



**TRINITY**  
COLLEGE LONDON



**Flute**  
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.

There are new classical repertoire lists for all instruments, covering a wide range of styles and genres. Initial exams for flute and clarinet have been introduced as well as a 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. Further repertoire choices for classical and jazz flute, clarinet and saxophone are available in the popular *Musical Moments* and *Mosaics* books.

New technical work exercises for recorder, oboe and bassoon cover tone and phrasing, articulation and finger technique. They 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.

### 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.

### Flute exams

Trinity's Flute 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 Flute 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 (Grade 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 Flute 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 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

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, 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.

### 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 flute 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.

### Flute – Initial (TCL 015402)

#### Group A

J S Bach	Chorale: Nun danket alle Gott
Cleaton	Jazz with the Queen
Dacre	Daisy Bell
Lyons	Andantino
Gunning & Pearce	The Bluebell Line
Street	Lazy Afternoon

#### Group B

Garnier	Study no. 6
Rae	Proclamation
Trad.	Blow the Wind Southerly

### Flute – Grade 2 (TCL 015426)

#### Group A

Chamberlain	Touchstone
Haughton	Riffs
Purcell	The Sailor's Dance
Iles	The Dance of the Snow Queen
Jagger/Richards	Paint it Black
Trad.	When the Boat Comes In

#### Group B

Demersseman	Air Hollandais
Green	Bouncin'
Ledbury	You Said

### Flute – Grade 4 (TCL 015440)

#### Group A

J S Bach	Siciliano
Caird	After All
Degg	Piece no. 3
Elgar	Minuet
Sands	Recuerdos de la Bahía
Piazzolla	Tango Final

#### Group B

Gariboldi	Study no. 10
Ledbury	Boiling Point
van Eyck	Prins Robberts Masco

### Flute – Grade 1 (TCL 015419)

#### Group A

Bennett	Taking Pictures
de Lalande	Passepied pour la Jeunesse
Long	Spooked
Tanner	Cormorant High
Susato	Ronde VI
Trad.	Farewell Nancy

#### Group B

Anon.	Medieval Dance Tune
Anon.	French Dance
Madden	One More for the Road

### Flute – Grade 3 (TCL 015433)

#### Group A

Albert & Gasté	Feelings
Arrieu	Pièce pour flûte et piano
McDowall	Waltz
Norton	Seashore
Trad.	The trees they do grow so high
Popp	Piece no. 2 (Andantino)

#### Group B

Demersseman	Mélodie Polonaise
Rae	Four by Four
Trad.	Lovely Maiden

### Flute – Grade 5 (TCL 015457)

#### Group A

Degg	Piece no. 7
Kreisler	Schön Rosmarin
Mozart	Adagio from Flute Quartet in D
McDowall	Music Hall
Telemann	Vivace, 1st movt from <i>Sonata in F</i> , TWV 41:F2
Piazzolla	Ausencias

#### Group B

Harrison	Round Dance & Swineherd's Dance II
Ledbury	Imaginings
Demersseman	Study no. 32

**Flute – Grade 6 (TCL 015464)****Group A**

Fauré	Morceau de Concours
C P E Bach	Allegro, 2nd movt from <i>Sonata in E minor</i>
Godard	Idylle
Gaubert	Madrigal
McGuire	Caprice
Piazzolla	Street Tango

**Group B**

Stokes	Jazz Single no. 15
Taggart	Centre Ville
Telemann	Adagio and Allegro from <i>Fantasia no. 2 in A minor</i> , TWV 40:3

**Flute – Grade 8 (TCL 015488)****Group A**

Burton	Allegretto grazioso, 1st movt from <i>Sonatina</i>
Debussy	Prélude à l'après-midi d'un faune
Mozart	Concerto no. 1 in G, K. 313, 1st movt: Allegro maestoso
Prokofiev	Andante, 3rd movt from <i>Sonata no. 2</i> , op. 94
Rutter	Waltz
Vivaldi	Concerto no. 2 in G minor, op. 10 no. 2, RV439 <i>La Notte</i> , movts 1-4

**Group B**

J S Bach	Allemande, 1st movt from <i>Partita in A minor</i> , BWV 1013
Jacob	The Pied Piper
Stokes	Jazz Single no. 8

