TRINITY
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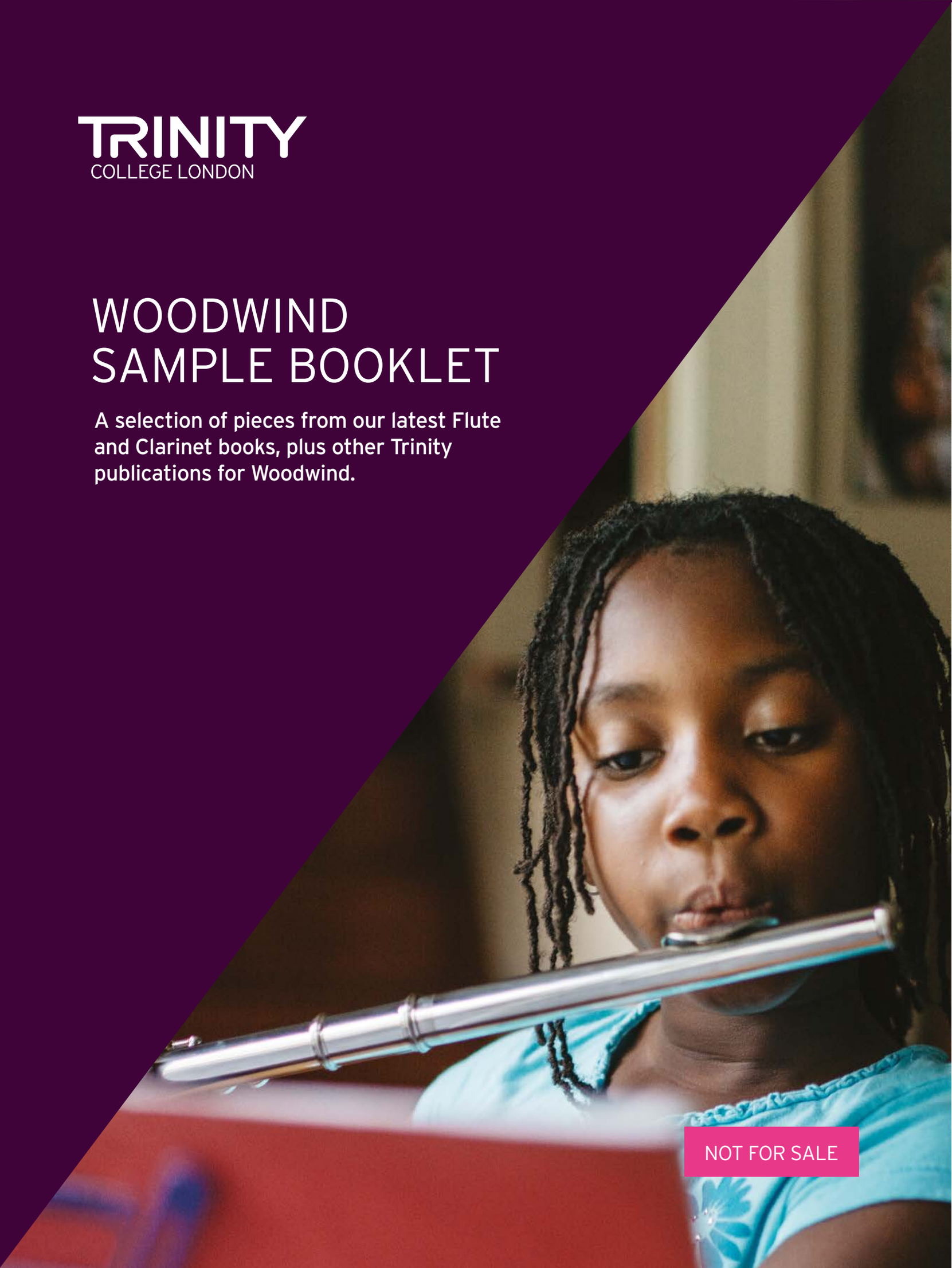
WOODWIND SAMPLE BOOKLET

A selection of pieces from our latest Flute and Clarinet books, plus other Trinity publications for Woodwind.



NOT FOR SALE

Welcome to your Woodwind sample booklet!

We have compiled extracts from across our publications for Woodwind, all of which are available as printed books and ebooks.

