

**Exams and supporting books designed to develop
creative and confident woodwind players**

The 2017-2020 Woodwind and Jazz Woodwind syllabuses from Trinity College London offer the choice and flexibility to allow candidates to play to their strengths, enabling them to gain recognition for their own unique skills as performers. Brand new classical repertoire lists for all instruments include a wide range of styles and genres. Initial exams for flute and clarinet have been introduced as well as a brand new set of flute and clarinet graded repertoire books. Audio recordings of each piece in the books are available on graded CDs and as individual downloads. Refreshed repertoire lists for jazz woodwind offer plenty of opportunities for improvisation, enabling teachers and candidates to explore different ways into this important jazz technique.

New technical work exercises for recorder, oboe and bassoon cover tone and phrasing, articulation and finger technique. These attractive and newly commissioned exercises are available in new scales, arpeggios and exercises books for recorder, oboe and bassoon, providing a valuable teaching resource as well as excellent exam support. Scales, arpeggios and exercises books are also available for flute, clarinet and saxophone.

Why a Trinity Woodwind and Jazz Woodwind exam?

Trinity's Woodwind and Jazz Woodwind exams have been designed to develop confident, creative and skilled musicians through a structured learning framework, which nurtures development and evaluates a musician's progress at every level. Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam.

- ▶ Choice and flexibility – candidates choose three pieces from the repertoire lists and may offer their own composition in place of one listed piece
- ▶ At Initial to Grade 5, candidates choose two supporting tests from four options: sight reading, aural, improvisation and musical knowledge. At Grades 6-8, sight reading is compulsory and candidates choose one other test
- ▶ Varied and exciting repertoire lists – including a range of genres and styles
- ▶ Options to perform exercises (Initial-Grade 5) or orchestral extracts (Grade 6-8) instead of scales and arpeggios
- ▶ Uniquely diagnostic mark scheme – providing detailed and specific musical feedback
- ▶ Internationally recognised qualifications, with UCAS points available at Grades 6-8
- ▶ A range of support materials including books of repertoire, sight reading, aural tests, and scales, arpeggios and exercises



How is the exam structured?

Pieces

Candidates play three pieces selected from two groups: two accompanied and one unaccompanied piece. Candidates may substitute one piece for their own composition if they wish. This part of the exam is designed to provide the right balance of flexibility and structure, enabling candidates to demonstrate their own musical personalities while requiring them to present a balanced programme.

Technical work

Candidates can choose to perform either scales and arpeggios, or exercises (Grades Initial–Grade 5)/orchestral extracts (Grade 6–8) in the exam. This is designed to enable candidates to demonstrate their technical ability in a way that plays to their strengths as musicians.

Scales & arpeggios

A selection of scales is set for each grade, structured progressively to develop technique and awareness of keys. Candidates prepare the scales and arpeggios set for the grade, and play a selection in the exam as requested by the examiner.

Exercises

Candidates prepare three exercises, of which two are played in the exam. One is chosen by the candidate and one by the examiner. The exercises are designed to demonstrate tone and phrasing, articulation and finger technique.

Orchestral extracts

At Grades 6–8 candidates prepare three orchestral extracts, of which two are performed in the exam. One is chosen by the candidate and one by the examiner. These are selected to demonstrate the same techniques as for the exercises.

Supporting tests

At Initial to Grade 5, candidates choose two supporting tests from four options: sight reading, aural, improvisation and musical knowledge. At Grades 6–8, sight reading is compulsory, and candidates choose from improvisation or aural for their second test. This flexibility is designed to give candidates choice in how they demonstrate their broader musical skills, while recognising that sight reading is an important skill at the higher grades.

Sight reading

The sight reading test is designed to be musically intuitive to enable candidates to demonstrate their sight reading skills to the best of their ability. Candidates perform a short, accessible musical extract after a brief period of preparation, at a level approximately two grades lower than the exam being taken.

Aural

The aural test assesses candidates' skills in musical perception and understanding through carefully graded questions about a single musical extract played at the piano by the examiner. At most grades candidates are asked to describe various features of the extract such as dynamics, articulation, texture and style. No singing is required. Revised test specifications apply from 2017 onwards.

Improvisation

This test assesses candidates' ability to respond fluently and creatively to a musical stimulus, which can be stylistic, motivic or harmonic at the candidate's choice. New test specifications apply from 2017 onwards.

Musical knowledge

The musical knowledge section of the exam is based exclusively upon the repertoire played by the candidate in the pieces section. It is delivered conversationally by the examiner, who draws out what the student knows through questions such as 'point out the most interesting features of this piece'.