**Flute – Grade 7 (TCL 015471)****Group A**

C P E Bach	Sonata no. 4 in D major, 1st movt: Adagio and 2nd movt: Allegro
Gluck	Allegro non molto, 1st movt from <i>Concerto in G</i>
Mathias	Allegro ritmico, 1st movt from <i>Sonatina</i> , op. 98
Rabboni	Sonata no. 7 in F
Roussel	Krishna and Mr. de la Péjaudie from <i>Joueurs de Flûte</i> , op. 27
Schocker	Three Minute Sonata

**Group B**

R R Bennett	Poco lento and Allegro con grazia, 1st movt from <i>Sonatina for Solo Flute</i>
Stamitz	Allegro moderato, 1st movt from <i>Capriccio-Sonata</i> in A major
Piazzolla	Tango Étude no. 5

# Sample pieces

## Initial

# Jazz with the Queen

K S Cleaton  
(b. 1986)

Moderate bossa nova ♩ = 118

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The flute part (top staff) begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and then eighth notes A4, B4, and C5 in measures 3 and 4. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *mf* in the flute part and *mf* in the piano part.

Musical notation for measures 5-8. The flute part continues with eighth notes G4, A4, B4, and C5 in measure 5, followed by a whole note G4 in measure 6, and then eighth notes A4, B4, and C5 in measures 7 and 8. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *mf* in the flute part and *mf* in the piano part. A *Ped.* marking is present at the end of measure 8.

Musical notation for measures 9-12. The flute part begins with a whole note G4 in measure 9, followed by a half note G4 in measure 10, and then eighth notes A4, B4, and C5 in measures 11 and 12. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *mf* in the flute part and *mf* in the piano part. A *8vb* marking is present at the end of measure 9.



13

mp

mp

Musical score for measures 13-14. The flute part (top staff) begins with a dynamic marking of *mp* and features a grace note on the first measure. The piano accompaniment (bottom two staves) also starts with *mp* and includes chords and a bass line with eighth notes.

15

cresc. f

cresc.

Musical score for measures 15-16. The flute part (top staff) has a dynamic marking of *cresc.* followed by *f*. The piano accompaniment (bottom two staves) also has a *cresc.* marking and features chords and a bass line.

17

Musical score for measures 17-18. The flute part (top staff) concludes with a final note. The piano accompaniment (bottom two staves) includes chords and a bass line, ending with a double bar line.

Grade 2

# Air Hollandais

Jules Demersseman  
(b. 1833-1866)

**Maestoso** [ $\text{♩} = 105$ ]

*f*

5

10

14

Grade 3

# Waltz

Cecilia McDowall  
(b. 1951)

**Amoroso**  $\text{♩} = 63$

*con Ped.*

*mp*

*dim.*

*mp*

7

13

*mf*

*mf*

19

26

*dim.* *mf*

32

*mf*

38

*mf*

45

*mp* *rit.* *pp*

Grade 4

# Minuet

from *The Wand of Youth, First Suite*

Arr. Trevor Wye

Edward Elgar  
(1857-1934)

Andante ♩ = 69

The score is arranged in four systems, each with a flute staff on top and a piano grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The first system starts with a mezzo-piano (*mp*) dynamic. The second system begins at measure 5 with a piano (*p*) dynamic, featuring a triplet and a trill (*tr*). The third system starts at measure 9 with a forte (*f*) dynamic, marked '8<sup>va</sup> ad lib.' above the staff. The fourth system begins at measure 13 with a mezzo-forte (*mf*) dynamic, including a triplet, a trill (*tr*), a diminuendo (*dim.*), and a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

17 *repeat 8va higher*

*p*

*p*

21

*mf*

*dim.*

*mf*

*dim.*

25

*f*

*p*

*tr*

1.

3

*f*

*p*

29

2. *più lento*

*pp*

*pp*

*rall.*

*tr*

Grade 7

# Allegro moderato

1st movement from *Capriccio-Sonata* in A major

Anton Stamitz  
(1750-1789/1809)

Allegro moderato [♩ = 130]

1 *f* *f*

6 *sfzp* 6

11 *p* *mp*

17 *mf* *mf* *sfp* *p* 6 *p*

23 *f* *p* *p* *mf* *f*

28 *f*

33 *mf* *mf* *f*

39 *p* *mp* *mf*

42 *f* *p* *mp*

45 *mf* *f* *ff* *ff*

49 *ff* *sfzp* *sfzp* *f* *sfzp*

53 *f* *sffp* *mf* *f*

57 *p* *mp* *mf* *mf*

64 *sfzp* *p* *p* *p*

68 *f* *p* *p* *f*



## Sample exercises

The exercises featured in Trinity's *Scales, Arpeggios & Exercises* books offer carefully graded short pieces in a range of attractive styles, which develop players' technical skills. Below are examples of these exercises for Flute Grades 1 and 5.

