

**TRINITY**  
COLLEGE LONDON

# Clarinet

## Sample booklet

A selection of pieces and exercises  
for Trinity College London exams

**2017-2020**

NOT FOR SALE

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## Trinity's Woodwind and Jazz Woodwind syllabuses

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.

Repertoire lists for classical flute, clarinet, oboe, bassoon, saxophone and recorder cover a wide range of styles and genres. Initial exams are available for clarinet and flute, and both instruments have a set of graded repertoire books. Audio recordings of each piece in the books are available on graded CDs. The repertoire lists for jazz woodwind offer plenty of opportunities for improvisation, enabling teachers and candidates to explore different ways into this important jazz technique. Further repertoire choices for classical and jazz clarinet, flute and saxophone are available in the popular *Musical Moments* and *Mosaics* books.

Technical work exercises cover tone and phrasing, articulation and finger technique. These exercises are available in scales, arpeggios and exercises books, which provide valuable teaching resources as well as excellent exam support.

### Recognition

Trinity exams are externally regulated in the UK 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.

### Clarinet exams

Trinity's Clarinet 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 graded exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam.

### Why a Trinity Clarinet 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 (Grades 1-5) or orchestral extracts (Grades 6-8) instead of scales and arpeggios
- ▶ Specially composed exercises – covering key aspects of technique to complement 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
- ▶ Delivered by a panel of friendly examiners who are rigorously trained and standardised, creating a positive and personalised experience for all candidates

## How is the exam structured?

Trinity Clarinet exams are designed to give players the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, with few limitations placed on programme selection. Technical work includes the option to perform exercises or orchestral extracts as an alternative to scales and arpeggios, and there is flexibility of choice within the supporting tests at all grades.

### Pieces

Candidates play three pieces selected from two groups: two accompanied and one unaccompanied. 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

In the exam, candidates can choose to perform either scales and arpeggios, or exercises (Grades 1-5)/orchestral extracts (Grades 6-8). 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, two of which 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.

### 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.

### 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'.

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 <i>Either</i> scales & arpeggios <i>or</i> exercises (Grades 1-5 only)	14	Technical work <i>Either</i> scales & arpeggios <i>or</i> orchestral extracts	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10	Supporting test 1 sight reading	10
	10	Supporting test 2 One of the following: improvisation <i>or</i> aural	10
Total	100		100

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

## Repertoire lists

Trinity's graded repertoire books offer a complete solution for the repertoire part of the exam, providing clarinet candidates with nine attractive and contrasting pieces from which to form a programme. Candidates must choose two pieces from group A and one piece from group B\*. Candidates may substitute one piece for an own composition.

### Clarinet – Initial (TCL 015891)

#### Group A

Dring	Evening Song
Harris	Pony Ride
Rae	Stillness
Trad.	Scarborough Fair
Trad. Russian	The Birch Tree
Yarrow/Lipton	Puff the Magic Dragon

#### Group B

Sparke	Across Chelsea Bridge
Trad. Sea Shanty	I'm Bound Away
Cleaton	Whistle While You Walk

### Clarinet – Grade 1 (TCL 015907)

#### Group A

Goldfaden	Raisins and Almonds
Schumann	Von Fremden Ländern und Menschen
Sullivan	Poor Wand'ring One!
Lefèvre	March
Trad. Folk Dance	Shepherd's Hey
Kenbrovin/Kellette	I'm Forever Blowing Bubbles

#### Group B

Beach	Moonlight Waltz
Walters	Party Game
Trad. English	The Three Ravens

### Clarinet – Grade 2 (TCL 015914)

#### Group A

Lamont	The Zoo-keeper
Bartók	Pleasantry II from <i>For Children</i>
Lyons	After Hours
Purcell	Lilliburlero
Trad. American	Shaker Melody
Waldteufel	The Skaters' Waltz

#### Group B

Demnitz	Study
Lazarus	Study
Sparke	Tom's Tune

### Clarinet – Grade 3 (TCL 015921)

#### Group A

Baermann	Serenade, op. 85 no. 4
Bullard	Trick Cyclist
Finzi	Carol, no. 3 from <i>Five Bagatelles</i>
Norton	Shoehorn Blues
Trad.	Skye Boat Song
McDowall	Romantic Song from <i>Three Pastiches</i>

#### Group B

Benger	Wistful Song
Gumbley	Easy Street
Lefèvre	Study

### Clarinet – Grade 4 (TCL 015938)

#### Group A

Bizet	Seguidilla from <i>Carmen</i>
Fauré	Après un rêve
Cowles	Branch Line from <i>Locomotive Suite</i>
Harris	Allegro con fuoco, no. 5 from <i>Suite in Five</i>
Mozart	Trio from <i>Quintet for Clarinet and Strings</i> K. 581
Purcell	Rondeau

