
JAZZ WOODWIND

DIGITAL GRADES: TECHNICAL WORK

- 2 / Jazz Flute
- 10 / Jazz Clarinet
- 18 / Jazz Saxophone

Candidates choose one of the following options:

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

Articulation patterns are given on pages 92-93 of the graded syllabus.

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

Exercises/studies: Music may be used for these items.

Jazz Flute - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G:	one octave	swung	tongued	mf	min. tempi: scale ♩ = 72 7th ♩ = 60
• Major scale followed by major 7th arpeggio					

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G:	one octave	straight	slurred	mf	min. tempi: scale ♩ = 72 7th ♩ = 60
• Dorian scale followed by minor 7th arpeggio					

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

Jazz Flute - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D:	two octaves	swung	tongued	<i>mf</i>	min. tempi: scales ♩ = 72 arpeggios ♩ = 120 7ths ♩ = 60
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 		straight	slurred		
Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D:	two octaves	straight	slurred	<i>mf</i>	min. tempi: scales ♩ = 72 arpeggios ♩ = 120 7ths ♩ = 60
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 		swung	tongued		
Or					
3. EXERCISES (music may be used)					
Candidates choose and perform two exercises (selected from different groups).					
Group 1					
1a. Springtime	for tone and phrasing				
1b. Little Pinkie Waltz					
Group 2					
2a. A Conversation	for articulation				
2b. On Tiptoes					
Group 3					
3a. Swing Time	for finger technique				
3b. A Minor Incident					

Jazz Flute - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre A:	to 12th	swung	tongued	mf	min. tempi: scales ♩ = 84 arpeggios ♩ = 132 7ths ♩ = 66
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 		straight	slurred		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	one octave	swung	tongued		
<ul style="list-style-type: none"> Pentatonic minor scale 					
Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre A:	to 12th	straight	slurred	mf	min. tempi: scales ♩ = 84 arpeggios ♩ = 132 7ths ♩ = 66
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 		swung	tongued		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	one octave	straight	slurred		
<ul style="list-style-type: none"> Pentatonic minor scale 					
Or					
3. EXERCISES (music may be used)					
Candidates choose and perform two exercises (selected from different groups).					
Group 1					
1a. Persuasive	for tone and phrasing				
1b. Strolling					
Group 2					
2a. In the Groove	for articulation				
2b. Soaring					
Group 3					
3a. Sunshine	for finger technique				
3b. Solitude					

Jazz Flute - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C:	two and a half octaves	swung	tongued	mf	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69
• Major scale	two octaves	swung	tongued		
• Major 7th arpeggio		straight	slurred		
• Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		swung	tongued		
• Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th		straight	slurred		
• Chromatic scale					

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C:	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69
• Dorian scale followed by minor 7th arpeggio		swung	tongued		
• Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		straight	slurred		
• Pentatonic minor scale		swung	tongued		
• Chromatic scale					

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

Jazz Flute - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre of <i>either</i> E or F (candidate choice): <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) Chromatic scale Blues scale Diminished 7th arpeggio 	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76
		straight	slurred		
		swung	tongued		
		straight	slurred		
		swung	tongued		

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre of <i>either</i> E or F (candidate choice): <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) Pentatonic major scale Pentatonic minor scale Diminished 7th arpeggio 	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76
		swung	tongued		
		straight	slurred		
		straight	slurred		
		swung	tongued		

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

Jazz Flute - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre B\flat: • Major scale followed by major 7th arpeggio	two octaves	swung	tongued	<i>f</i>	min. tempi: scales \downarrow = 120 arpeggios \downarrow = 63 7ths \downarrow = 96
Using the tonal/modal centre D: • Mixolydian scale followed by major arpeggio with a lowered 7th (D 7)		straight	slurred	<i>f</i>	
Plus: • Blues scale starting on D		swung	tongued	<i>p</i>	
• Pentatonic (major) scale starting on F \sharp		straight	staccato-tongued	<i>p</i>	
• Diminished 7th arpeggio starting on B \flat		swung	tongued	<i>f</i>	
• Chromatic scale starting on B \flat		straight	staccato-tongued	<i>p</i>	