Extensive repertoire

Published as one volume per grade for Flute and Clarinet, each of our new books include 12 pieces. We have showcased arrangements of a wide range of pieces from the Baroque to the present day, including popular classics, folk tunes, music from stage and screen and jazz, Latin, and calypso-style pieces. We are delighted to have commissioned a brand new set of pieces from new composers whose work emerges from a broad range of cultures.

The new publications include downloadable demo and accompanying audio, while performance notes for all pieces provide important context on the compositions and their composers.

We have included audio clips of the pieces in this booklet, so you can start listening straight away.

Listen now

Buy Flute Pieces ebooks

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Buy Clarinet Pieces ebooks

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Sight Reading – a progressive method, by James Rae

Available for Flute, Oboe, Clarinet, and Saxophone

The publications in this series provide a carefully-paced and comprehensive guide to sight reading and how to approach the sight reading requirements of Trinity grade exams. Published in three volumes per instrument (Initial–Grade 2, Grades 3–5, Grades 6–8), these books include ten lessons per grade. Each lesson presents several preparatory exercises leading to a duet, included to encourage the development of ensemble sight reading skills. Each duet builds upon the thematic material featured in the preceding exercises, building familiarity and developing fluency.

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Flute Initial

The Centaur Sleeps Lightly

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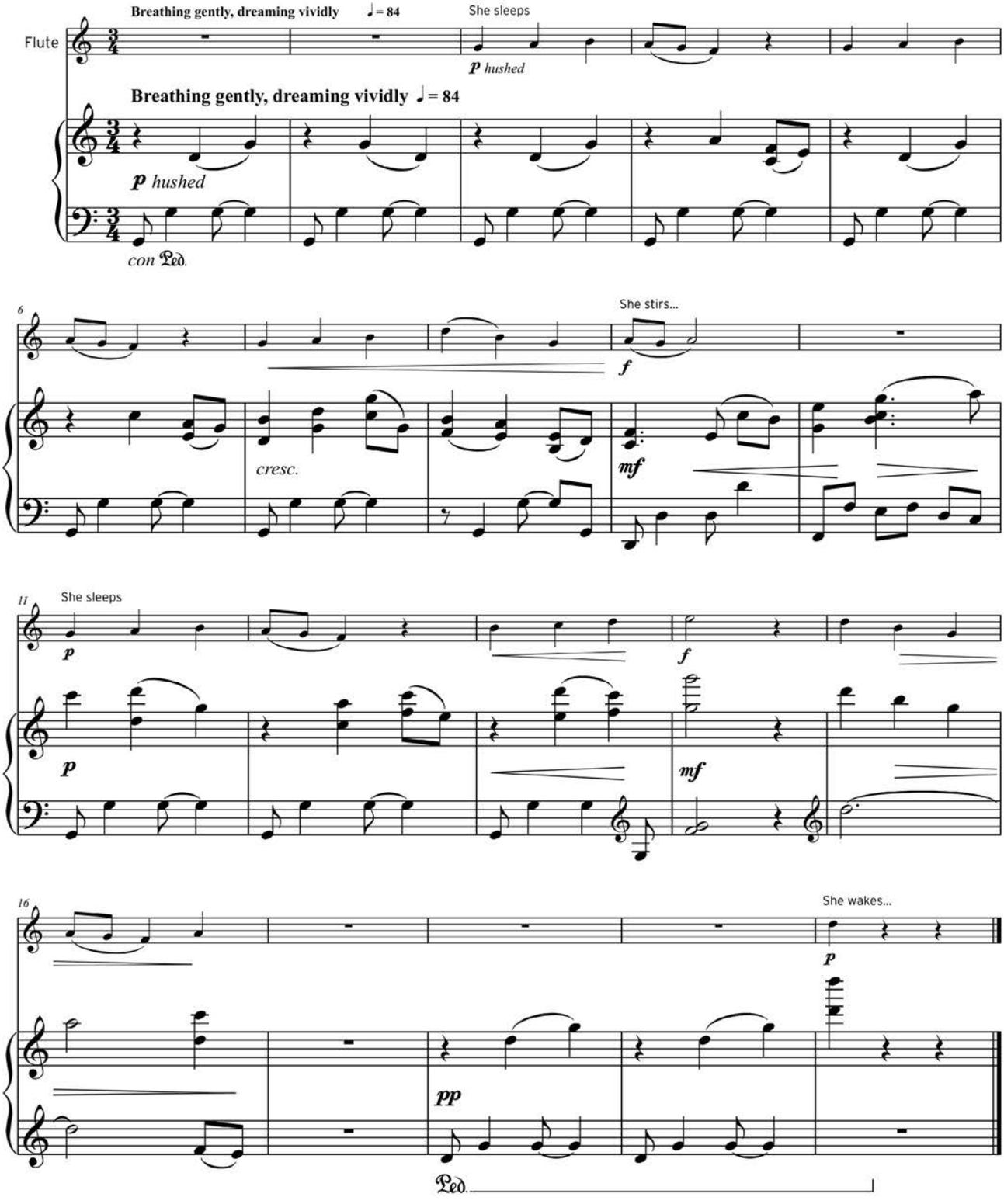
Yshani Perinpanayagam
(b. 1983)



