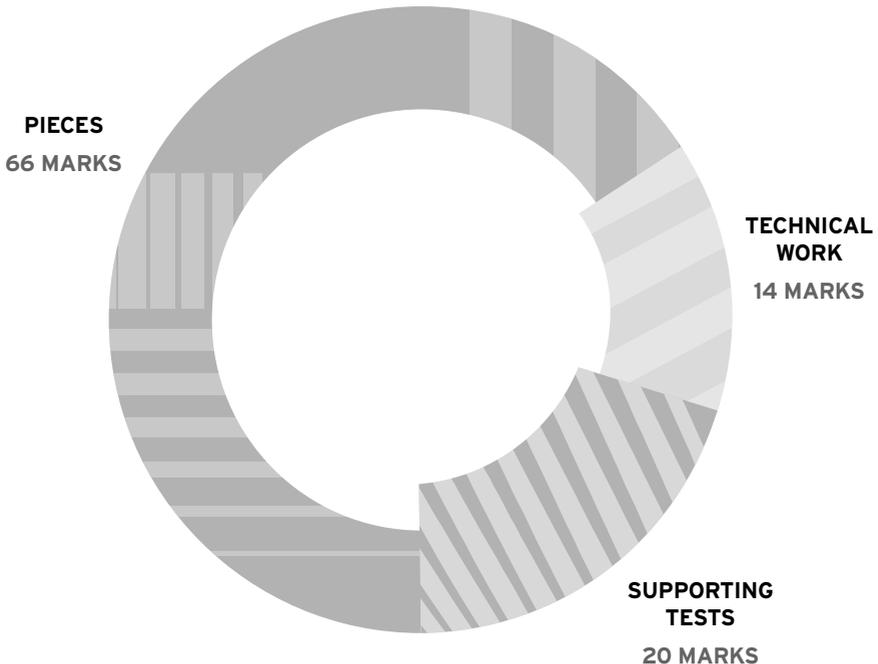
TECHNICAL WORK

Initial-Grade 5: *either* scales & arpeggios *or* exercises

Grades 6-8: *either* scales & arpeggios *or* orchestral extract(s)/study

SUPPORTING TESTS

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on the grade and candidate choice



EXAM STRUCTURE AND MARK SCHEME

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
PIECE 1	22	PIECE 1	22
PIECE 2	22	PIECE 2	22
PIECE 3	22	PIECE 3	22
TECHNICAL WORK*	14	TECHNICAL WORK	14
ONE of the following:		ONE of the following:	
▸ Scales & arpeggios		▸ Scales & arpeggios	
▸ Exercises		▸ Orchestral extract(s) / Study	
SUPPORTING TESTS	20	SUPPORTING TEST 1	10
Any TWO of the following:		▸ Sight reading	
▸ Sight reading			
▸ Aural		SUPPORTING TEST 2	10
▸ Improvisation		ONE of the following:	
▸ Musical knowledge		▸ Aural	
		▸ Improvisation	
TOTAL	100	TOTAL	100

* At Initial, flute and clarinet candidates play scales & triads

ORDER OF THE EXAM

Candidates can choose to present the sections of their exam in any order. Accompanied pieces must be played consecutively as one section, and all technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear pieces first, followed by technical work and supporting tests.

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Initial
11 mins



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

INSTRUMENTS

Flute

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

Clarinet

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

Oboe

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

Bassoon

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

Saxophone

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

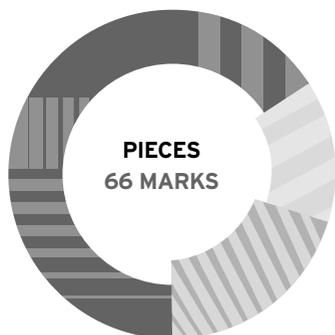
Recorder

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

TUNING

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

Pieces



CHOOSING PIECES

Candidates play three pieces in their exam, as follows:

- ▶ Two accompanied pieces chosen from group A, and one unaccompanied piece chosen from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ At Initial-Grade 3, one of the group A pieces may be a duet.
- ▶ Candidates may perform an own composition in place of one of the listed pieces (NB accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece). See pages 17-18.
- ▶ Flute, clarinet and saxophone candidates may choose to play one piece from the Jazz Woodwind syllabus in place of one of the listed pieces. The chosen piece must be listed for the same instrument and grade, and must be selected from the same group (A or B).

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ All other repeats (including first time bars) should not be played, unless they are very

short or unless it is stated otherwise in the repertoire list or indicated in the Trinity published book.

- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved by Trinity before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.

- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. From Grade 4 onwards the accompaniment must be performed live in the exam.
- ▶ Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Where recorded accompaniments are used, candidates must provide and operate their own playback equipment. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded flute and clarinet books.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Editions containing inauthentic performance directions are not acceptable. Product codes for publications are included where available.

DUETS

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list). The lower part must be performed in the exam by a teacher, another adult or student. The lower part must be played on the same instrument as the candidate is playing (piano accompaniment is not acceptable), and may not be pre-recorded.

OWN COMPOSITION

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed on page 18.
- ▶ Own compositions may be accompanied or unaccompanied. Accompanied own compositions must replace a group A piece, and unaccompanied own compositions must replace the group B piece.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS

Grade	Duration	Examples of composition techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ‣ Use of different rhythmic values ‣ Clear melodic line ‣ Use of keys listed for Initial technical work
Grade 1	approx. 1 minute	<ul style="list-style-type: none"> ‣ Dynamic contrast ‣ Simple syncopation or other rhythmic feature ‣ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ‣ Use of different articulations ‣ Simple melodic ornamentation ‣ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ‣ Form showing clear sections, eg ABA ‣ Melodic range of one octave or more ‣ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ‣ Tempo changes ‣ Use of a variety of different articulations ‣ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ‣ Chromaticism ‣ Use of semiquaver passages ‣ Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ‣ More advanced use of form, eg theme and variations ‣ Extensive range ‣ More advanced melodic ornamentation ‣ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ‣ Modulation ‣ Use of irregular time signatures ‣ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ‣ Wide range of expressive techniques ‣ Creative use of form ‣ Extended techniques, wide range, chromaticism and rhythmic variation ‣ Use of any key

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity publishes repertoire books, technical work books, sight reading books and aural test books to support this syllabus. See pages 154-155 for more information.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work



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

Initial-Grade 5*

Candidates choose ONE of the following options:

- Scales & arpeggios
- Exercises

*At Initial, flute and clarinet candidates play scales & triads.

Grades 6-8

Candidates choose ONE of the following options:

- Scales & arpeggios
- Orchestral extract(s) or study

The use of metronomes or other timekeeping assistance is not allowed.

Candidates should check which elements of the technical work need to be performed from memory.

SCALES & ARPEGGIOS

- Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.
- Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.
- All scales and arpeggios are to be performed ascending then descending.
- A breath may be taken at the top of the scale/arpeggio.
- All scales and arpeggios must be played from memory.
- A minimum pace is indicated, increasing gradually grade by grade.
- At Grades 6-8, candidates should play the major scale and major arpeggio in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- Full details of scale patterns are given in *Trinity's Scales, Arpeggios & Exercises* books.

EXERCISES

- Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.
- Candidates should prepare all three exercises listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- Exercises may be played either from memory or using the music.
- Exercises are included in *Trinity's Scales, Arpeggios and Exercises* books.

ORCHESTRAL EXTRACTS

- ▶ At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Flute, clarinet, oboe and bassoon candidates prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner. Recorder candidates prepare and perform one extract.
- ▶ Extracts may be played either from memory or using the music.
- ▶ If an extract has a long section of rest, candidates may shorten this but should maintain a feeling of pulse throughout their performance.

STUDY

- ▶ At Grades 6-8, saxophone and recorder candidates can demonstrate technique through performing a study.
- ▶ Candidates prepare one study, chosen from the technical work list for the grade.
- ▶ The study may be played either from memory or using the music.

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

Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

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

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

SIGHT READING

This test assesses candidates' ability to perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

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

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

Technical expectations for the tests are given in the tables on pages 23-25. Lists are cumulative, meaning that tests may also include requirements from lower grades.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn

PARAMETERS FOR SIGHT READING TESTS

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

* Cumulative – tests may also include requirements from previous grade(s)

Sight reading – keys and ranges

	Initial	Grade 1	Grade 2	Grade 3
Flute*	F major	G major	A minor	E minor
Clarinet*	C major	F, G major	A minor	
Oboe*		F, G major	A minor	D minor
Bassoon*		F major	A, C minor	C major E minor
Saxophone*		F, G major	E minor	A minor
Descant recorder*	G major		E minor	D major D minor
Treble recorder*		C major	A minor	G major G minor
Range of test	5th	octave	octave	12th

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

AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from **shop.trinitycollege.com** or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at **trinitycollege.com/music-csn**

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Further guidance and example tests are available at **trinitycollege.com/supporting-tests**

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternative supporting tests must be requested at the time of booking, and further information is available at **trinitycollege.com/music-csn**

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

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

Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- ▶ Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.