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D: • Dorian scale followed by minor 7th arpeggio	two octaves	straight	staccato-tongued	<i>f</i>	min. tempi: scales \downarrow = 120 arpeggios \downarrow = 63 7ths \downarrow = 96
Using the tonal/modal centre F\sharp: • Mixolydian scale followed by major arpeggio with a lowered 7th (F \sharp^7)		swung	tongued	<i>f</i>	
Plus: • Blues scale starting on D		straight	slurred	<i>p</i>	
• Pentatonic (major) scale starting on F \sharp		swung	tongued	<i>f</i>	
• Diminished 7th arpeggio starting on B \flat		straight	staccato-tongued	<i>p</i>	
• Chromatic scale starting on B \flat		swung	tongued	<i>p</i>	

Or		
3. STUDY (music may be used)		
Candidates choose and perform one study.		
a.	Rae No Joke! <i>or</i> Second Wind (from <i>Jazz Scale Studies for Flute</i>)	Universal UE21352
b.	Wilson Rahsaan <i>or</i> Yusef <i>or</i> Nestor (from <i>Jazz Paraphrase for Flute</i>)	Camden CM276

Jazz Flute - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.					
Using the tonal/modal centre B: • Major scale followed by major 7th arpeggio	two octaves	swung	tongued	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104
Using the tonal/modal centre Eb: • Dorian scale followed by minor 7th arpeggio		straight	slurred	<i>p</i>	
Using the tonal/modal centre B: • Mixolydian scale followed by major arpeggio with a lowered 7th (B ⁷)		straight	staccato-tongued	<i>f</i>	
Using the tonal/modal centre B: • Jazz melodic minor scale followed by minor arpeggio with major 7th		swung	tongued	<i>f</i>	
Plus: • Pentatonic (major) scale starting on Eb		straight	slurred	<i>p</i>	
• Blues scale starting on Eb		straight	staccato-tongued	<i>p</i>	
• Pentatonic (minor) scale starting on G		swung	tongued	<i>f</i>	

Or					
2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.					
Using the tonal/modal centre Eb: • Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104
Using the tonal/modal centre B: • Dorian scale followed by minor 7th arpeggio		straight	staccato-tongued	<i>p</i>	
Using the tonal/modal centre Eb: • Mixolydian scale followed by major arpeggio with a lowered 7th (Eb ⁷)		swung	tongued	<i>f</i>	
Using the tonal/modal centre G: • Whole tone scale followed by augmented arpeggio		straight	slurred	<i>f</i>	
Plus: • Chromatic scale starting on B		straight	staccato-tongued	<i>p</i>	
• Diminished 7th arpeggio starting on B		swung	tongued	<i>f</i>	
• Pentatonic (minor) scale starting on G		straight	slurred	<i>p</i>	

Or		
3. STUDY (music may be used) Candidates choose and perform one study.		
a.	Rae The Whole Truth <i>or</i> Mobile Tones (from <i>Jazz Scale Studies for Flute</i>)	Universal UE21352
b.	Wilson The Mann <i>or</i> Obey Laws <i>or</i> Get Downes (from <i>Jazz Paraphrase for Flute</i>)	Camden CM276

Jazz Flute - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

<i>Either</i>					
1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.					
Using the tonal/modal centre C: • Major scale followed by major 7th arpeggio	three octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104
Using the tonal/modal centre E: • Dorian scale followed by minor 7th arpeggio	two octaves	straight	slurred	<i>p</i>	
Using the tonal/modal centre Ab/G#: • Mixolydian scale followed by major arpeggio with a lowered 7th (Ab ⁷)		straight	staccato-tongued	<i>p</i>	
Using the tonal/modal centre C: • Jazz melodic minor scale followed by minor arpeggio with major 7th	three octaves	swung	tongued	<i>f</i>	
Plus: • Chromatic scale starting on C		straight	slurred	<i>f</i>	
• Pentatonic (major) scale starting on Ab	two octaves	swung	tongued	<i>p</i>	
• Blues scale starting on C#		straight	staccato-tongued	<i>p</i>	