Syllabus overlap arrangements

Syllabus overlap arrangements are in place (pieces and technical work only). For further information visit trinitycollege.com/music



Contributors

Trinity developed the Woodwind and Jazz Woodwind syllabuses with input from a team of teachers, specialist musicians and composers with a variety of musical backgrounds and training. This resulted in a wide range of repertoire options in an array of styles and genres.

Contributors included:

Clara Charlesworth studied Performance and Orchestral Studies at the Guildhall School of Music & Drama and has had a career as a general woodwind teacher and flute specialist, directing many bands and ensembles across the UK. Clara is an examiner for Trinity, and worked on the flute repertoire lists and technical work.

Christopher Walters took up the clarinet at the age of 12 and pursued undergraduate studies at Guildhall School of Music & Drama. His career has involved freelance orchestral and theatre work, teaching in schools in and around London, editing *Music Teacher* and *Clarinet & Saxophone* magazines and heading up the music qualifications department at Trinity. Christopher worked on the clarinet repertoire lists and technical work.

Repertoire and books

A range of publications is available to support candidates as they work towards their exams.

Brand new graded repertoire books for flute and clarinet contain a wide range of pieces encompassing a variety of styles and periods, with high-quality exemplar recordings available on CD and as downloads. *Musical Moments* and *Mosaics* repertoire books for flute, clarinet and saxophone feature pieces by leading educational composers, and arrangements of popular and less well-known repertoire. *Sound at Sight* books offer a wealth of carefully graded practice tests for sight reading, and *Scales, Arpeggios & Exercises* books offer guidance for the technical work component. *Recorder Anthologies* repertoire books are also available (Initial to Grade 5), which include pieces from the syllabus.

The books are available from your local music shop or online at trinitycollege.com/shop

Recognition

Trinity exams are regulated by Ofqual (Office of Qualifications and Examinations Regulation) and are recognised by education authorities in many countries around the world. Grades 6-8 are also eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to UK colleges and universities.



SAMPLE EXERCISE – SAXOPHONE

Grade 1

A Mouthful

This exercise is made up of long, sustained phrases and wide leaps based on the interval of a 7th. The challenge to the performer is to produce a warm, even sound throughout – across each wide leap and right to the end of each phrase. A neat way to practise two important musical elements.

A Mouthful – tone and phrasing



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SAMPLE PIECE – SAXOPHONE

Grade 5

Fake Five

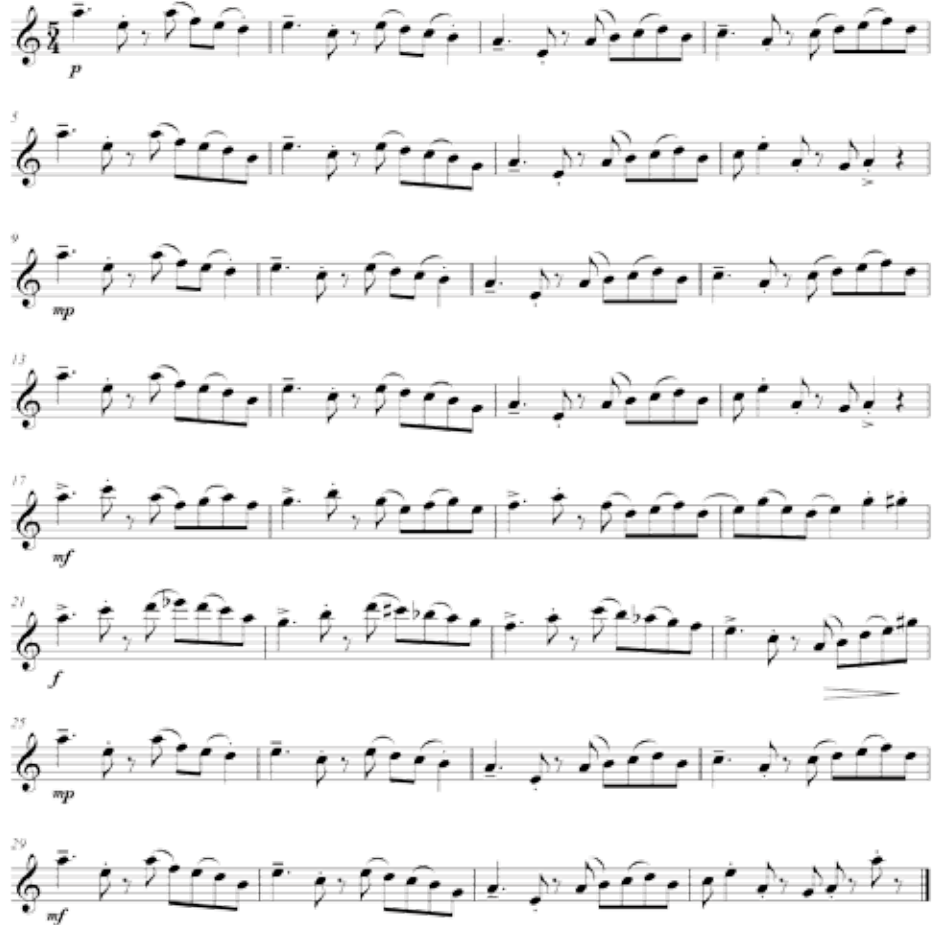
(Mosaics Saxophone Book 1)