The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Motivic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of stimulus	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties
Articulation*			<i>staccato</i>	
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th
Keys*	C major	F, G major	A minor	D, B \flat major D, E minor

* Cumulative – tests may also include requirements from previous grade(s)

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Length of stimulus	2 bars	2 bars	1 bar	1 bar	1 bar
Length of response	8-12 bars	8-12 bars	12-16 bars	12-16 bars	12-16 bars
Time signatures*	$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Rhythmic features*		semiquavers			triplets, duplets
Articulation*	accents	slurs	acciaccaturas		<i>sfz</i>
Intervals*	minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	G, B minor	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor

Harmonic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of chord sequence	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	1	2	2	2
Total to improvise	4 bars	8 bars	8 bars	8 bars
Number of chords per bar	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V
Keys (Flute, clarinet, oboe, bassoon, saxophone, descant recorder)	C major	C, F, G major		
Keys (Treble recorder)	C major	C, F, B \flat major		

	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	3	2	2	2
Total to improvise	12 bars	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1	1
Chords	i, iv, V	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all
Keys (Flute, clarinet, oboe, bassoon, saxophone, descant recorder)	A, D, E, G, B minor		C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		
Keys (Treble recorder)	A, D, E, G, C minor		C, F, G, B ^b , D, E ^b , A ^b major A, D, E, G, B, C, F minor		

MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the

remaining questions. Candidates' musical scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at trinitycollege.com/supporting-tests

The following table gives example questions and responses.

	Parameters*	Sample question	Sample response
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, barlines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	c. Grace notes and ornaments	What does this sign above the note mean?	A mordent
	d. Notes on ledger lines (up to 3 ledger lines)	What is the letter name of this note?	F sharp

Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This piece starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
	d. Transposition (clarinet & saxophone only)	This note is an F. When you play this note, which note actually sounds?	<i>Dependent on instrument</i>
Grade 4	a. Modulation to closely related keys (relative major/ minor, subdominant, dominant)	This piece starts in G major. To which key has it modulated here?	D major or dominant
	b. Tonic/dominant triads	This piece starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this piece.	<i>Candidate identifies the period, and describes the stylistic features of the piece which reflect the period</i>
	b. Musical structures	Describe the form of this piece and show me the relevant sections.	<i>Candidate indicates the form of the piece and identifies relevant sections</i>
	c. Subdominant triads	This piece starts in D major. Name the notes of the subdominant triad.	G, B, D

Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the tables on page 12. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE PIECES ARE MARKED

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

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

Max. mark for each piece	Component
7	FLUENCY & ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION & INTERPRETATION
22	TOTAL MARK FOR EACH PIECE

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

	7 MARKS	6 MARKS	5 MARKS
Fluency & accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	7 MARKS	6 MARKS	5 MARKS
Technical facility	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	8 MARKS	7 MARKS	6 MARKS
Communication & interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted</p> <p>Communication and interpretation were mostly effective</p>

	4 MARKS	3 MARKS	1-2 MARKS
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 13-14 MARKS	MERIT 11-12 MARKS
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises, orchestral extracts, studies	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

	PASS 9-10 MARKS	BELOW PASS 1 6-8 MARKS	BELOW PASS 2 1-5 MARKS
Scales & arpeggios	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
Exercises, orchestral extracts, studies	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 9-10 MARKS	MERIT 8 MARKS
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

	PASS 6-7 MARKS	BELOW PASS 1 4-5 MARKS	BELOW PASS 2 1-3 MARKS
Sight reading	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency – control of pulse, rhythm and tonality not established.</p> <p>Accuracy in notes very limited with no attention to musical detail.</p>
Aural	<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
Musical knowledge	<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
Improvisation	<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>

Flute: Initial

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Initial repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare all sections. See pages 20-21 for further details.

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

SCALES & TRIADS (from memory)

Examiners select from the following:

Scales (first five notes only): ▶ F major ▶ G major	ascending and descending	min. tempo: ♪ = 60	tongued	<i>mf</i>
Triads: ▶ F major ▶ G major		min. tempo: ♪ = 120		

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Flute: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 1 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

<p>Scales:</p> <ul style="list-style-type: none"> ▶ F and G major ▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ F and G major ▶ E minor 				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Sad Story
1b. Rising and Falling for tone and phrasing

2a. Spiky
2b. Snowflakes for articulation

3a. Symmetry
3b. Waltzing for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Flute: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 2 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ D major	two octaves			
▶ B♭ major				
▶ A and G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave	min. tempi: scales ♩ = 72 arpeggios ♩ = 120	tongued or slurred	<i>mf</i>
Arpeggios:				
▶ D major	two octaves			
▶ B♭ major				
▶ A and G minor	one octave			

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Springtime	for tone and phrasing
1b. Little Pinkie Waltz	
2a. A Conversation	for articulation
2b. On Tiptoes	
3a. Swing Time	for finger technique
3b. A Minor Incident	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Flute: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 3 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ F and G major	two octaves	min. tempi: scales ♩ = 84 arpeggios ♪ = 132	tongued or slurred	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
▶ A major	to 12th			
▶ A minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
▶ Chromatic scale starting on G				
Arpeggios:				
▶ F and G major	two octaves			
▶ G minor				
▶ A major	to 12th			
▶ A minor				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Persuasive 1b. Strolling	for tone and phrasing
-----------------------------------------------	-----------------------

2a. In the Groove 2b. Soaring	for articulation
------------------------------------------------	------------------

3a. Sunshine 3b. Solitude	for finger technique
--------------------------------------------	----------------------

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Flute: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 4 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> ▶ C, G and E\flat major ▶ D and E minor (candidate choice of <i>either</i> harmonic or melodic or natural minor) ▶ Chromatic scale starting on D ▶ Pentatonic (major) scale starting on D 	two octaves	min. tempi: scales \downarrow = 96 arpeggios \downarrow = 138 7ths \downarrow = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> ▶ B minor (candidate choice of <i>either</i> harmonic or melodic or natural minor) 	to 12th			
Arpeggios:				
<ul style="list-style-type: none"> ▶ C, G and E\flat major ▶ D and E minor ▶ Dominant 7th in the keys of C and G 	two octaves			
<ul style="list-style-type: none"> ▶ B minor 	to 12th			

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Memories 1b. Sing It!	for tone and phrasing
--------------------------------------------	-----------------------

2a. Groove in Blue 2b. Mechanical	for articulation
----------------------------------------------------	------------------

3a. Sighing 3b. The Machine	for finger technique
----------------------------------------------	----------------------

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Flute: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 5 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:

- ▶ A, E, A \flat and E \flat major
- ▶ C, F, C \sharp and F \sharp minor (candidate choice of *either* harmonic or melodic or natural minor)
- ▶ Chromatic scale starting on E
- ▶ Pentatonic (major) scale starting on C (starting on lowest C)

Arpeggios:

- ▶ A, E, A \flat and E \flat major
- ▶ C, F, C \sharp and F \sharp minor
- ▶ Dominant 7th in the key of A \flat
- ▶ Diminished 7th starting on F \sharp

two octaves

min. tempi:
scales  = 116
arpeggios  = 152
7ths  = 76

tongued or slurred

mf

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Shaping

1b. Reaching

for tone and phrasing

2a. Down Home
2b. Exploring

for articulation

3a. Crystal
3b. A Little Waltz

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

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

Flute: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one piccolo or alto flute item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 6 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See page 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ B\flat major, B\flat minor ▶ D major, D minor ▶ F\sharp major, F\sharp minor <p>Plus:</p> <ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on F\sharp ▶ Chromatic scale starting on B\flat ▶ Whole-tone scale starting on D <ul style="list-style-type: none"> ▶ Dominant 7th in the key of B ▶ Diminished 7th starting on B\flat 	two octaves	min. tempi: scales \downarrow = 120 arpeggios \downarrow = 63 7ths \downarrow = 96	tongued or slurred or staccato- tongued	<i>f</i> or <i>p</i>
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When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

The piccolo option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

1a. Bizet: Carmen, 3. Akt 1. Bild Vorspiel (beginning to figure 2)	for tone and phrasing
1b. Brahms: Sinfonie Nr. 4, 4. Satz (entire extract)	
2a. Mozart: Die Zauberflöte, 1. Akt Nr. 8 Finale (beginning to bar 181)	for articulation
2b. Strawinsky: Petruschka (beginning to figure 3)	
3a. Mozart: Die Zauberflöte, 2. Akt Nr. 21 Finale (entire extract)	for finger technique
3b. Verdi: Rigoletto, 1. Akt Arie der Gilda (entire extract)	