<i>Or</i>					
2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.					
Using the tonal/modal centre E: • Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104
Using the tonal/modal centre Ab/G#: • Dorian scale followed by minor 7th arpeggio		straight	staccato-tongued	<i>f</i>	
Using the tonal/modal centre C: • Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)	three octaves	swung	tongued	<i>f</i>	
Using the tonal/modal centre E: • Whole tone scale followed by augmented arpeggio	two octaves	straight	slurred	<i>p</i>	
Plus: • Diminished 7th arpeggio starting on C	three octaves	straight	staccato-tongued	<i>f</i>	
• Pentatonic (minor) scale starting on E	two octaves	swung	tongued	<i>f</i>	
• Blues scale starting on C#		straight	slurred	<i>p</i>	

<i>Or</i>					
3. STUDY (music may be used) Candidates choose and perform one study.					
a.	Rae	Diminishing Returns <i>or</i> Speedbird (from <i>Jazz Scale Studies for Flute</i>)			Universal UE21352
b.	Wilson	A Bit Moody <i>or</i> Dolphy Does It <i>or</i> For Tubby (from <i>Jazz Paraphrase for Flute</i>)			Camden CM276

Jazz Clarinet - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G:	one octave	swung	tongued	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
• Major scale followed by major 7th arpeggio					

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G:	one octave	straight	slurred	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
• Dorian scale followed by minor 7th arpeggio					

Or	
3. EXERCISES (music may be used)	
Candidates choose and perform two exercises (selected from different groups).	
Group 1	
1a. Going through a Phase	for tone and phrasing
1b. A Soft Drum	
Group 2	
2a. Chalk and Cheese	for articulation
2b. Answering Back	
Group 3	
3a. Relaxing	for finger technique
3b. Steady Now!	

Jazz Clarinet - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D:	one octave	swung	tongued	mf	min. tempi: scales ♩ = 72 arpeggios ♩ = 120 7ths ♩ = 60
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 		straight	slurred		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 					
Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D:	one octave	straight	slurred	mf	min. tempi: scales ♩ = 72 arpeggios ♩ = 120 7ths ♩ = 60
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 		swung	tongued		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 					
Or					
3. EXERCISES (music may be used)					
Candidates choose and perform two exercises (selected from different groups).					
Group 1					
1a. Snake in a Basket	for tone and phrasing				
1b. D-lightful					
Group 2					
2a. Vive la Difference	for articulation				
2b. One Man Band					
Group 3					
3a. The Sphinx	for finger technique				
3b. A Cloudy Day					

Jazz Clarinet - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre F (starting on the lowest F):	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 84 arpeggios ♩ = 132 7ths ♩ = 66
		straight	slurred		
	one octave	swung	tongued		
• Major scale followed by major 7th arpeggio					
• Mixolydian scale followed by major arpeggio with a lowered 7th (F ⁷)					
• Pentatonic minor scale					

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre F (starting on the lowest F):	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 84 arpeggios ♩ = 132 7ths ♩ = 66
		swung	tongued		
	one octave	straight	slurred		
• Dorian scale followed by minor 7th arpeggio					
• Mixolydian scale followed by major arpeggio with a lowered 7th (F ⁷)					
• Pentatonic minor scale					

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

Jazz Clarinet - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C:	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69
• Major scale followed by major 7th arpeggio		straight	slurred		
• Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		swung	tongued		
• Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th		straight	slurred		
• Chromatic scale					
Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C:	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69
• Dorian scale followed by minor 7th arpeggio		swung	tongued		
• Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		straight	slurred		
• Pentatonic minor scale		swung	tongued		
• Chromatic scale					
Or					
3. EXERCISES (music may be used)					
Candidates choose and perform two exercises (selected from different groups).					
Group 1					
1a. Express Yourself	for tone and phrasing				
1b. Rephrase That					
Group 2					
2a. Scat!	for articulation				
2b. Haiku					
Group 3					
3a. Arpeggiate	for finger technique				
3b. Fair Comment					

Jazz Clarinet - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre of <i>either</i> low E or A (candidate choice): <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or A⁷) Chromatic scale Blues scale Diminished 7th arpeggio 	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76
		straight	slurred		
		swung	tongued		
		straight	slurred		
		swung	tongued		

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre of <i>either</i> low E or A (candidate choice): <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or A⁷) Pentatonic major scale Pentatonic minor scale Diminished 7th arpeggio 	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76
		swung	tongued		
		straight	slurred		
		straight	slurred		
		swung	tongued		