#### Group B

Demnitz	Study
Lyons	Swing Style, no. 36 from <i>Clarinet Studies</i>
Wilson	Violet Enchantment, no. 4 from <i>Colour Studies</i>

### Clarinet – Grade 5 (TCL 015945)

#### Group A

Reger	Albumblatt
Piazzolla	Duo I
Lutosławski	Prelude no. 4 from <i>Dance Preludes</i>
McDowall	Music Hall
Molter	Adagio, 2nd movement from <i>Concerto no. 3</i>
Paradis	Sicilienne

#### Group B

Baermann	Tarantella
Lazarus	Allegro moderato
Sparke	Party Piece

**Clarinet – Grade 6 (TCL 015952)****Group A**

Lefèvre	Allegro ma non troppo, 1st movement from <i>Sonata no. 2</i>
Bartók	Mărunțel, no. 6 from <i>Romanian Folk Dances</i>
Finzi	Prelude, no. 1 from <i>Five Bagatelles</i>
Goatley	Summer Evening at Bryanston
McCabe	Improvisation – Bossa Nova no. 2 from <i>Three Pieces</i>
Walton	Popular Song, no. 1 from <i>Seven Pieces from Façade</i>

**Group B**

Bach	Bourrée from <i>Suite no. 4 for Cello Solo</i>
Stravinsky	Piece no. 1 from <i>Three Pieces for Clarinet Solo</i>
Wiedemann	Romance from <i>Concertino op. 4</i>

**Clarinet – Grade 8 (TCL 015976)****Group A**

Brahms	Allegro appassionato, 1st movement from <i>Sonata in F minor</i> , op. 120 no. 1
Lyons	Vivace, quasi una Samba, 4th movement from <i>Sonata for Clarinet &amp; Piano</i>
Pierné	Andante – Scherzo
Horovitz	Con brio, 3rd movement from <i>Sonatina</i>
Poulenc	Allegro con fuoco, 3rd movement from <i>Sonata</i>
Weber	Allegro, 1st movement from <i>Concerto no. 1 in F minor</i> , op. 73

**Group B**

Jacob	Allegro vivo from <i>Scherzo and Trio</i>
Stravinsky	Piece no. 3 from <i>Three Pieces for Clarinet</i>
Uhl	Study no. 16

**Clarinet – Grade 7 (TCL 015969)****Group A**

Debussy	La fille aux cheveux de lin
Lutosławski	Prelude no. 1 from <i>Dance Preludes</i>
Reade	Prelude from <i>Suite from the Victorian Kitchen Garden</i>
Reger	Tarantella
Stanford	Caoine, 2nd movement from <i>Sonata op. 129</i>
Templeton	In Rhythm, no. 3 from <i>Pocket Size Sonata (no. 1)</i>

**Group B**

Harvey	Summertime (By Twickenham Ferry) from <i>Three Etudes on Themes of Gershwin</i>
Roxburgh	Calm is the Fragrant Air, no. 1 from <i>Wordsworth Miniatures</i>
Wilson	Kaleidoscope, no. 8 from <i>Colour Studies</i>



## Sample pieces

### Initial

# Whistle While You Walk

Kim Cleaton  
(born 1986)

Lively ♩ = 100

mf

5

p

f

The musical score for 'Whistle While You Walk' is written in 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Lively' with a quarter note equal to 100 beats per minute. The first measure is marked with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes. The second staff starts at measure 5, marked with a piano (*p*) dynamic. The melody continues with eighth and quarter notes, ending with a forte (*f*) dynamic. The piece concludes with a double bar line.

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### Grade 1

# Party Game

Chris Walters  
(born 1979)

Brightly ♩ = 92-100

mf

4

p

9

mf

12

p

f

The musical score for 'Party Game' is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Brightly' with a quarter note equal to 92-100 beats per minute. The first measure is marked with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes. The second staff starts at measure 4, marked with a piano (*p*) dynamic. The melody continues with eighth and quarter notes. The third staff starts at measure 9, marked with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes. The fourth staff starts at measure 12, marked with a piano (*p*) dynamic. The melody continues with eighth and quarter notes, ending with a forte (*f*) dynamic. The piece concludes with a double bar line.