Piccolo – Mozart: Die Zauberflöte (entire extract)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Flute: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one piccolo or alto flute item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 7 Jazz Flute list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ B major, B minor ▶ E\flat major, E\flat minor ▶ G major, G minor ▶ A major, A minor 	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Pentatonic (major) scales starting on E\flat and A ▶ Chromatic scale starting on B ▶ Whole-tone scale starting on A 				
<ul style="list-style-type: none"> ▶ Dominant 7th in the keys of A\flat and D ▶ Diminished 7th starting on B ▶ Augmented arpeggio starting on G 				

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) - **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

The piccolo option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

1a. J S Bach: Matthäus-Passion, Arie: Aus Liebe will mein Heiland sterben (entire extract)	for tone and phrasing
1b. Debussy: Prélude à l'après-midi d'un faune (beginning to bar 25)	
2a. Beethoven: Ouverture zu Leonore Nr. 3 (bar 328 to end)	for articulation
2b. Reznicek: Donna Diana, Ouverture (figure 1 to figure 3)	
3a. Dvořák: Sinfonie Nr. 8, 4. Satz (entire extract, no repeats)	for finger technique
3b. Schumann: Sinfonie Nr. 1, 4. Satz (entire extract)	

Piccolo - Rossini: Die diebische Elster, Ouverture (entire extract)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the

examiner. See page 26 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

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

Flute: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Flute Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▮ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▮ Only one piccolo or alto flute item may be chosen.
- ▮ Pieces by at least two composers must be played.
- ▮ One piece from the same group of the Grade 8 Jazz Flute list may be played instead of one of the listed pieces.
- ▮ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>f</i> or <i>p</i>
▮ C major, C minor	two octaves			
▮ E major, E minor				
▮ A♭ major, G# minor				
▮ F major, F minor	three octaves			
▮ D♭ major, C# minor				
Plus:	two octaves			
▮ Chromatic scale starting on C				
▮ Dominant 7th in the key of F	three octaves			
▮ Diminished 7th starting on C				
▮ Pentatonic (major) scale starting on A♭				
▮ Whole-tone scale starting on C#				
▮ Dominant 7th in the key of F#				
▮ Diminished 7th starting on A♭				
▮ Augmented arpeggios starting on E and F				

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▮ major scale
- ▮ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▮ melodic minor scale
- ▮ harmonic minor scale
- ▮ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) - Candidates prepare three extracts: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

The piccolo option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Flute/Piccolo* (Peters EP8659).

1a. Mahler: Sinfonie Nr. 9, 1. Satz (entire extract)	for tone and phrasing
1b. Ravel: Daphnis et Chloé, 2ème Suite (solo only: figure 176 to end)	

2a. Busoni: Doktor Faust, Erstes Bild (entire extract) and Zweites Bild (entire extract)	for articulation
2b. Strawinsky: Concerto in Es 'Dumbarton Oaks', II Allegretto (entire extract)	

3a. Rossini: Wilhelm Tell, Overture (bar 197 to end)	for finger technique
3b. Strawinsky: Petruschka (figure 3 to bottom of page 33)	

Piccolo - Smetana: Die verkaufte Braut, Overture (entire extract)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the

examiner. See page 26 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Clarinet: Initial

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Initial repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare all sections. See pages 20-21 for further details.

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

SCALES & TRIADS (from memory)

Examiners select from the following:

Scales (first five notes only): <ul style="list-style-type: none"> ▶ C major ▶ D minor 	ascending and descending	min. tempo:  = 60	tongued	<i>mf</i>
Triads: <ul style="list-style-type: none"> ▶ C major ▶ D minor 		min. tempo:  = 120		

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Clarinet: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 1 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:

- ▶ F and G major
- ▶ A minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)

Arpeggios:

- ▶ F and G major
- ▶ A minor

one octave

min. tempi:
scales ♩ = 72
arpeggios ♩ = 120

tongued *or*
slurred

mf

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Going through a Phrase

1b. A Soft Drum

for tone and phrasing

2a. Chalk and Cheese

2b. Answering Back

for articulation

3a. Relaxing

3b. Steady Now!

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Clarinet: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 2 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ F major	two octaves	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				
▶ C major	to 12th			
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
Arpeggios:				
▶ F major	two octaves			
▶ G minor				
▶ C major	to 12th			
▶ E minor	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Snake in a Basket	for tone and phrasing
1b. D-lightful	
2a. Vive la Difference	for articulation
2b. One Man Band	
3a. The Sphinx	for finger technique
3b. A Cloudy Day	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information. The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or staccato
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Clarinet: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 3 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ C and B \flat major	two octaves	min. tempi: scales ♩ = 84 arpeggios ♪ = 132	tongued or slurred	<i>mf</i>
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				
▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th			
▶ A major	one octave			
▶ Chromatic scale starting on G				
Arpeggios:				
▶ C and B \flat major	two octaves			
▶ A minor				
▶ D minor	to 12th			
▶ A major	one octave			

Or 2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Whistling a Tune 1b. Meandering	for tone and phrasing
2a. Hit It! 2b. Hot and Cold	for articulation
3a. Wandering 3b. Dig the Digit!	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	Identify the tonality as major or minor
Major or minor key	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
$\frac{3}{4}$ or $\frac{4}{4}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Clarinet: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 4 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: <ul style="list-style-type: none"> ▶ G, D and A major ▶ E (starting on low E), B and G minor (candidate choice of either harmonic or melodic or natural minor) ▶ Chromatic scale starting on F 	two octaves	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on G (candidate choice of starting G) 	one octave			
Arpeggios: <ul style="list-style-type: none"> ▶ G, D and A major ▶ E (starting on low E), B and G minor ▶ Dominant 7th in the key of C 	two octaves			

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Express Yourself

1b. Rephrase That

for tone and phrasing

2a. Scat!
2b. Haiku

for articulation

3a. Arpeggiate
3b. Fair Comment

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Clarinet: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 5 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

<p>Scales:</p> <ul style="list-style-type: none"> ▶ A, E, A\flat and E\flat major ▶ C, F, C\sharp and F\sharp minor (candidate choice of <i>either</i> harmonic or melodic or natural minor) ▶ Chromatic scale starting on E (starting on low E) ▶ Pentatonic (major) scale starting on C 	two octaves	min. tempi: scales = 116 arpeggios = 152 7ths = 76	tongued or slurred	<i>mf</i>
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ A, E, A\flat and E\flat major ▶ C, F, C\sharp and F\sharp minor ▶ Dominant 7th in the keys of G and D ▶ Diminished 7th starting on G 				

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Lilt

1b. Sequences

for tone and phrasing

2a. A Conversation
2b. Got the Blues

for articulation

3a. Gliding
3b. Hide and Seek

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

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

Clarinet: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one E \flat clarinet or bass clarinet item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 6 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See page 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	three octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	tongued or slurred or staccato- tongued	<i>f</i> or <i>p</i>
▶ F major, F minor				
▶ A major, A minor ▶ D \flat major, C \sharp minor	two octaves			
Plus:	three octaves			
▶ Chromatic scale starting on F ▶ Diminished 7th starting on F				
▶ Pentatonic (major) scale starting on D \flat ▶ Whole-tone scale starting on A ▶ Dominant 7th in the key of F \sharp	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

Orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

1a. Beethoven: Sinfonie Nr. 4, 2. Satz (bars 81-89, 1st clarinet part)	for tone and phrasing
1b. Tchaikovsky: Sinfonie Nr. 6, 1. Satz (entire extract)	
2a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)	for articulation
2b. Verdi: Rigoletto, 3. Akt (entire extract)	
3a. Borodin: Fürst Igor, Nr. 8 Tanz der Polowetzer Mädchen (bars 111-138)	for finger technique
3b. Liszt: Ungarische Rhapsodie Nr. 2 (bars 11-18)	

E \flat clarinet – Ravel: Boléro (entire extract)

Bass clarinet – Liszt: Dante-Sinfonie, 1. Inferno (bars 286-294)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information. The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Clarinet: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one E \flat clarinet or bass clarinet item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 7 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	three octaves			
▶ F \sharp major, F \sharp minor				
▶ B \flat major, B \flat minor	two octaves			
▶ D major, D minor				
▶ E \flat major, E \flat minor				
Plus:	three octaves			
▶ Chromatic scale starting on F \sharp				
▶ Diminished 7th starting on F \sharp				
▶ Pentatonic (major) scales starting on B \flat and E \flat	two octaves			
▶ Whole-tone scale starting on E \flat				
▶ Dominant 7th in the keys of E \flat and G				
▶ Augmented arpeggio starting on D				
		min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104	tongued or slurred or staccato- tongued	<i>for p</i>