Or	
3. EXERCISES (music may be used)	
Candidates choose and perform two exercises (selected from different groups).	
Group 1	
1a. Lilt	for tone and phrasing
1b. Sequences	
Group 2	
2a. A Conversation	for articulation
2b. Got the Blues	
Group 3	
3a. Gliding	for finger technique
3b. Hide and Seek	

Jazz Clarinet - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

<i>Either</i>					
1. SCALES & ARPEGGIOS SET A (from memory) All requirements should be performed.					
Using the tonal/modal centre F: • Major scale followed by major 7th arpeggio	three octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 120 arpeggios ♩. = 63 7ths ♩ = 96
Using the tonal/modal centre A: • Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)	two octaves	straight	slurred	<i>f</i>	
Plus: • Blues scale starting on A		swung	tongued	<i>p</i>	
• Pentatonic (major) scale starting on C#		straight	staccato-tongued	<i>p</i>	
• Diminished 7th arpeggio starting on F	three octaves	swung	tongued	<i>f</i>	
• Chromatic scale starting on F		straight	staccato-tongued	<i>p</i>	

<i>Or</i>					
2. SCALES & ARPEGGIOS SET B (from memory) All requirements should be performed.					
Using the tonal/modal centre F: • Dorian scale followed by minor 7th arpeggio	three octaves	straight	staccato-tongued	<i>f</i>	min. tempi: scales ♩ = 120 arpeggios ♩. = 63 7ths ♩ = 96
Using the tonal/modal centre A: • Mixolydian scale followed by major arpeggio with a lowered 7th (A ⁷)	two octaves	swung	tongued	<i>f</i>	
Plus: • Blues scale starting on A		straight	slurred	<i>p</i>	
• Pentatonic (major) scale starting on C#		swung	tongued	<i>f</i>	
• Diminished 7th arpeggio starting on F	three octaves	straight	staccato-tongued	<i>p</i>	
• Chromatic scale starting on F		swung	tongued	<i>p</i>	

<i>Or</i>			
3. STUDY (music may be used) Candidates choose and perform one study.			
a.	Rae	No Joke! <i>or</i> Second Wind (from <i>Jazz Scale Studies for Clarinet</i>)	Universal UE21351
b.	Wilson	Go Sid <i>or</i> I Hear Ya George <i>or</i> Lots of Dodds (from <i>Jazz Paraphrase for Clarinet</i>)	Camden CM277

Jazz Clarinet - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre F#: • Major scale followed by major 7th arpeggio	three octaves	swung	tongued	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104
Using the tonal/modal centre Bb: • Dorian scale followed by minor 7th arpeggio	two octaves	straight	slurred	<i>p</i>	
Using the tonal/modal centre D: • Mixolydian scale followed by major arpeggio with a lowered 7th (D ⁷)		straight	staccato-tongued	<i>f</i>	
Using the tonal/modal centre F#: • Jazz melodic minor scale followed by minor arpeggio with major 7th	three octaves	swung	tongued	<i>f</i>	
Plus: • Pentatonic (major) scale starting on Bb	two octaves	straight	slurred	<i>p</i>	
• Blues scale starting on Bb		straight	staccato-tongued	<i>p</i>	
• Pentatonic (minor) scale starting on D		swung	tongued	<i>f</i>	

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre Bb: • Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩. = 69 7ths ♩ = 104
Using the tonal/modal centre D: • Dorian scale followed by minor 7th arpeggio		straight	staccato-tongued	<i>p</i>	
Using the tonal/modal centre F#: • Mixolydian scale followed by major arpeggio with a lowered 7th (F# ⁷)	three octaves	swung	tongued	<i>f</i>	
Using the tonal/modal centre D: • Whole tone scale followed by augmented arpeggio	two octaves	straight	slurred	<i>f</i>	
Plus: • Chromatic scale starting on F#	three octaves	straight	staccato-tongued	<i>p</i>	
• Diminished 7th arpeggio starting on F#		swung	tongued	<i>f</i>	
• Pentatonic (minor) scale starting on D	two octaves	straight	slurred	<i>p</i>	