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Grade 2

# After Hours

Graham Lyons  
(born 1936)

**Andante tranquillo** ♩ = 88

8

13

18

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*poco rit. a tempo*

Play if enough breath\*

\* for exam purposes, candidates should play this note for the minimum duration of two bars.

Grade 3

# Study

Jean-Xavier Lefèvre  
(1763-1829)

**Allegretto** [ $\text{♩} = 92-100$ ]

The musical score consists of six staves of music in 2/4 time. The first staff begins with a dynamic marking of *p* and a fermata over the first two notes. The second staff starts at measure 5. The third staff begins at measure 9 with a dynamic marking of *mf* and a fermata over the first two notes, followed by a dynamic change to *p*. The fourth staff starts at measure 13 with a dynamic marking of *mf* and a fermata over the first two notes, followed by a dynamic change to *p*. The fifth staff starts at measure 17. The sixth staff starts at measure 21. The piece concludes with a double bar line and repeat dots.

Grade 5

# Duo I

arr. Hywel Davies

Ástor Piazzolla  
(1921-1992)

**Sempre molto rubato** ♩ = 80

The score consists of ten staves of music in 4/4 time, key of D major. It begins with a tempo marking of ♩ = 80 and the instruction 'Sempre molto rubato'. The first staff starts with a *poco f* dynamic. The second staff has a *poco f* dynamic. The third staff has a *poco f* dynamic. The fourth staff has a *poco f* dynamic. The fifth staff has a *poco rubato* marking, followed by *a tempo* and *rit.* markings. The sixth staff has an *accel.* marking, followed by *rit. molto* and a *quasi cadenza* section. The seventh staff has an *a tempo* marking and a *poco f* dynamic. The eighth staff has a *poco f* dynamic. The ninth staff has a *poco f* dynamic. The tenth staff has a *poco rubato* marking, followed by *a tempo* and *molto rit.* markings, ending with a *pp* dynamic.

Grade 6

# Măruntel

no. 6 from *Romanian Folk Dances*

arr. Zoltán Székely

Béla Bartók  
(1881-1945)

Allegro [♩ = 120-126]

*f* *sf*

5

*sf*

9

*più f* *sf*

13

*sf*

Più allegro [♩ = 132-138]

17

*f* *sf* *sf* *sf*

22

*sf* *sf* *mf*

27

*sf* *cresc.* - - - - -

33

*ff* *sf* *sf* *sf* *sf* *sf*

39

*sf* *sf*

45

*sf*

50

*sf*

54

*sf* *sf*

58

*sf*

Grade 8

# Allegro vivo

from *Scherzo and Trio*

Gordon Jacob  
(1895-1984)

Allegro vivo [♩ = 120-132]

Composer's original metronome mark ♩ = c. 132

39 *ff*

43 *mf* *f* *ff*

47 *f* *ff* **Fine**

**TRIO**  
**Meno mosso**

52 *p semplice*

60

68 *cresc.* *mf*

74 *p*

82 *pp*

90 *mp* *pp* *f* **Allegro vivo** **D.S. al Fine**



## Sample exercises

The exercises featured in Trinity's *Scales, Arpeggios & Exercises* books offer carefully graded short pieces in a range of attractive styles, designed to develop players' technical skills. Below are examples of these exercises for Clarinet Grades 1 and 4.

### Grade 1

#### 1a. Going Through a Phrase – tone and phrasing

$\text{♩} = 104$

*mf*

6

11

#### 3b. Steady Now! – finger technique

$\text{♩} = 112$

*mf* *p*

6

*f*

**Grade 4**

**2a. Scat!** – articulation

$\text{♩} = 120$  ( $\text{♩} = \text{♩}^{\text{3}} = \text{♩}$ )

*mf*

*p*

*f*

**3a. Arpeggiate** – finger technique

$\text{♩} = 116$

*f*

*p*

*f*

*p*

*slower*

*p*

*poco*

## **Contributors**

Trinity works with a range of contributors when creating syllabuses and accompanying books and audio.

A panel of experts makes sure that the chosen pieces match the criteria and are engaging and varied. For this syllabus the panel was led by Chris Walters.

**Chris Walters** graduated from the Guildhall School of Music & Drama in 2002 and has since pursued a varied career including orchestral and solo performance, teaching, and writing about music and music education. He has performed with the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra and the Britten Sinfonia. He has toured Europe with the European Union Youth Orchestra, worked with Cape Town Opera in Kenya, and performed the Mozart Clarinet Concerto with Southbank Sinfonia as part of the Anghiari Festival in Italy. His writing has appeared in publications including *Music Teacher*, *Classical Music* and the *Guardian*.