### Grade 1

#### 1a. A Sad Story – tone and phrasing

♩ = 112

*mf* *f*

6 *mf* slower

#### 1b. Rising and Falling – tone and phrasing

♩ = 92

*p* *f* *mp*

6 *f* *mp*

12 *mf* *p*

#### 2a. Spiky – articulation

♩ = 84

*f* *p* *f*

6 *p* *f*

### 2b. Snowflakes – articulation

♩ = 108

*mp*

*f* *mp echo*

*f* *p*

### 3a. Symmetry – finger technique

♩ = 116

*f* *p*

*f*

*p* poco rit.

### 3b. Waltzing – finger technique

♩ = 120

*mf* *p*

*mf* *p*

**Grade 5**

**1b. Reaching** – tone and phrasing

$\text{♩} = 100$

*p cresc. f dim.*

7 *p p cresc.*

12 *f dim. p*

**2a. Down Home** – articulation

$\text{♩} = 72$

*f marc.*

5 *dim. p*

9 *f ff*

**2b. Exploring** – articulation

$\text{♩} = 63$

*mf*

3 *f pp*

### 3a. Crystal – finger technique

♩ = 108

*mf*

5

*f* *p*

9

*poco rit.*

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## 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 Clara Charlesworth.

**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 lists, orchestral extracts and technical work.

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 David Cuthbert, Rebecca Larsen, and Emilia Zakrzewska, all of whom are eminent musicians with distinctive performing careers.

**David Cuthbert** graduated from the Royal Academy of Music in London with a First Class Honours degree and a Distinction for his postgraduate studies. He has a varied career that sees him performing on stage with the UK's leading orchestras, working in the pit in London's West End and performing operas and ballets, as well as working in the studio recording film scores and commercial music. David teaches flute at three leading schools in London and works with orchestras in the community doing outreach projects.

**Rebecca Larsen** graduated from the Royal Academy of Music in 1996 and has since forged a thriving freelance career, working with the BBC Symphony Orchestra, London Sinfonietta, Royal Philharmonic Orchestra, Academy of St Martin in the Fields and many more. She has recorded for radio and TV and has held her current flute position in London's West End musical *Wicked* for the last nine years.

**Emilia Zakrzewska** began learning the flute during her childhood years spent in Stratford-upon-Avon before attending the Purcell School of Music. She went on to study with David Nicholson and Sheena Gordon at the Royal Conservatoire of Scotland and Sebastian Bell and Kate Hill at the Royal Academy of Music. Emilia has a varied career performing with numerous UK orchestras including the Royal Northern Sinfonia, Royal Philharmonic Orchestra, and the BBC Symphony and Concert Orchestras.

## 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 and theory 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/music-certificates](https://trinitycollege.com/music-certificates) for full details.

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 Flute exams. Flute publications by other publishers are also available from our online shop [trinitycollege.com/shop](http://trinitycollege.com/shop)

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

A set of graded repertoire books for flute 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 flute parts are also available separately.

### CDs of Flute 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 Flute books

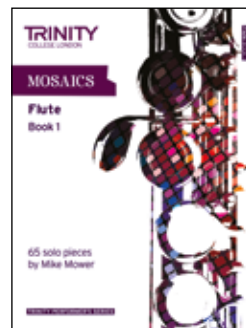
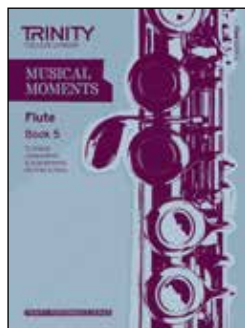
Our *Musical Moments* series is a set of progressive flute repertoire books featuring a wide range of musical genres and including accompanied pieces. Five books are available, with repertoire carefully selected to ensure technical difficulty is stepped progressively from beginner at Book 1, to intermediate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

### Mosaics Flute Books

A range of solo pieces for flute by Mike Mower 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 flute 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.

### Flute & Jazz Flute Scales, Arpeggios & Exercises

Scales, arpeggios and exercises for flute 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  
[trinitycollege.com/music](http://trinitycollege.com/music)

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MUSIC-BROC-02 (FLU-02)