Or					
3. STUDY (music may be used)					
Candidates choose and perform one study.					
a.	Rae	The Whole Truth <i>or</i> Mobile Tones (from <i>Jazz Scale Studies for Clarinet</i>)			Universal UE21351
b.	Wilson	Let's Hear It Woody <i>or</i> Salt Peanuts <i>or</i> Artie for Sure (from <i>Jazz Paraphrase for Clarinet</i>)			Camden CM277

Jazz Clarinet - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre E: • Major scale followed by major 7th arpeggio	three octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre G: • Dorian scale followed by minor 7th arpeggio		straight	slurred	<i>p</i>	
Using the tonal/modal centre Ab/G#: • Mixolydian scale followed by major arpeggio with a lowered 7th (Ab ⁷)	two octaves	straight	staccato-tongued	<i>p</i>	
Using the tonal/modal centre E: • Jazz melodic minor scale followed by minor arpeggio with major 7th	three octaves	swung	tongued	<i>f</i>	
Plus: • Chromatic scale starting on E		straight	slurred	<i>f</i>	
• Pentatonic (major) scale starting on C	two octaves	swung	tongued	<i>p</i>	
• Blues scale starting on G	three octaves	straight	staccato-tongued	<i>p</i>	

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G: • Major scale followed by major 7th arpeggio	three octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre Ab/G#: • Dorian scale followed by minor 7th arpeggio	two octaves	straight	staccato-tongued	<i>f</i>	
Using the tonal/modal centre E: • Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷)	three octaves	swung	tongued	<i>f</i>	
Using the tonal/modal centre Ab/G#: • Whole tone scale followed by augmented arpeggio	two octaves	straight	slurred	<i>p</i>	
Plus: • Diminished 7th arpeggio starting on E	three octaves	straight	staccato-tongued	<i>f</i>	
• Pentatonic (minor) scale starting on Ab	two octaves	swung	tongued	<i>f</i>	
• Blues scale starting on G	three octaves	straight	slurred	<i>p</i>	

Or			
3. STUDY (music may be used)			
Candidates choose and perform one study.			
a.	Rae	Diminishing Returns <i>or</i> Speedbird (from <i>Jazz Scale Studies for Clarinet</i>)	Universal UE21351
b.	Wilson	A Good Man <i>or</i> The Franco <i>or</i> Yo Eddie! (from <i>Jazz Paraphrase for Clarinet</i>)	Camden CM277

Jazz Saxophone - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G:	one octave	swung	tongued	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
• Major scale followed by major 7th arpeggio					

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre G:	one octave	straight	slurred	<i>mf</i>	min. tempi: scale ♩ = 72 7th ♩ = 60
• Dorian scale followed by minor 7th arpeggio					

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

Jazz Saxophone - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D:	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 72 arpeggios ♩ = 120 7ths ♩ = 60
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 		straight	slurred		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 					
Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D:	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 72 arpeggios ♩ = 120 7ths ♩ = 60
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 		swung	tongued		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (D⁷) 					
Or					
3. EXERCISES (music may be used)					
Candidates choose and perform two exercises (selected from different groups).					
Group 1					
1a. The Peace Pipe	for tone and phrasing				
1b. The Cossack					
Group 2					
2a. Light and Shade	for articulation				
2b. The Same but Different!					
Group 3					
3a. Twister	for finger technique				
3b. Shaker					

Jazz Saxophone - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre A:	to 12th	swung	tongued	mf	min. tempi: scales ♩ = 84 arpeggios ♩ = 132 7ths ♩ = 66
<ul style="list-style-type: none"> Major scale followed by major 7th arpeggio 		straight	slurred		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	one octave	swung	tongued		
<ul style="list-style-type: none"> Pentatonic minor scale 					
Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre A:	to 12th	straight	slurred	mf	min. tempi: scales ♩ = 84 arpeggios ♩ = 132 7ths ♩ = 66
<ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio 		swung	tongued		
<ul style="list-style-type: none"> Mixolydian scale followed by major arpeggio with a lowered 7th (A⁷) 	one octave	straight	slurred		
<ul style="list-style-type: none"> Pentatonic minor scale 					
Or					
3. EXERCISES (music may be used)					
Candidates choose and perform two exercises (selected from different groups).					
Group 1					
1a. Last Dance	for tone and phrasing				
1b. Olde Englande					
Group 2					
2a. A Handful	for articulation				
2b. Sidestepping					
Group 3					
3a. Highland Tune	for finger technique				
3b. Gently Does It					