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Flute Grade 2

A Stroll Down Wallilabou Bay

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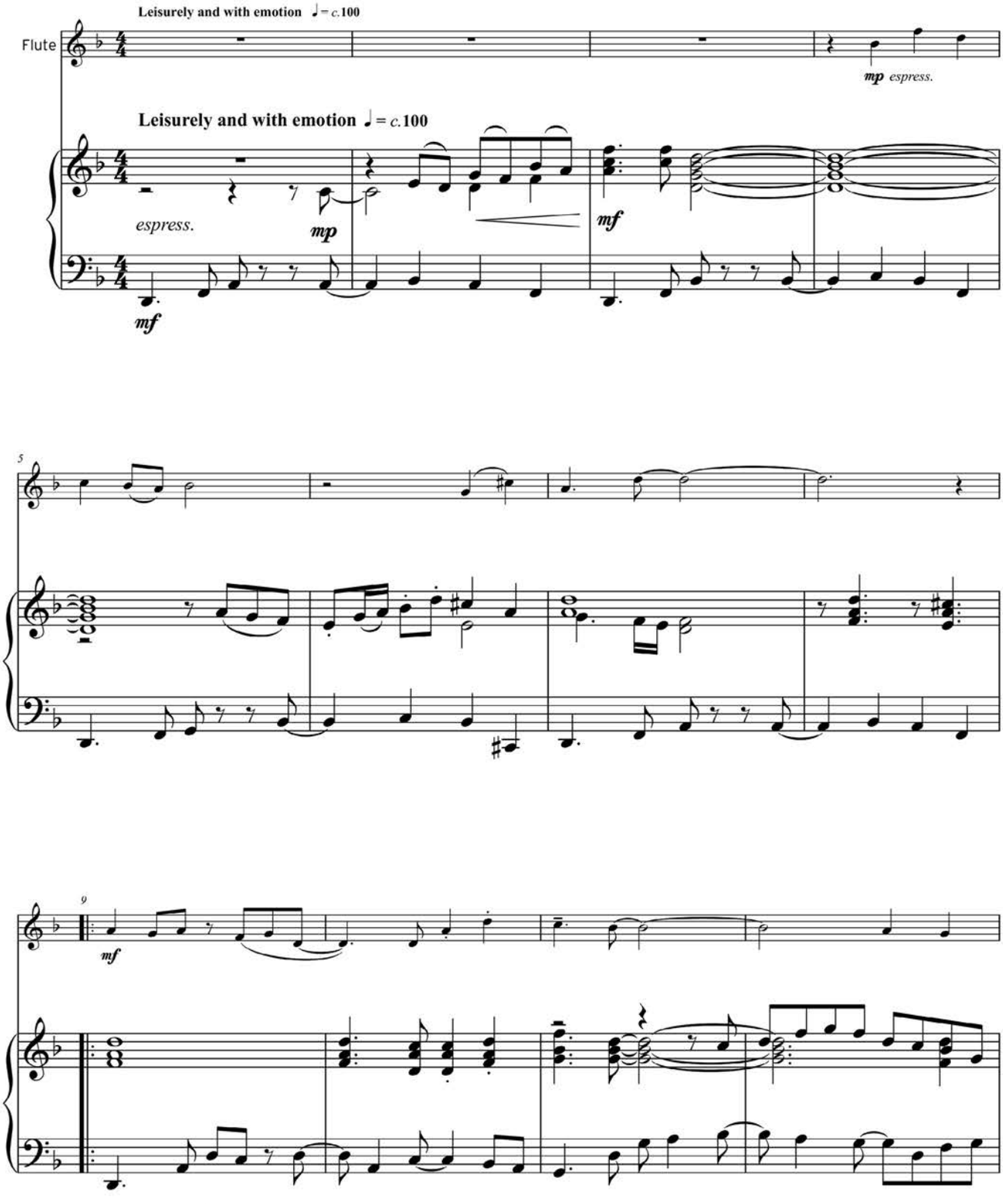
Rowland Sutherland
(b .1964)