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

Orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

1a. Puccini: Tosca, 3. Akt (entire extract)	for tone and phrasing
1b. Schubert: Sinfonie Nr. 7, 2. Satz (entire extract)	
2a. Beethoven: Sinfonie Nr. 6, 3. Satz (entire extract)	for articulation
2b. Brahms: Sinfonie Nr. 1, 3. Satz (bars 1-23)	
3a. Mendelssohn: Sinfonie Nr. 3, 2. Satz (bars 8-31)	for finger technique
3b. Rimsky-Korsakow: Scheherazade, 4. Satz (entire extract)	

E \flat clarinet – Strawinsky: Le Sacre du Printemps, 1. Teil (three bars before figure 10 to figure 12)

Bass clarinet – Verdi: Aida, 4. Akt 2. Szene (figure B to figure C)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

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

Clarinet: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Clarinet Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one E \flat clarinet or bass clarinet item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 8 Jazz Clarinet list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ E major, E minor ▶ G major, G minor 	three octaves	<p>min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104</p>	<p>tongued or slurred or staccato-tongued or mixed articulation</p>	<p><i>f</i> or <i>p</i></p>
<ul style="list-style-type: none"> ▶ A\flat major, G\sharp minor ▶ C major, C minor ▶ B major, B minor 	two octaves			
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on E ▶ Whole-tone scale starting on G ▶ Dominant 7th in the keys of A and C ▶ Diminished 7th starting on E 	three octaves			
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on C ▶ Diminished 7th starting on C ▶ Augmented arpeggios starting on A\flat and B 	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

One extract for E \flat clarinet or bass clarinet may be substituted for one of the extracts.

Extracts for A clarinet may be played on an A clarinet or a B \flat clarinet.

Orchestral extracts are in *Orchester Probespiel: Clarinet* (Peters EP8661).

1a. Beethoven: Sinfonie Nr. 6, 2. Satz (entire extract)	for tone and phrasing
1b. Kodály: Tánze aus Galanta (bars 31-49)	
2a. Beethoven: Sinfonie Nr. 6, 1. Satz (bars 476-492)	for articulation
2b. Mendelssohn: Ein Sommernachtstraum, Scherzo (bars 222-385, 1st clarinet part)	
3a. Prokofieff: Peter und der Wolf (entire extract)	for finger technique
3b. Rimsky-Korsakow: Scheherazade, 3. Satz (entire extract)	

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

Bass clarinet – Strauss: Don Quixote (entire extract)

SUPPORTING TESTS

Candidates prepare:

► Sight reading

Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the

examiner. See page 26 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Oboe: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

<p>Scales:</p> <ul style="list-style-type: none"> ▶ F and G major ▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) 	one octave	min. tempi: scales ♩ = 56 arpeggios ♩ = 80	tongued or slurred	<i>mf</i>
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ F and G major ▶ E minor 				

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a *or* 1b, 2a *or* 2b, and 3a *or* 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Curves

for tone and phrasing

1b. Rising and Falling

2a. Neat and Tidy

for articulation

2b. Tee-ya-ti-dum

3a. Like a CD

for finger technique

3b. Smooth

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Oboe: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ C and D major ▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th	min. tempi: scales ♩ = 66 arpeggios ♪ = 92	tongued or slurred	<i>mf</i>
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
Arpeggios: ▶ C and D major ▶ D minor ▶ A minor	to 12th one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. The Peace Pipe

for tone and phrasing

1b. Emerging

2a. Py-a-ta-ti

for articulation

2b. Light and Shade

3a. Twister

for finger technique

3b. Negotiate**SUPPORTING TESTS**

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information. The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars Major or minor key	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Oboe: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ C major	two octaves			
▶ F major ▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	to 12th			
▶ B \flat major (starting an octave above the lowest tonic) ▶ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave	min. tempi: scales ♩ = 72 arpeggios ♪ = 100	tongued or slurred	<i>mf</i>
▶ Chromatic scale starting on G				
Arpeggios:				
▶ C major	two octaves			
▶ F major ▶ E minor	to 12th			
▶ B \flat major (starting an octave above the lowest tonic) ▶ G minor	one octave			

Or

2. EXERCISES (music may be used) - **Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Draw a Line 1b. Olde England	for tone and phrasing
2a. A Good Read 2b. Oh Boy	for articulation
3a. Thirds 3b. Highland Tune	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	Identify the tonality as major or minor
Major or minor key	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
$\frac{3}{4}$ or $\frac{4}{4}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if required), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Oboe: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ D and E \flat major	two octaves	min. tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	tongued or slurred	<i>mf</i>
▶ C and D minor (candidate choice of either harmonic or melodic minor)				
▶ Chromatic scale starting on C				
▶ G major	to 12th			
▶ A major	one octave			
▶ Pentatonic (major) scale starting on F				
Arpeggios:				
▶ D and E \flat major	two octaves			
▶ C and D minor				
▶ Dominant 7th in the key of F				
▶ G major	to 12th			
▶ A major	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Lament

1b. Song Without Words

for tone and phrasing

2a. Animato	for articulation
2b. Haiku	
3a. Spinning Wheel	for finger technique
3b. Run Around	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if required), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Oboe: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ B♭ and E major ▶ B and C# minor (candidate choice of either harmonic or melodic minor)	two octaves	min. tempi: scales ♩ = 92 arpeggios ♩ = 132 7ths ♩ = 76	tongued or slurred	<i>mf</i>
▶ Chromatic scale starting on E♭ ▶ Pentatonic (major) scale starting on D				
▶ A♭ and A major ▶ F and F# minor (candidate choice of either harmonic or melodic minor)	to 12th			
Arpeggios: ▶ B♭ and E major ▶ B and C# minor	two octaves			
▶ Dominant 7th in the keys of F and G ▶ Diminished 7th starting on B				
▶ A♭ and A major ▶ F and F# minor	to 12th			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Major Sevenths

1b. Sweet Waltz

for tone and phrasing

2a. Calypso 2b. Two Doves	for articulation
3a. Echoes 3b. Hide and Seek	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

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

Oboe: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one cor anglais item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two octaves	min. tempi: scales ♩ = 108 arpeggios ♩. = 60 7ths ♩ = 90	tongued or slurred or staccato- tongued	<i>for</i> <i>p</i>
<ul style="list-style-type: none"> ▶ B♭ major, B♭ minor ▶ G major, G minor ▶ A♭ major, G# minor 	to 12th			
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on B♭ ▶ Whole-tone scale starting on D ▶ Pentatonic (major) scale starting on B♭ ▶ Dominant 7th in the key of E♭ ▶ Diminished 7th starting on B♭ 	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

The cor anglais option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Oboe* (Edition Peters EP8660).

1a. Beethoven: Sinfonie Nr. 3 'Eroica', 2. Satz Marcia funebre (bars 8-56)	for tone and phrasing
1b. Mascagni: Cavalleria rusticana, Nr. 5 Romanze (bars 1-44)	
2a. Wagner: Die Meistersinger von Nürnberg, Vorspiel (bars 122-134)	for articulation
2b. Weber: Der Freischütz, 2. Aufzug Ariette des Ännchen (bars 1-26)	
3a. Smetana: Die verkaufte Braut, 1. Akt 4. Szene Quartett (entire extract)	for finger technique
3b. Verdi: Aida, 1. Akt 1. Szene Romanze des Radames (entire extract)	
Cor anglais – Dvořák: Sinfonie Nr. 9, 2. Satz Largo (entire extract)	

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information. The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Oboe: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one cor anglais item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ F major, F minor ▶ C major, C minor ▶ E\flat major, E\flat minor 	two octaves			
<ul style="list-style-type: none"> ▶ A major, A minor 	to 12th			
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on F ▶ Whole-tone scale starting on C ▶ Pentatonic (major) scale starting on C and E\flat ▶ Dominant 7th in the keys of A\flat and F ▶ Diminished 7th starting on C ▶ Augmented arpeggio starting on C 	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩. = 66 7ths ♩ = 96	tongued or slurred or staccato- tongued	<i>for p</i>

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

The cor anglais option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Oboe* (Edition Peters EP8660).