Jazz Saxophone - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C:	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69
• Major scale followed by major 7th arpeggio		straight	slurred		
• Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		swung	tongued		
• Melodic <i>or</i> jazz melodic minor scale followed by minor arpeggio with major 7th		straight	slurred		
• Chromatic scale					

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C:	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 96 arpeggios ♩ = 138 7ths ♩ = 69
• Dorian scale followed by minor 7th arpeggio		swung	tongued		
• Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		straight	slurred		
• Pentatonic minor scale		swung	tongued		
• Chromatic scale					

Or	
3. EXERCISES (music may be used)	
Candidates choose and perform two exercises (selected from different groups).	
Group 1	
1a. Song Without Words	for tone and phrasing
1b. Leap of Faith	
Group 2	
2a. Details, Details!	for articulation
2b. Blue Lament	
Group 3	
3a. Spinning Wheel	for finger technique
3b. Run Around	

Jazz Saxophone - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre of <i>either</i> low E or F (candidate choice): <ul style="list-style-type: none"> Major scale followed by major 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) Chromatic scale Blues scale Diminished 7th arpeggio 	two octaves	swung	tongued	mf	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76
		straight	slurred		
		swung	tongued		
		straight	slurred		
		swung	tongued		

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre of <i>either</i> low E or F (candidate choice): <ul style="list-style-type: none"> Dorian scale followed by minor 7th arpeggio Mixolydian scale followed by major arpeggio with a lowered 7th (E⁷ or F⁷) Pentatonic major scale Pentatonic minor scale Diminished 7th arpeggio 	two octaves	straight	slurred	mf	min. tempi: scales ♩ = 116 arpeggios ♩ = 152 7ths ♩ = 76
		swung	tongued		
		straight	slurred		
		straight	slurred		
		swung	tongued		

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

Jazz Saxophone - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre C: • Major scale followed by major 7th arpeggio	two octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 120 arpeggios ♩. = 63 7ths ♩ = 96
Using the tonal/modal centre E: • Mixolydian scale followed by major arpeggio with a lowered 7th (E ⁷)		straight	slurred	<i>f</i>	
Plus: • Blues scale starting on E	two octaves	swung	tongued	<i>p</i>	
• Pentatonic (major) scale starting on Ab	to 12th	straight	staccato-tongued	<i>p</i>	
• Diminished 7th arpeggio starting on C	two octaves	swung	tongued	<i>f</i>	
• Chromatic scale starting on C		straight	staccato-tongued	<i>p</i>	

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre E: • Dorian scale followed by minor 7th arpeggio	two octaves	straight	staccato-tongued	<i>f</i>	min. tempi: scales ♩ = 120 arpeggios ♩. = 63 7ths ♩ = 96
Using the tonal/modal centre C: • Mixolydian scale followed by major arpeggio with a lowered 7th (C ⁷)		swung	tongued	<i>f</i>	
Plus: • Blues scale starting on E		straight	slurred	<i>p</i>	
• Pentatonic (major) scale starting on Ab	to 12th	swung	tongued	<i>f</i>	
• Diminished 7th arpeggio starting on C	two octaves	straight	staccato-tongued	<i>p</i>	
• Chromatic scale starting on C		swung	tongued	<i>p</i>	

Or		
3. STUDY (music may be used)		
Candidates choose and perform one study.		
a.	Rae	No Joke! <i>or</i> Second Wind (from <i>Jazz Scale Studies for Saxophone</i>)
		Universal UE21353
b.	Wilson	Pres <i>or</i> Splodges <i>or</i> Sidney (from <i>Jazz Paraphrase for Saxophone</i>)
		Camden CM278