In the exam observe the repeat

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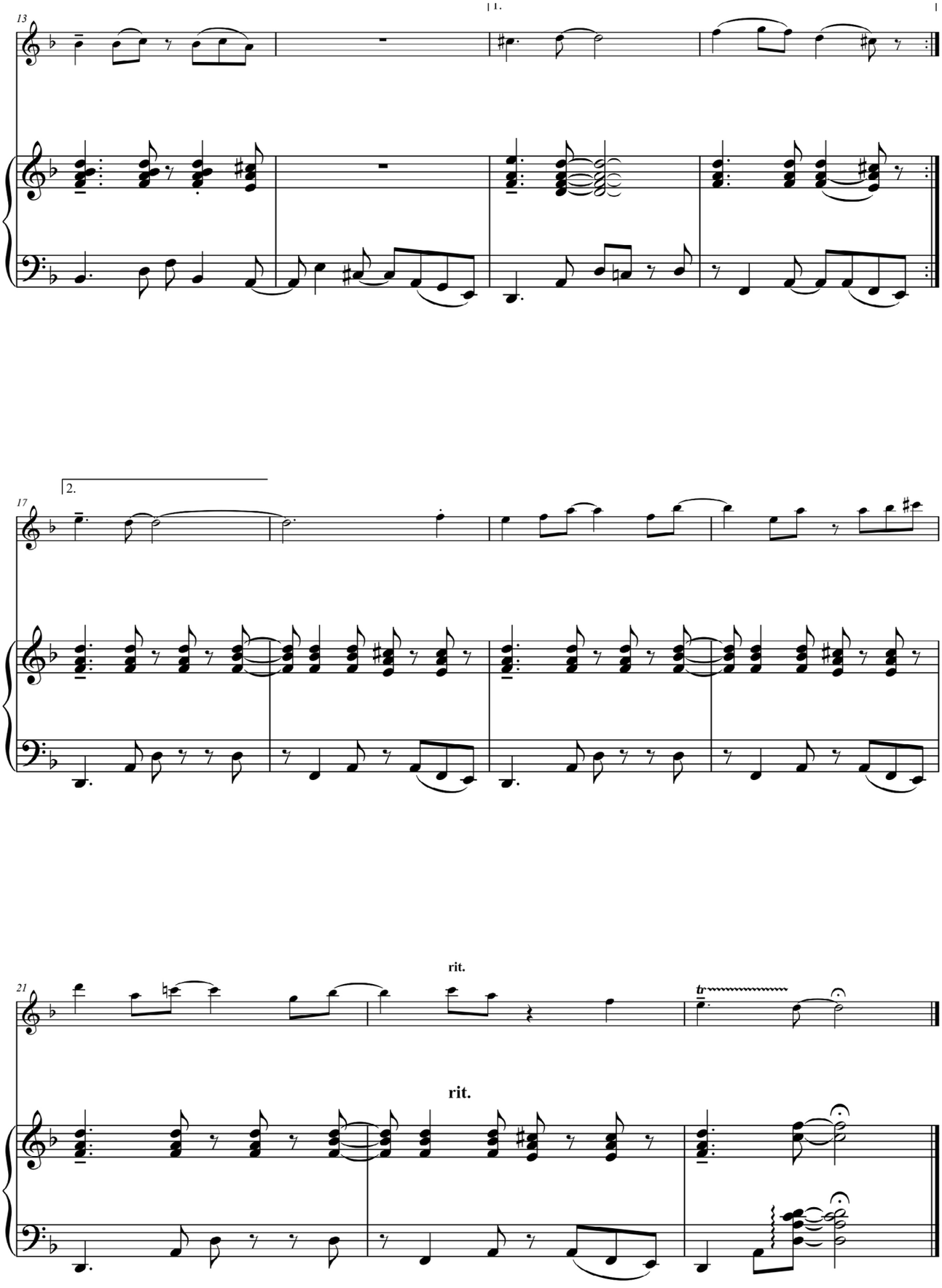