So that the Trinity syllabuses feature the right pieces at the right level and support our pedagogical values, Trinity commissions composers such as Kimee Cleaton.

**Kimee Cleaton** is a singer, musician, teacher, conductor and composer. Initially self-taught, she later went on to study at Brighton Institute of Modern Music. She began writing music at the age of eight, primarily for flute and piano, and later branched out to musical theatre, choral works and further instrumental music in her teens. She currently conducts two choirs, a male voice choir and a mixed-voice community choir, and teaches in and around Shropshire, both privately and with the Shropshire Music Service. She performs regularly with local choirs and orchestras as a soprano soloist, and as a solo artist for special events, and she is an organist at her local parish church.

Trinity also works with experts to produce the accompanying recordings. For this syllabus we partnered with Chris Walters, Joanne Rozario, and Paul Saunders.

**Joanne Rozario** studied clarinet and saxophone at the Royal Academy of Music in London. In her final year she joined the Hong Kong Philharmonic as Assistant Principal Clarinet. From Asia, she moved to South Africa where she was Principal Clarinet with the KwaZulu-Natal Philharmonic Orchestra in Durban. When she was offered the post of Principal Clarinet with Northern Ballet Orchestra, Joanne returned to England. She now tours extensively with the company while performing solo and chamber music and examining for Trinity College London.

**Paul Saunders** has enjoyed a varied career combining performing with teaching and is now an established West End musician, doubling on flute, clarinet and saxophone. He currently holds the clarinet chair on the West End production of *Wicked* and has played for countless other shows. The Royal Liverpool Philharmonic and Welsh National Opera are among the orchestras he has performed with. Most recently, Paul has been appointed Visiting Multi-Instrumental Consultant at Birmingham Conservatoire of Music.

## 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 at [trinitycollege.com/discover](https://trinitycollege.com/discover) or by contacting your local representative.

## 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. Certificate exams are available at Foundation, Intermediate and Advanced levels. Visit [trinitycollege.com/certificates](https://trinitycollege.com/certificates) for full details.

## Theory exams

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](https://trinitycollege.com/theory)

## Repertoire books and support publications

A wide range of Trinity College London publications is available to support candidates as they work towards their Clarinet exams. Clarinet publications by other publishers are also available from our online shop [trinitycollege.com/shop](http://trinitycollege.com/shop)

### Clarinet Exam Pieces 2017-2020 (Initial-Grade 8)

A set of graded repertoire books for clarinet is available for Initial to Grade 8. Each book contains the score and part for a range of accompanied and unaccompanied pieces for the grade. The clarinet parts are also available separately.

### CDs of Clarinet Exam Pieces & Exercises 2017-2020 (Initial-Grade 8)

Audio recordings of each piece in the repertoire book for the grade, as well as the exercises (Grades 1-5 only), are available on graded CDs.

### Musical Moments Clarinet

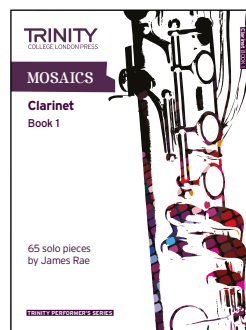
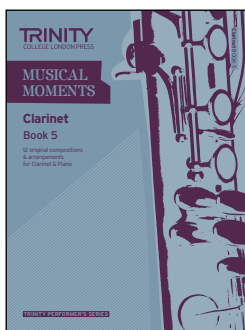
Our *Musical Moments* series is a set of progressive clarinet repertoire books featuring a wide range of musical genres and including accompanied pieces. Five books are available, with repertoire carefully selected to ensure technical difficulty is stepped progressively from beginner at Book 1, to intermediate standard at Book 5.

### Mosaics Clarinet

A range of solo pieces for clarinet by James Rae is available in our *Mosaics* series. Two books are available: Book 1 (beginner to Grade 5 standard) contains 65 solo pieces and Book 2 (Grade 6 to Grade 8 standard) contains 42 solo pieces. The collection of clarinet pieces was written with the idea of entertaining the player and listener with a great variety of styles. Each piece is intended to stand on its own as a short concert piece rather than a study, and the pieces can be played together as a concert performance suite.

### Clarinet & Jazz Clarinet Scales, Arpeggios & Exercises

Scales, arpeggios and exercises for clarinet are available in a book for Grades 1-8. Composed by Jeffery Wilson, the exercises offer carefully graded short pieces in a range of attractive styles, which develop players' technical skills. They can be used to support teaching and learning more broadly as well as for exam preparation.




For online versions of the Trinity music syllabuses  
and further information about the exams visit  
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