Jazz Saxophone - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre B: • Major scale followed by major 7th arpeggio	two octaves	swung	tongued	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre Eb: • Dorian scale followed by minor 7th arpeggio		straight	slurred	<i>p</i>	
Using the tonal/modal centre B: • Mixolydian scale followed by major arpeggio with a lowered 7th (B ⁷)		straight	staccato-tongued	<i>f</i>	
Using the tonal centre B: • Jazz melodic minor scale followed by minor arpeggio with major 7th		swung	tongued	<i>f</i>	
Plus: • Pentatonic (major) scale starting on Eb		straight	slurred	<i>p</i>	
• Blues scale starting on Eb		straight	staccato-tongued	<i>p</i>	
• Pentatonic (minor) scale starting on G	to 12th	swung	tongued	<i>f</i>	

Or					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre Eb: • Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre B: • Dorian scale followed by minor 7th arpeggio		straight	staccato-tongued	<i>p</i>	
Using the tonal/modal centre Eb: • Mixolydian scale followed by major arpeggio with a lowered 7th (Eb ⁷)		swung	tongued	<i>f</i>	
Using the tonal/modal centre G: • Whole tone scale followed by augmented arpeggio	to 12th	straight	slurred	<i>f</i>	
Plus: • Chromatic scale starting on B	two octaves	straight	staccato-tongued	<i>p</i>	
• Diminished 7th arpeggio starting on B		swung	tongued	<i>f</i>	
• Pentatonic (minor) scale starting on G	to 12th	straight	slurred	<i>p</i>	

Or					
3. STUDY (music may be used)					
Candidates choose and perform one study.					
a.	Rae	The Whole Truth <i>or</i> Mobile Tones (from <i>Jazz Scale Studies for Saxophone</i>)			Universal UE21353
b.	Wilson	Sonny Daze <i>or</i> Gerry Cool <i>or</i> Take Desmond (from <i>Jazz Paraphrase for Saxophone</i>)			Camden CM278

Jazz Saxophone - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

<i>Either</i>					
1. SCALES & ARPEGGIOS SET A (from memory)					
All requirements should be performed.					
Using the tonal/modal centre Bb : • Major scale followed by major 7th arpeggio	two and a half octaves	swung	tongued	<i>f</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre D : • Dorian scale followed by minor 7th arpeggio	two octaves	straight	slurred	<i>p</i>	
Using the tonal/modal centre F# : • Mixolydian scale followed by major arpeggio with a lowered 7th (F# ⁷)		straight	staccato-tongued	<i>p</i>	
Using the tonal/modal centre Bb : • Jazz melodic minor scale followed by minor arpeggio with major 7th	two and a half octaves	swung	tongued	<i>f</i>	
Plus: • Chromatic scale starting on Bb		straight	slurred	<i>f</i>	
• Pentatonic (major) scale starting on F#	two octaves	swung	tongued	<i>p</i>	
• Blues scale starting on C#		straight	staccato-tongued	<i>p</i>	

<i>Or</i>					
2. SCALES & ARPEGGIOS SET B (from memory)					
All requirements should be performed.					
Using the tonal/modal centre D : • Major scale followed by major 7th arpeggio	two octaves	straight	slurred	<i>p</i>	min. tempi: scales ♩ = 132 arpeggios ♩ = 69 7ths ♩ = 104
Using the tonal/modal centre F# : • Dorian scale followed by minor 7th arpeggio		straight	staccato-tongued	<i>f</i>	
Using the tonal/modal centre C#/Db : • Mixolydian scale followed by major arpeggio with a lowered 7th (C# ⁷)		swung	tongued	<i>f</i>	
Using the tonal/modal centre D : • Whole tone scale followed by augmented arpeggio		straight	slurred	<i>p</i>	
Plus: • Diminished 7th arpeggio starting on Bb	two and a half octaves	straight	staccato-tongued	<i>f</i>	
• Pentatonic (minor) scale starting on D	two octaves	swung	tongued	<i>f</i>	
• Blues scale starting on C#		straight	slurred	<i>p</i>	

<i>Or</i>			
3. STUDY (music may be used)			
Candidates choose and perform one study.			
a.	Rae	Diminishing Returns <i>or</i> Speedbird (from <i>Jazz Scale Studies for Saxophone</i>)	Universal UE21353
b.	Wilson	Trane Journey <i>or</i> Getz a Go <i>or</i> Fly Bird (from <i>Jazz Paraphrase for Saxophone</i>)	Camden CM278