1a. Brahms: Violinkonzert, 2. Satz (entire extract)	for tone and phrasing
1b. Tschaikowsky: Sinfonie Nr. 4, 2. Satz (entire extract)	
2a. Bartók: Konzert für Orchester, Il Giuco delle coppie (entire extract)	for articulation
2b. Mozart: Sinfonie Nr. 41 'Jupiter', 1. Satz (entire extract)	
3a. Mozart: Così fan tutte, Ouverture (bar 81 to end of extract)	for finger technique
3b. Strawinsky: Pulcinella Suite, V Toccata (entire extract)	

Cor anglais – Franck: Sinfonie d-Moll, 2. Satz (entire extract)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

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

Oboe: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Oboe Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one cor anglais item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

<p>Candidates prepare scales and arpeggios from the following tonal centres:</p> <ul style="list-style-type: none"> ▶ F# major, F# minor ▶ E major, E minor ▶ D major, D minor ▶ D♭ major, C# minor ▶ B major, B minor 	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>f or p</i>
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scale starting on B 	two and a half octaves			
<ul style="list-style-type: none"> ▶ Whole-tone scale starting on D♭ ▶ Pentatonic (major) scale starting on D ▶ Dominant 7th in the keys of B and E ▶ Diminished 7th starting on E and B ▶ Augmented arpeggios starting on B and D 	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

The cor anglais option may be substituted for one of the extracts.

Orchestral extracts are in *Orchester Probespiel: Oboe* (Edition Peters EP8660).

1a. Strauss: Der Rosenkavalier, 2. Aufzug [Rosenüberreichung] (5 bars before figure 30 to 2nd bar of figure 31, and from Etwas fließender after figure 33 to 2 bars before figure 37)	for tone and phrasing
1b. Strawinsky: Pulcinella Suite, II Serenata (beginning of extract to 1st bar of figure 10)	
2a. Mendelssohn: Sinfonie Nr. 3 'Schottische', 2. Satz (entire extract)	for articulation
2b. Verdi: Rigoletto, 3. Akt 7. Szene (omit last 2 bars, no repeats)	
3a. Mussorgski: Bilder einer Ausstellung, III Les Tuileries (entire extract)	
3b. Ravel: Le Tombeau de Couperin, Prélude (entire extract)	for finger technique

Cor anglais - Ravel: Klavierkonzert G-Dur, 2. Satz (figure 6 to 1st bar of figure 9)

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{8}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Bassoon: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: <ul style="list-style-type: none"> ▶ C (starting an octave above the lowest tonic) and F major ▶ A minor (candidate choice of either harmonic or melodic or natural minor) 	one octave	min. tempi: scales ♩ = 56 arpeggios ♩ = 80	tongued or slurred	<i>mf</i>
Arpeggios: <ul style="list-style-type: none"> ▶ C (starting an octave above the lowest tonic) and F major ▶ A minor 				

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Contemplate

1b. Without Words

for tone and phrasing

2a. Marching Off

2b. Shuffle

for articulation

3a. Symmetry

3b. Eastern Twist

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Bassoon: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:	two octaves	min. tempi: scales ♩ = 66 arpeggios ♪ = 92	tongued or slurred	<i>mf</i>
▶ F major				
▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	to 12th			
▶ G major				
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	one octave			
Arpeggios:	two octaves			
▶ F major				
▶ D minor	to 12th			
▶ G major				
▶ E minor	one octave			

Or

2. EXERCISES (music may be used) – **Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Springtime

for tone and phrasing

1b. Tempo di Valse

2a. Dinosaur Dance	for articulation
2b. Vive la Différence	
3a. Sphynx	for finger technique
3b. Semitonal	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information. The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Bassoon: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:	two octaves	min. tempi: scales ♩ = 72 arpeggios ♩ = 100	tongued or slurred	<i>mf</i>
▶ C and G major				
▶ B \flat major (starting an octave above the lowest tonic)	to 12th			
▶ A minor (candidate choice of <i>either</i> harmonic or melodic minor)				
▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave			
▶ Chromatic scale starting on G				
Arpeggios:	two octaves			
▶ C and G major				
▶ B \flat major (starting an octave above the lowest tonic)	to 12th			
▶ A minor				
▶ G minor	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Whistling a Tune 1b. Balance	for tone and phrasing
2a. Hot and Cold 2b. Folksy	for articulation
3a. Chromatic Dance 3b. Sunshine	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-24 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	Identify the tonality as major or minor
Major or minor key	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
$\frac{3}{4}$ or $\frac{4}{4}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Bassoon: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ Ab, D and Eb major ▶ G, B and C minor (candidate choice of <i>either</i> harmonic or melodic minor) ▶ Chromatic scale starting on F ▶ Pentatonic (major) scale starting on F	two octaves	min. tempi: scales ♩ = 80 arpeggios ♩ = 120 7ths ♩ = 69	tongued or slurred	<i>mf</i>
▶ Pentatonic (major) scale starting on F	one octave			
Arpeggios: ▶ Ab, D and Eb major ▶ G, B and C minor ▶ Dominant 7th in the key of C	two octaves			

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Semplice
 1b. Melodie

for tone and phrasing

2a. Q & A
 2b. Scat

for articulation

3a. Handy
 3b. At the Ball

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Bassoon: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

<p>Scales:</p> <ul style="list-style-type: none"> ▶ A, B\flat (candidates may start on the lowest tonic or an octave higher), E\flat and E major ▶ A, G, C and F\sharp minor (candidate choice of either harmonic or melodic minor) 	two octaves	min. tempi: scales = 92 arpeggios = 132 7ths = 76	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> ▶ Chromatic scale starting on A ▶ Pentatonic (major) scale starting on C 				
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ A, B\flat (candidates may start on the lowest tonic or an octave higher), E\flat and E major ▶ A, G, C and F\sharp minor ▶ Dominant 7th in the keys of B\flat and D ▶ Diminished 7th starting on E 				

Or

2. EXERCISES (music may be used) – **Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Lilt

1b. Just a Minuet

for tone and phrasing

2a. A Conversation 2b. Chase Away	for articulation
3a. Gliding 3b. Seven Up	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

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

Bassoon: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one contrabassoon item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	three octaves	min. tempi: scales ♩ = 108 arpeggios ♩. = 60 7ths ♩ = 90	tongued or slurred or staccato- tongued	<i>for</i> <i>p</i>
▶ B♭ major, B♭ minor				
▶ F major, F minor ▶ G major, G minor	two octaves			
Plus:	three octaves			
▶ Chromatic scale starting on B♭ ▶ Dominant 7th in the key of E♭ ▶ Diminished 7th starting on B♭				
▶ Whole-tone scale starting on G ▶ Pentatonic (major) scale starting on G	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) - **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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

1a. Donizetti: Der Liebestrank, 2. Akt Nr.19 Romanze des Nemorino (opening to bar 9)	for tone and phrasing
1b. Strawinsky: Der Feuervogel, Berceuse (entire extract)	
2a. Beethoven: Sinfonie Nr. 4, 1. Satz (bars 65-78 and bars 221-237)	for articulation
2b. Bizet: Carmen, Zwischenspiel (first section only, ie first 28 bars)	
3a. Beethoven: Sinfonie Nr. 6, 5. Satz (entire extract)	
3b. Beethoven: Violinkonzert, 3. Satz: Rondo (bars 134-142 and bars 150-158)	for finger technique

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Bassoon: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one contrabassoon item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	three octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 66 7ths ♩ = 96	tongued or slurred or staccato- tongued	<i>f</i> or <i>p</i>
▶ C major, C minor				
▶ E \flat major, E \flat minor ▶ D \flat major, C \sharp minor ▶ A major, A minor	two octaves			
Plus:	three octaves			
▶ Chromatic scale starting on C ▶ Dominant 7th in the key of F ▶ Diminished 7th starting on C				
▶ Whole-tone scale starting on A ▶ Pentatonic (major) scale starting on A and E \flat ▶ Dominant 7th in the key of A \flat ▶ Augmented arpeggio starting on G	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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

1a. Beethoven: Violinkonzert, 1. Satz (bars 18-25, upper part) AND 2. Satz (entire extract)	for tone and phrasing
1b. Tschaikowsky: Sinfonie Nr. 4, 2. Satz (bars 274-290)	
2a. Mozart: Die Zauberflöte, Ouverture (bars 27-53)	for articulation
2b. Rossini: Der Barbier von Sevilla, Ouverture (bars 179-197)	
3a. Brahms: Variationen über ein Thema von Haydn, Var. II (entire extract, upper part, no repeats)	for finger technique
3b. Rossini: Der Barbier von Sevilla, 2. Akt Nr. 14 Temporale (Gewitter) (bars 35-53 downbeat)	

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

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

Bassoon: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Bassoon Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one contrabassoon item may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ B major, B minor ▶ D major, D minor 	three octaves	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>for p</i>
<ul style="list-style-type: none"> ▶ F# major, F# minor ▶ E major, E minor ▶ Ab major, G# minor 	two octaves			
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on D ▶ Dominant 7th in the key of G 	three octaves			
<ul style="list-style-type: none"> ▶ Whole-tone scale starting on B ▶ Pentatonic (major) scale starting on B ▶ Dominant 7th in the key of B ▶ Diminished 7th starting on B and F# ▶ Augmented arpeggios starting on F# and Ab 	two octaves			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare three extracts: 1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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