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Flute Grade 7

Momenti

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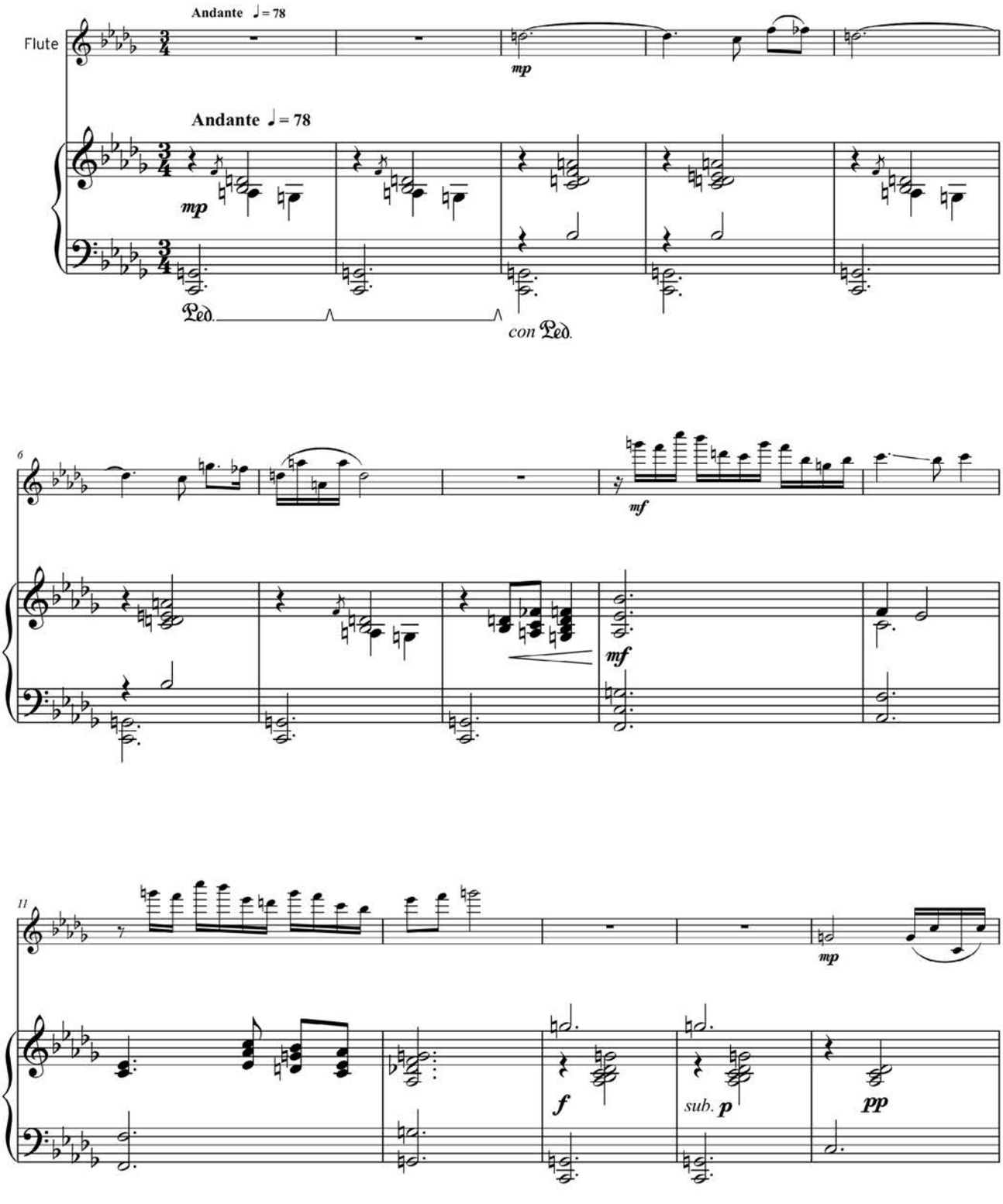
Benjamin Kwasi Burrell
(b. 1985)