This jazz study shares many features with the famous Dave Brubeck tune *Take Five* – most obviously its time signature, but also its structure and style. It gives saxophone candidates at Grade 5 the chance to demonstrate their swing feel, as well as their ability to convey a range of articulations and subtly nuanced dynamics. It is also a good chance to have some fun!

Fake Five

In a cool swing 5 $\text{♩} = 148$ ($\text{♩} = \text{♩}$)

James Rae



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SAMPLE EXERCISE – CLARINET

Grade 3

Dig the Digit!

The title of this exercise sums up what it's all about – plenty of movement for the digits, in a piece of music you can really dig! The chromatic pattern featured in each bar will test the performer's ability to play chromatically, and the swung quaver (eighth-note) rhythm provides an opportunity to demonstrate the ability to capture a jazzy feel. A fun, bite-sized tune that will help develop finger technique.

Dig the Digit! – finger technique



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SAMPLE PIECE – CLARINET

Grade 7

Weberiana

(Mosaics Clarinet Book 2)

This extract from the unaccompanied homage to the great Carl Maria von Weber, one of the clarinet's most celebrated composers, takes Weber's characteristic running passages as inspiration for a rewarding and sparkling Grade 7 piece. Technical challenges abound, as do opportunities to demonstrate an operatic performance style by highlighting the different 'characters' within the music.

Weberiana

James Rae



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SAMPLE EXERCISE – FLUTE

Grade 5

Down Home

This exercise represents the jazzier end of the technical work exercises, which cover a diverse range of styles. Articulation is the key to performing this piece effectively – the performer should observe the *marcato* instruction, but take care to avoid an extremely aggressive attack that would be out of place in this style. A string of modulations kick in halfway through – testing the performer's grasp of different keys – and the pause near the end offers an opportunity for some theatrical flair!

Down Home – articulation



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SAMPLE PIECE – FLUTE

Grade 3

The Spy

(Mosaics Flute Book 1)

With its varied articulation, appealing phrase shapes and a clear musical character to convey, this eerie piece is a perfect challenge for Grade 3 candidates. The first four bars encourage a smooth transition between the lower and middle octaves, while later passages require fine control of the higher reaches of the middle octave, both slurred and detached.

The Spy

Mike Mower



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SAMPLE PIECE – RECORDER

Grade 2

The Nutting Girl

(Recorder Anthology 2)

This curiously titled English folk tune takes its place in Trinity's *Recorder Anthology 2* alongside a range of traditional, early music and more contemporary melodies. This version presents a decorated version of the traditional melody, with ample opportunity for candidates to explore the contrast between triplets and dotted rhythms, while also capturing a semple singing style.

The Nutting Girl

Edited by
Peter Robinson

Traditional

1 = 84

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Teacher support

At the heart of Trinity College London's activity in music education is teacher support. The focus of our activity is supporting and building a community of educators through high-quality online and face-to-face professional development.

Discover Trinity College London

We hold a wide range of teacher support events all over the world. Details can be found on our website or by contacting your local representative.

Trinity's music support site

Developed to support Trinity teachers, our music support site provides free access to teaching resources, articles, discussion forums and more. Teachers can develop their skills through our range of professional development resources, learn more about our range of exams and qualifications, and engage with our online community of educators.

Syllabus support – get up-to-date information about our syllabuses.

Resource library – access free materials for your teaching practice and professional development, including articles, guidance materials and teacher activities.

Community – take part in our discussion forum for teachers where you can ask questions and share your ideas and experiences of teaching music.

Certificate exams

Trinity's certificate exams provide an alternative to graded music exams, focusing solely on performance. Structured as a mini-recital, the candidate is given the choice and flexibility to put together a programme from a wide repertoire list and can include own choice pieces and their own compositions. Marks are awarded for the performance of the chosen pieces and on programme planning, giving good preparation for progression to diploma level. Certificate exams are available at Foundation, Intermediate and Advanced levels. See the Certificate Exams syllabus or visit our website for full details.

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