1a. Ravel: Boléro (entire extract)	for tone and phrasing
1b. Rimsky-Korsakow: Scheherazade, 2. Satz Andantino (bars 5–26)	
2a. Berlioz: Symphonie fantastique, 4. Satz Der Gang zum Richtplatz (entire extract, upper part)	for articulation
2b. Bizet: Carmen, 3. Akt 2. Bild No. 25 (entire extract)	
3a. Mozart: Così fan tutte, Ouverture (entire extract)	for finger technique
3b. Stravinsky: Pulcinella-Suite, 6. Satz: Gavotta con due variazioni, Variazione IIa (entire extract, 1st bassoon only, no repeats)	

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26–33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12–16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Saxophone: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 1 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ F and G major ▶ E minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	one octave	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
Arpeggios: ▶ F and G major ▶ E minor				

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Mouthful

for tone and phrasing

1b. Snake in a Basket

2a. Waltz by Step

for articulation

2b. The Earthworm

3a. Smooth

for finger technique

3b. ... and back again

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Saxophone: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 2 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ D major	two octaves			
▶ C major (starting on either C)	one octave	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
▶ A and B minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
Arpeggios:	two octaves			
▶ D major	one octave			
▶ C major (starting on either C)				
▶ A and B minor				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. The Peace Pipe

for tone and phrasing

1b. The Cossack

2a. Light and Shade

for articulation

2b. The Same but Different!

- 3a. Twister**
3b. Shaker
- for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Saxophone: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 3 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ C major	two octaves	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	tongued or slurred	<i>mf</i>
▶ D minor (candidate choice of either harmonic or melodic minor)				
▶ F major	to 12th			
▶ E and G minor (candidate choice of either harmonic or melodic minor)				
▶ Chromatic scale starting on G	one octave			
Arpeggios:				
▶ C major	two octaves			
▶ D minor				
▶ F major	to 12th			
▶ E and G minor				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Last Dance 1b. Olde Englande	for tone and phrasing
2a. A Handful 2b. Sidestepping	for articulation
3a. Highland Tune 3b. Gently Does It	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	Identify the tonality as major or minor
Major or minor key	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
$\frac{3}{4}$ or $\frac{4}{4}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if required), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Saxophone: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 4 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ E \flat major ▶ C minor (candidate choice of <i>either</i> harmonic or melodic minor) ▶ Chromatic scale starting on D	two octaves	min. tempi: scales  = 96 arpeggios  = 138 7ths  = 69	tongued or slurred	<i>mf</i>
▶ A and G major ▶ A and F \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)	to 12th			
▶ Pentatonic (major) scale starting on G	one octave			
Arpeggios: ▶ E \flat major ▶ C minor ▶ Dominant 7th in the key of G	two octaves			
▶ A and G major ▶ A and F \sharp minor	to 12th			

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Song Without Words 1b. Leap of Faith	for tone and phrasing
2a. Details, Details! 2b. Blue Lament	for articulation
3a. Spinning Wheel 3b. Run Around	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Saxophone: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 5 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare **either section 1 or section 2. See pages 20-21 for further details.**

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ B♭, E♭ and E major ▶ E and C♯ minor (candidate choice of either harmonic or melodic minor) ▶ Chromatic scale starting on E ▶ Pentatonic (major) scale starting on D	two octaves	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76	tongued or slurred	<i>mf</i>
▶ A♭ major ▶ F minor (candidate choice of <i>either</i> harmonic or melodic minor)	to 12th			
Arpeggios: ▶ B♭, E♭ and E major ▶ E and C♯ minor ▶ Dominant 7th in the keys of A and F ▶ Diminished 7th starting on D	two octaves			
▶ A♭ major ▶ F minor	to 12th			

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. At Sixes and Sevens

1b. Rising and Falling

for tone and phrasing

2a. A Good Turn 2b. A Little Waltz	for articulation
3a. Be Flattered 3b. Viennese	for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

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

Saxophone: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 6 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

Scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres: <ul style="list-style-type: none"> ▶ C major, C minor ▶ E major, E minor 	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩. = 63 7ths ♩ = 96	tongued or slurred or staccato-tongued	<i>f</i> or <i>p</i>
	to 12th			
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on C ▶ Whole-tone scale starting on E ▶ Diminished 7th starting on C 	two octaves			
<ul style="list-style-type: none"> ▶ Pentatonic (major) scale starting on A♭ ▶ Dominant 7th in the key of D♭ 	to 12th			

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**2. STUDY** (music may be used)Candidates prepare **one** of the following:

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

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Saxophone: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 7 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

Scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two and a half octaves	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104	tongued or slurred or staccato- tongued	<i>f</i> or <i>p</i>
▶ B major, B minor				
▶ E♭ major, E♭ minor	two octaves			
▶ G major, G minor	to 12th			
▶ A major, A minor				
Plus:	two and a half octaves			
▶ Chromatic scale starting on B	two octaves			
▶ Diminished 7th starting on B				
▶ Pentatonic (major) scale starting on E♭				
▶ Whole-tone scale starting on E♭				
▶ Dominant 7th in the key of A♭	to 12th			
▶ Augmented arpeggio starting on E♭				
▶ Pentatonic (major) scale starting on G				
▶ Dominant 7th in the key of D				

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**2. STUDY** (music may be used)Candidates prepare **one** of the following:

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

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

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

Saxophone: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Saxophone Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ One piece from the same group of the Grade 8 Jazz Saxophone list may be played instead of one of the listed pieces.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

Scales & arpeggios are in Trinity's *Saxophone Scales, Arpeggios & Exercises from 2015*.

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two and a half octaves	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104	tongued or slurred or staccato-tongued or mixed articulation	<i>for</i> <i>p</i>
▶ B♭ major, B♭ minor				
▶ D major, D minor	two octaves			
▶ D♭ major, C# minor				
▶ F major, F minor				
▶ F# major, F# minor	to 12th			
Plus:	two and a half octaves			
▶ Chromatic scale starting on B♭				
▶ Dominant 7th in the key of E♭				
▶ Diminished 7th starting on B♭				
▶ Whole-tone scale starting on C#	two octaves			
▶ Dominant 7th in the key of F#				
▶ Augmented arpeggios starting on D and F				
▶ Pentatonic (major) scale starting on F#	to 12th			
▶ Diminished 7th starting on F#				

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**2. STUDY** (music may be used)Candidates prepare **one** of the following:

a. Ferling	No. 45 <i>or</i> no. 46	48 Studies for Oboe or Saxophone, op. 31	Billaudot CC3082
b. Rae	Devil's Brew	36 More Modern Studies for Solo Saxophone	Universal UE21613
c. Wilson	No. 15 <i>or</i> no. 16	Saxtudes	Camden CM240

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural *or* Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Recorder: Initial

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Initial repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Technical work must be taken on descant recorder.

Candidates prepare either Section 1 or Section 2. See pages 20-21 for further details.

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

Either

1. SCALES & TRIADS (from memory)

Examiners select from the following:

Scales (first five notes only): ▶ G major ▶ D major	ascending and descending	min. tempo: ♩ = 60	tongued	<i>mf</i>
Triads: ▶ G major ▶ D major		min. tempo: ♩ = 120		

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Steady Now

1b. Top to Bottom

for tone and phrasing

2a. Spider in the Sink!

2b. Upstairs

for articulation

3a. In Threes

3b. Round and Round

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Recorder: Grade 1

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 1 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK: DESCANT RECORDER

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales: ▶ F and C major ▶ D minor (candidate choice of either harmonic or melodic or natural minor)	one octave	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
Arpeggios: ▶ F and C major ▶ D minor				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Go East

for tone and phrasing

1b. Kyoto

2a. Log Drum

for articulation

2b. Marcial

3a. Arpeggioni

for finger technique

3b. The Third Way

TECHNICAL WORK: TREBLE RECORDER

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either**1. SCALES & ARPEGGIOS** (from memory)

Examiners select from the following:

Scales:	one octave	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> ▶ B♭ and F major ▶ G minor (candidate choice of either harmonic or melodic or natural minor) 				
Arpeggios:				
<ul style="list-style-type: none"> ▶ B♭ and F major ▶ G minor 				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Go East	for tone and phrasing
1b. Kyoto	
2a. Log Drum	for articulation
2b. Marcial	
3a. Arpeggioni	for finger technique
3b. The Third Way	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Recorder: Grade 2

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 2 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK: DESCANT RECORDER

Candidates prepare either section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:					
▶ D major		to 12th	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
▶ D minor (candidate choice of either harmonic or melodic or natural minor)					
▶ G major	one octave and down to the dominant				
▶ E minor (candidate choice of either harmonic or melodic or natural minor)	one octave				
Arpeggios:					
▶ D major		to 12th			
▶ D minor					
▶ G major	one octave and down to the dominant				
▶ E minor	one octave				

Or

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Minor Steps	for tone and phrasing
1b. Shaping	
2a. Echo Swing	for articulation
2b. Some Cuckoo	
3a. Jazz Hands	for finger technique
3b. Off and On	

TECHNICAL WORK: TREBLE RECORDER

Candidates prepare *either* section 1 or section 2. See page 20-21 for further details.