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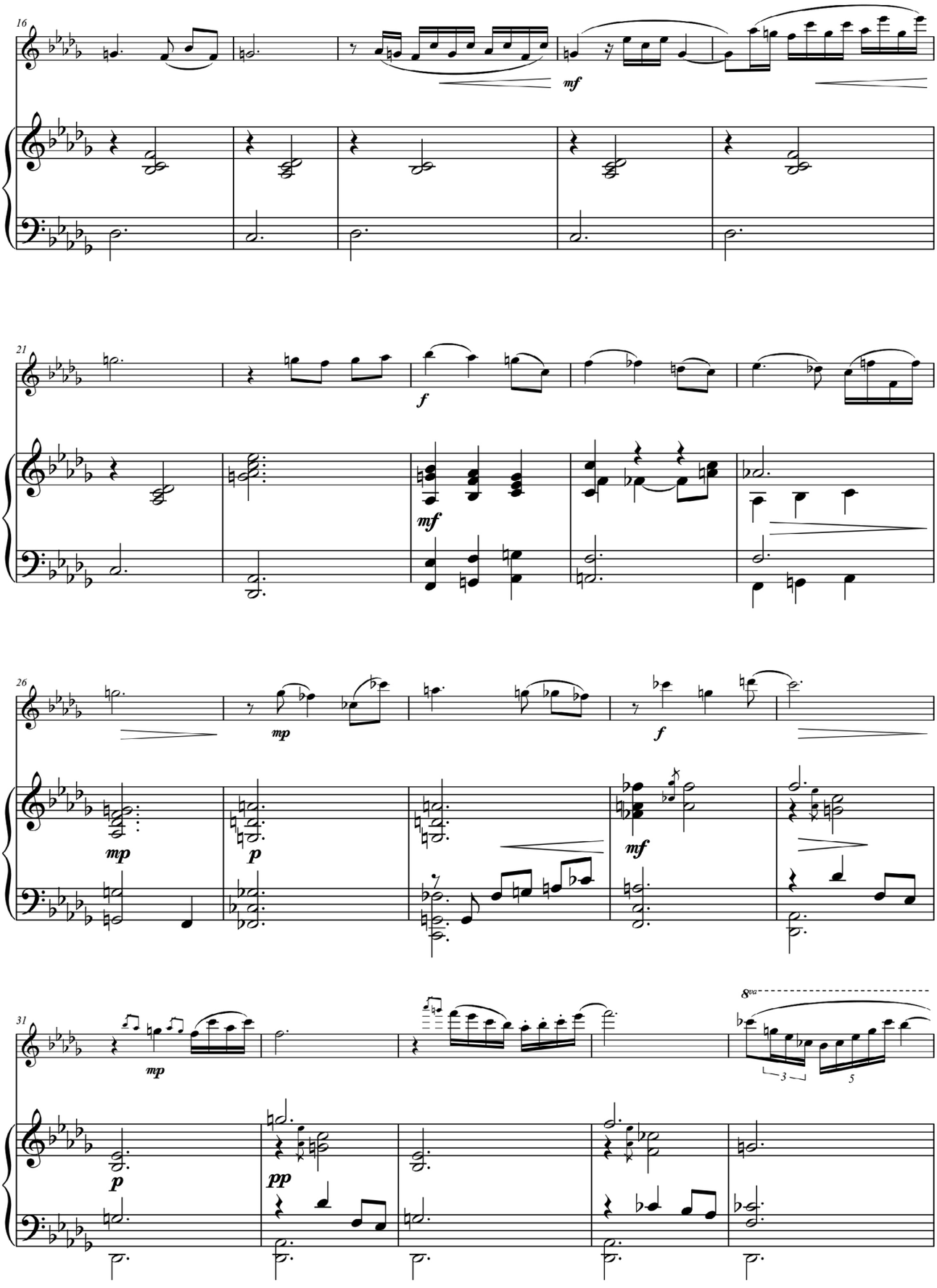

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Clarinet Grade 1

Under the Iroko Tree

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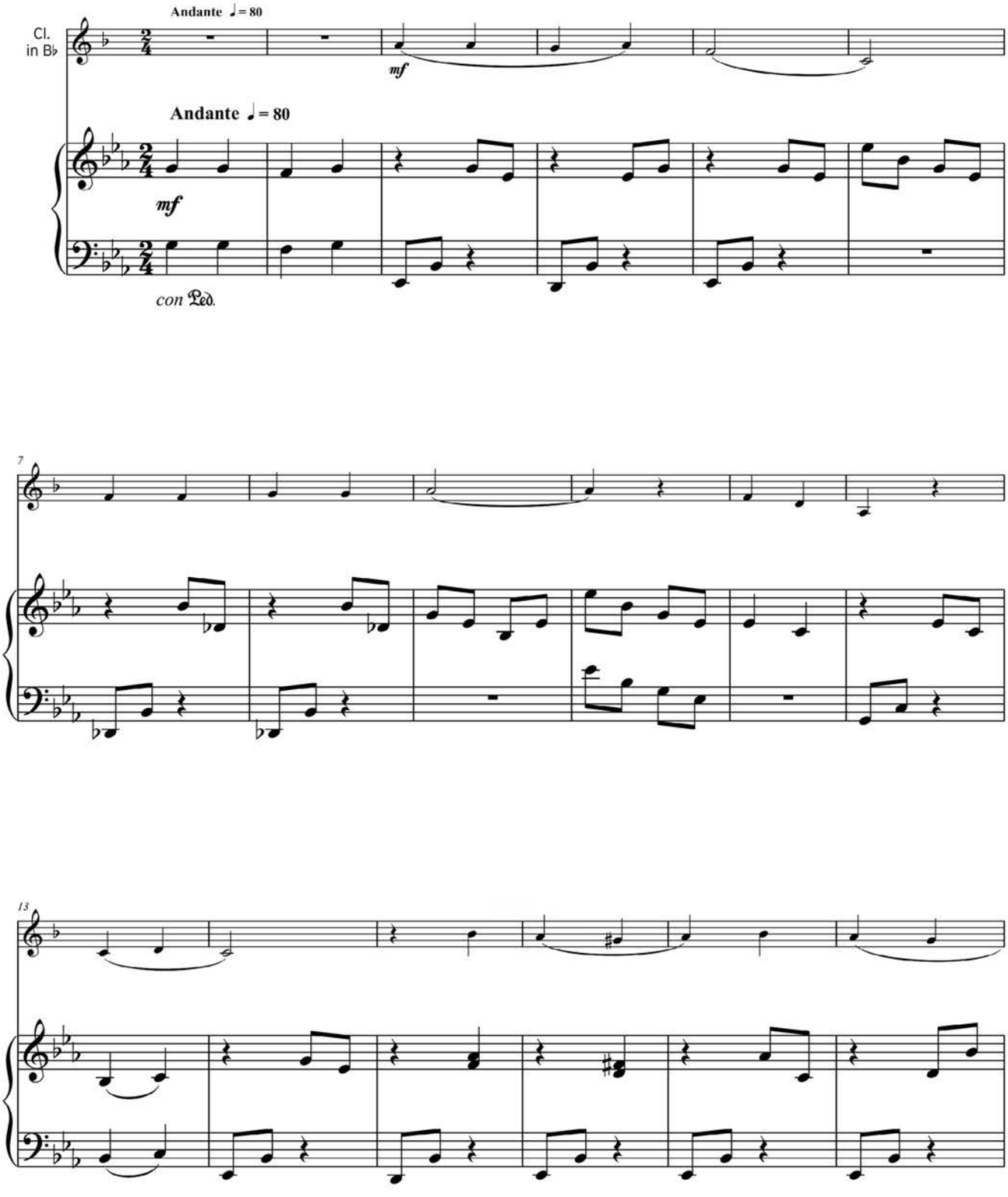
Godwin Sadoh
(b. 1965)



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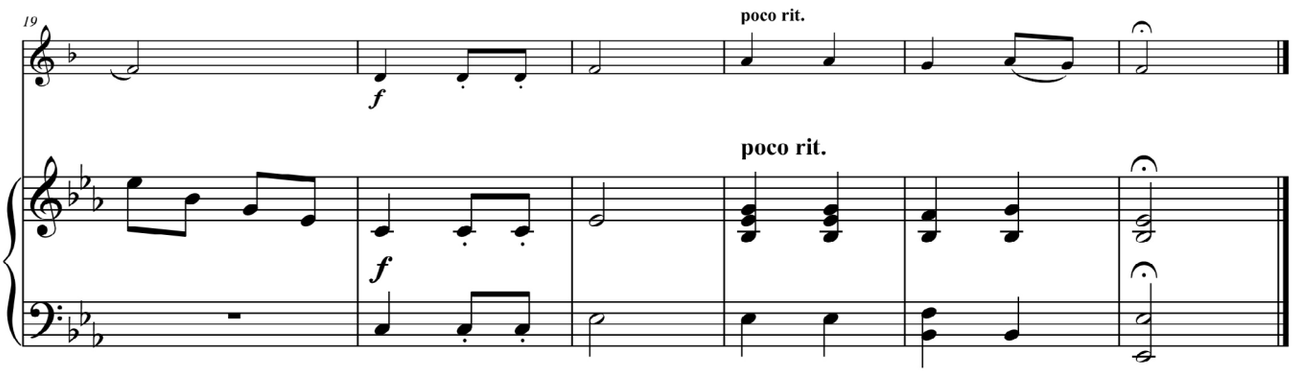