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

Either**1. SCALES & ARPEGGIOS** (from memory)

Examiners select from the following:

Scales:				
▶ G major	to 12th	min. tempi: scales ♩ = 72 arpeggios ♪ = 120	tongued or slurred	<i>mf</i>
▶ G minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
▶ C major	one octave and down to the dominant			
▶ A minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	one octave			
Arpeggios:				
▶ G major	to 12th			
▶ G minor				
▶ C major	one octave and down to the dominant			
▶ A minor	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Minor Steps	for tone and phrasing
1b. Shaping	
2a. Echo Swing	for articulation
2b. Some Cuckoo	
3a. Jazz Hands	for finger technique
3b. Off and On	

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates

perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Recorder: Grade 3

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 3 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Only one duet may be chosen.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK: DESCANT RECORDER

Candidates prepare **either section 1 or section 2**. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ E minor (candidate choice of <i>either</i> harmonic or melodic minor)	to 12th	min. tempi: scales ♩ = 84 arpeggios ♩ = 132	tongued or slurred	<i>mf</i>
▶ F and B \flat major	one octave and down to the dominant			
▶ A and G minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave			
▶ Chromatic scale starting on G				
Arpeggios:				
▶ E minor	to 12th			
▶ F and B \flat major	one octave and down to the dominant			
▶ A and G minor	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Major Event	for tone and phrasing
1b. Espressivo	
2a. On Tiptoe	for articulation
2b. Ornamental Garden	
3a. A Smoothie	for finger technique
3b. Wedding Dance	

TECHNICAL WORK: TREBLE RECORDER

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ A minor (candidate choice of either harmonic or melodic minor)	to 12th	min. tempi: scales ♩ = 84 arpeggios ♪ = 132	tongued or slurred	<i>mf</i>
▶ B \flat and E \flat major	one octave and down to the dominant			
▶ D and C minor (candidate choice of either harmonic or melodic minor)	one octave			
▶ Chromatic scale starting on C				
Arpeggios:				
▶ A minor	to 12th			
▶ B \flat and E \flat major	one octave and down to the dominant			
▶ D and C minor	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Major Event	for tone and phrasing
1b. Espressivo	
2a. On Tiptoe	for articulation
2b. Ornamental Garden	
3a. A Smoothie	for finger technique
3b. Wedding Dance	

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

Recorder: Grade 4

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 4 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK: DESCANT RECORDER

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ C major	two octaves			
▶ E \flat major	to 12th			
▶ A major				
▶ A and B minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave and down to the dominant			
▶ F \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave			
▶ Chromatic scale starting on C (tongued only)	two octaves	min. tempi: scales  = 96 arpeggios  = 138 7ths  = 69	tongued or slurred	<i>mf</i>
▶ Pentatonic (major) scale starting on F	one octave			
Arpeggios:	two octaves			
▶ C major				
▶ E \flat major	to 12th			
▶ A major				
▶ A and B minor	one octave and down to the dominant			
▶ F \sharp minor	one octave			
▶ Dominant 7th in the key of F	two octaves			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Balancing Act

for tone and phrasing

1b. Converse**2a.** Dainty

for articulation

2b. Nice Groove**3a.** Cheeky

for finger technique

3b. Sharpish**TECHNICAL WORK: TREBLE RECORDER**

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either**1. SCALES & ARPEGGIOS** (from memory)

Examiners select from the following:

Scales:				
▶ F major	two octaves			
▶ A \flat major	to 12th			
▶ D major				
▶ D and E minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave and down to the dominant			
▶ B minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave			
▶ Chromatic scale starting on F (tongued only)	two octaves			
▶ Pentatonic (major) scale starting on B \flat	one octave			
Arpeggios:				
▶ F major	two octaves			
▶ A \flat major	to 12th			
▶ D major				
▶ D and E minor	one octave and down to the dominant			
▶ B minor	one octave			
▶ Dominant 7th in the key of B \flat	two octaves			
		min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69	tongued or slurred	<i>mf</i>

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Balancing Act	for tone and phrasing
1b. Converse	
2a. Dainty	for articulation
2b. Nice Groove	
3a. Cheeky	for finger technique
3b. Sharpish	

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken.

See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Recorder: Grade 5

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 5 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK: DESCANT RECORDER

Candidates prepare **either section 1 or section 2. See pages 20-21 for further details.**

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
▶ C minor (candidate choice of either harmonic or melodic minor)	two octaves			
▶ E, E \flat and G major				
▶ F and C \sharp minor (candidate choice of either harmonic or melodic minor)	to 12th			
▶ A \flat major				
▶ F \sharp minor (candidate choice of either harmonic or melodic minor)	one octave and down to the dominant			
▶ Chromatic scale starting on C				
▶ Pentatonic (major) scale starting on C				
Arpeggios:				
▶ C minor				
▶ E, E \flat and G major				
▶ F and C \sharp minor	to 12th			
▶ A \flat major				
▶ F \sharp minor	one octave and down to the dominant			
▶ Diminished 7th starting on C	two octaves			
▶ Dominant 7ths in the keys of A and D \flat	one octave			
		min. tempi: scales $\text{♩} = 116$ arpeggios $\text{♩} = 152$ 7ths $\text{♩} = 76$	tongued or slurred	<i>mf</i>

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b.** Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Persuasion	for tone and phrasing
1b. Sequences	
2a. Good Effects	for articulation
2b. Left, Right!	
3a. Minor Debate	for finger technique
3b. Trills and Spills	

TECHNICAL WORK: TREBLE RECORDER

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

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

Either

1. SCALES & ARPEGGIOS (from memory)

Examiners select from the following:

Scales:				
<ul style="list-style-type: none"> ▶ F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	two octaves	min. tempi: scales ♩ = 116 arpeggios ♪ = 152 7ths ♪ = 76	tongued or slurred	<i>mf</i>
<ul style="list-style-type: none"> ▶ A, A\flat and C major ▶ B\flat and F\sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	to 12th			
<ul style="list-style-type: none"> ▶ D\flat major ▶ B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	one octave and down to the dominant			
<ul style="list-style-type: none"> ▶ Chromatic scale starting on F ▶ Pentatonic (major) scale starting on F 	two octaves			
Arpeggios:				
<ul style="list-style-type: none"> ▶ F minor 	two octaves			
<ul style="list-style-type: none"> ▶ A, A\flat and C major ▶ B\flat and F\sharp minor 	to 12th			
<ul style="list-style-type: none"> ▶ D\flat major ▶ B minor 	one octave and down to the dominant			
<ul style="list-style-type: none"> ▶ Diminished 7th starting on F 	two octaves			
<ul style="list-style-type: none"> ▶ Dominant 7ths in the keys of D and G\flat 	one octave			

Or

2. EXERCISES (music may be used) - Candidates prepare three exercises: **1a or 1b, 2a or 2b, and 3a or 3b**. Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Persuasion	for tone and phrasing
1b. Sequences	
2a. Good Effects	for articulation
2b. Left, Right!	

3a. Minor Debate
3b. Trills and Spills

for finger technique

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces.

See pages 34-35 for example questions and responses.

Aural questions

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

Recorder: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 6 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Both descant *and* treble recorders must be played.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Technical work must be played on treble recorder.

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two octaves	min. tempi: scales ♩ = 120 arpeggios ♩ = 63 7ths ♩ = 96	tongued or slurred or staccato-tongued	<i>mf</i>
▶ F major, F minor				
▶ A major, A minor	to 12th			
▶ E \flat major, E \flat minor	one octave and down to the dominant			
Plus:				
▶ Chromatic scale starting on F	two octaves			
▶ Whole-tone scale starting on F				
▶ Diminished 7th starting on F				
▶ Pentatonic (major) scale starting on E \flat	one octave			
▶ Dominant 7th in the key of D				

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or

2. STUDY or ORCHESTRAL EXTRACT (music may be used)

Candidates prepare **one** of the following:

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

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 6 are on the next page.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 26-33 for the requirements and parameters.

Recorder: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 7 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Both descant *and* treble recorders must be played.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Technical work must be played on treble recorder.

Candidates prepare *either* section 1 or section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:				
▶ C major, C minor	to 12th			
▶ B \flat major, B \flat minor				
▶ D \flat major, C \sharp minor	one octave and down to the dominant			
▶ E major, E minor				
Plus:				
▶ Chromatic scale starting on B \flat	to 12th	min. tempi: scales $\text{♩} = 132$ arpeggios $\text{♩} = 69$ 7ths $\text{♩} = 116$	tongued or slurred or staccato-tongued	<i>mf</i>
▶ Augmented arpeggio starting on C				
▶ Whole-tone scale starting on D \flat	one octave			
▶ Pentatonic (major) scales starting on E and D \flat				
▶ Dominant 7ths in the keys of A and E \flat				
▶ Diminished 7th starting on C				

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**2. STUDY or ORCHESTRAL EXTRACT** (music may be used)Candidates prepare **one** of the following:

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

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single

musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 26-33 for the requirements and parameters.

Aural questions

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

Recorder: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the Recorder Grade 8 repertoire list, available at trinitycollege.com/woodwind

- ▶ Programmes must comprise two accompanied pieces from group A and one unaccompanied piece from group B.
- ▶ Both descant *and* treble recorders must be played.
- ▶ Pieces by at least two composers must be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See pages 15-19 for further guidance.

TECHNICAL WORK

Technical work must be played on treble recorder.

Candidates prepare *either* section 1 *or* section 2. See pages 20-21 for further details.

Either

1. SCALES & ARPEGGIOS (from memory)

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

Examiners select from the following:

Candidates prepare scales and arpeggios from the following tonal centres:	two octaves			
▶ A \flat major				
▶ G \sharp minor				
▶ G major, G minor	to 12th			
▶ F \sharp major, F \sharp minor				
▶ D major, D minor	one octave and down to the dominant			
▶ B major, B minor				
Plus:				
▶ Pentatonic (major) scale starting on G	two octaves			
▶ Diminished 7ths starting on A \flat and G				
▶ Augmented arpeggios starting on A \flat and G				
▶ Chromatic scale starting on F \sharp	to 12th			
▶ Whole-tone scale starting on F \sharp				
▶ Dominant 7ths in the keys of G and E	one octave			
		min. tempi: scales ♩ = 132 arpeggios ♩ = 76 7ths ♩ = 132	tongued or slurred or staccato-tongued or mixed articulation	<i>mf</i>

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ melodic minor scale
- ▶ harmonic minor scale
- ▶ minor arpeggio

Or**2. STUDY or ORCHESTRAL EXTRACT** (music may be used)Candidates prepare **one** of the following:

a. Brüggen	Allegretto, no. 2 or Vivace, no. 3	Five Studies for Finger Control	Broekmans BP712
b. Mönkemeyer	Intervals, no. 88	Handleitung für das Spiel der Alt-blockflöte book 2	Moeck EM2001
c. J S Bach	Stein, der über alle Schätze (from <i>Cantata</i> <i>152</i>), no. 13	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459
d. Handel	Augelletti, che Cantate (from <i>Rinaldo</i>), no. 5	Orchestral Studies for Recorder (ed. Hunt)	Schott ED11459

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural **or** Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-25 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 26 for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Policies

SAFEGUARDING AND CHILD PROTECTION

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

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

REASONABLE ADJUSTMENT

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com

DATA PROTECTION

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

RELEASE OF EXAM RESULTS

Full details of the timeframe for release of exam results can be found at trinitycollege.com/music-results. Any exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, *either* in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

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

Trinity publications

The following Trinity publications support this syllabus. All are available from shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.

Flute Exam Pieces from 2023

Initial	TCL 020826
Grade 1	TCL 020833
Grade 2	TCL 020840
Grade 3	TCL 020857
Grade 4	TCL 020864
Grade 5	TCL 020871
Grade 6	TCL 020888
Grade 7	TCL 020895
Grade 8	TCL 020901

Clarinet Exam Pieces from 2023

Initial	TCL 020918
Grade 1	TCL 020925
Grade 2	TCL 020932
Grade 3	TCL 020949
Grade 4	TCL 020956
Grade 5	TCL 020963
Grade 6	TCL 020970
Grade 7	TCL 020987
Grade 8	TCL 020994

Flute repertoire

Musical Moments Flute book 1	TG 009548
Musical Moments Flute book 2	TG 009555
Musical Moments Flute book 3	TG 009562
Musical Moments Flute book 4	TG 009579
Musical Moments Flute book 5	TG 009586
Mosaics Flute book 1 (Initial-Grade 5)	TG 009265

Mosaics Flute book 2 (Grades 6-8)	TG 009272
Flute All Sorts (Grades 1-3)	TCL 011367
Woodwind World Flute book 1	TCL 320018
Woodwind World Flute book 2	TCL 320025
Woodwind World Flute book 3	TCL 320032
Woodwind World Flute book 4	TCL 320049
Woodwind World Flute book 5	TCL 320056

Clarinet repertoire

Musical Moments Clarinet book 1	TG 009593
Musical Moments Clarinet book 2	TG 009609
Musical Moments Clarinet book 3	TG 009616
Musical Moments Clarinet book 4	TG 009623
Musical Moments Clarinet book 5	TG 009630
Mosaics Clarinet book 1 (Initial-Grade 5)	TG 009289
Mosaics Clarinet book 2 (Grades 6-8)	TG 009296
Clarinet All Sorts (Grades 1-3)	TCL 011299
Woodwind World Clarinet book 1	TCL 350015
Woodwind World Clarinet book 2	TCL 350022
Woodwind World Clarinet book 3	TCL 350039
Woodwind World Clarinet book 4	TCL 350046
Woodwind World Clarinet book 5	TCL 350053

Saxophone repertoire

Musical Moments Alto Saxophone book 1	TG 009647
Musical Moments Alto Saxophone book 2	TG 009654
Musical Moments Alto Saxophone book 3	TG 009661
Musical Moments Alto Saxophone book 4	TG 009678

Musical Moments Alto Saxophone book 5	TG 009685
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Musical Moments Tenor Saxophone book 1	TG 009692
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Musical Moments Tenor Saxophone book 2	TG 009708
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Musical Moments Tenor Saxophone book 3	TG 009715
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Musical Moments Tenor Saxophone book 4	TG 009722
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Musical Moments Tenor Saxophone book 5	TG 009739
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Mosaics Saxophone book 1 (Initial-Grade 5)	TG 009302
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Mosaics Saxophone book 2 (Grades 6-8)	TG 009319
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Recorder repertoire

Recorder Anthology book 1 (Initial-Grade 1)	TG 009234
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Recorder Anthology book 2 (Grades 2-3)	TG 009241
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Recorder Anthology book 3 (Grades 4-5)	TG 009258
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Scales, Arpeggios & Exercises

Flute & Jazz Flute (Grades 1-8)	TCL 013392
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Clarinet & Jazz Clarinet (Grades 1-8)	TCL 013408
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Saxophone & Jazz Saxophone (Grades 1-8)	TCL 013415
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Oboe (Grades 1-8)	TCL 015587
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Bassoon (Grades 1-8)	TCL 015594
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Recorder (Initial-Grade 8)	TCL 015600
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Sight Reading

Flute: Initial-Grade 2	TCL 019387
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Flute: Grades 3-5	TCL 019394
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Flute: Grades 6-8	TCL 019400
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Clarinet: Initial-Grade 2	TCL 019417
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Clarinet: Grades 3-5	TCL 019424
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Clarinet: Grades 6-8	TCL 019431
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Oboe: Initial-Grade 2	TCL 019448
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Oboe: Grades 3-5	TCL 019455
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Oboe: Grades 6-8	TCL 019462
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Saxophone: Initial-Grade 2	TCL 019479
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Saxophone: Grades 3-5	TCL 019486
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Saxophone: Grades 6-8	TCL 019493
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Sound at Sight (sample sight reading tests)

Bassoon (Grades 1-8)	TG 007568
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Descant Recorder (Initial-Grade 5)	TCL 011541
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Treble Recorder (Grades 1-8)	TCL 011558
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Specimen Aural Tests from 2017

Book 1 (Initial-Grade 5)	TCL 015808
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Book 2 (Grades 6-8)	TCL 015815
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Theory of Music Workbooks

Grade 1	TG 006509
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Grade 2	TG 006516
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Grade 3	TG 006523
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Grade 4	TG 006530
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Grade 5	TG 006547
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Grade 6	TG 007476
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Grade 7	TG 007483
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Grade 8	TG 007490
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Articulation for scales and arpeggios

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

D natural minor scale (one octave, slurred)



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



F major arpeggio (to 12th, slurred)



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



Dominant 7th in the key of G (2 octaves, with mixed articulation)

[Candidates may choose to finish dominant 7th arpeggios on the tonic]



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



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



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



Woodwind resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/woodwind-resources

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- ▶ Pieces, performance and technique
- ▶ Technical work
- ▶ Supporting tests

For further help please contact your local representative. Contact details are listed at trinitycollege.com/worldwide

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 /TrinityVideoChannel