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Clarinet Grade 4

Blue Violets

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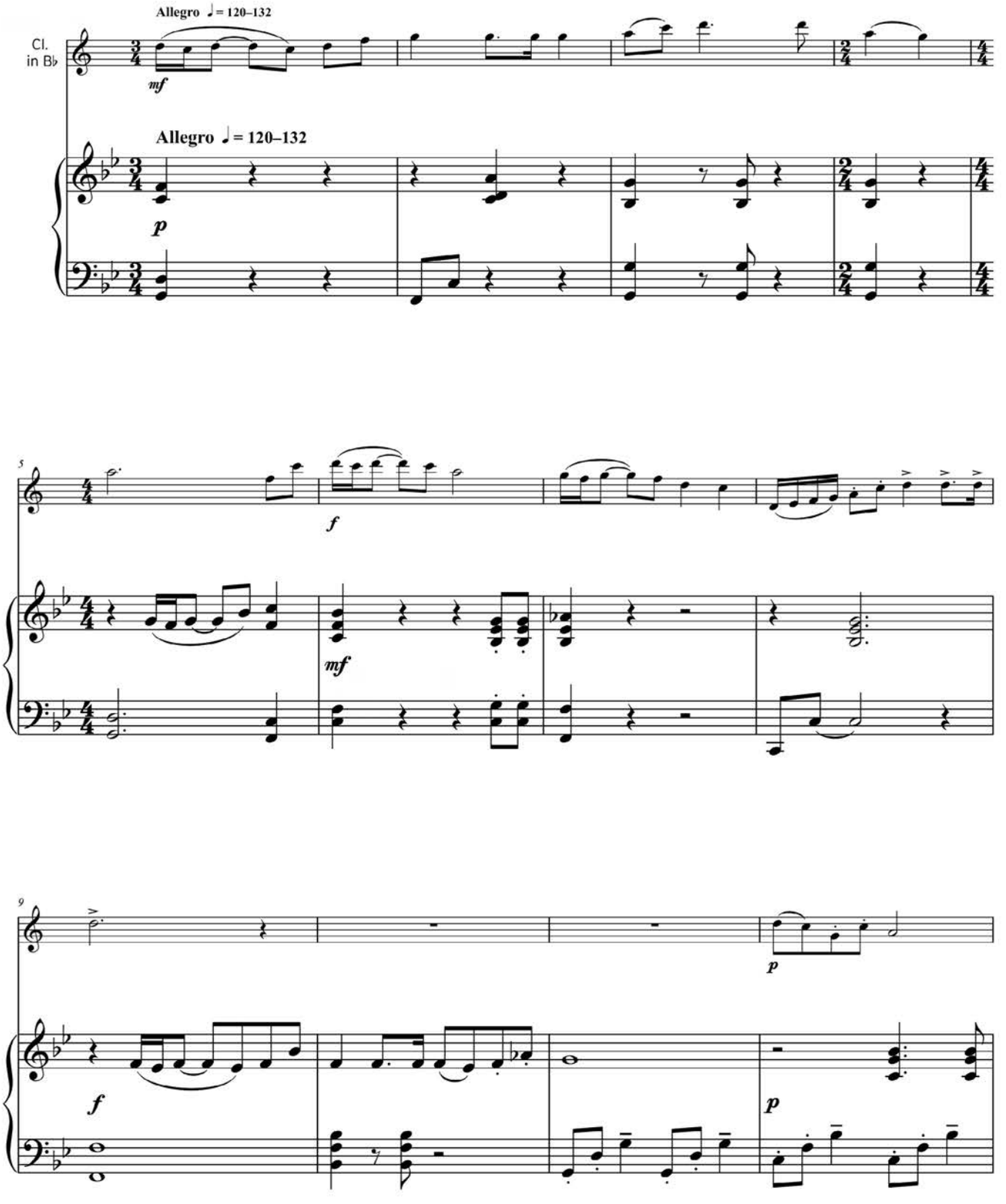
Quincy Hilliard
(b. 1954)



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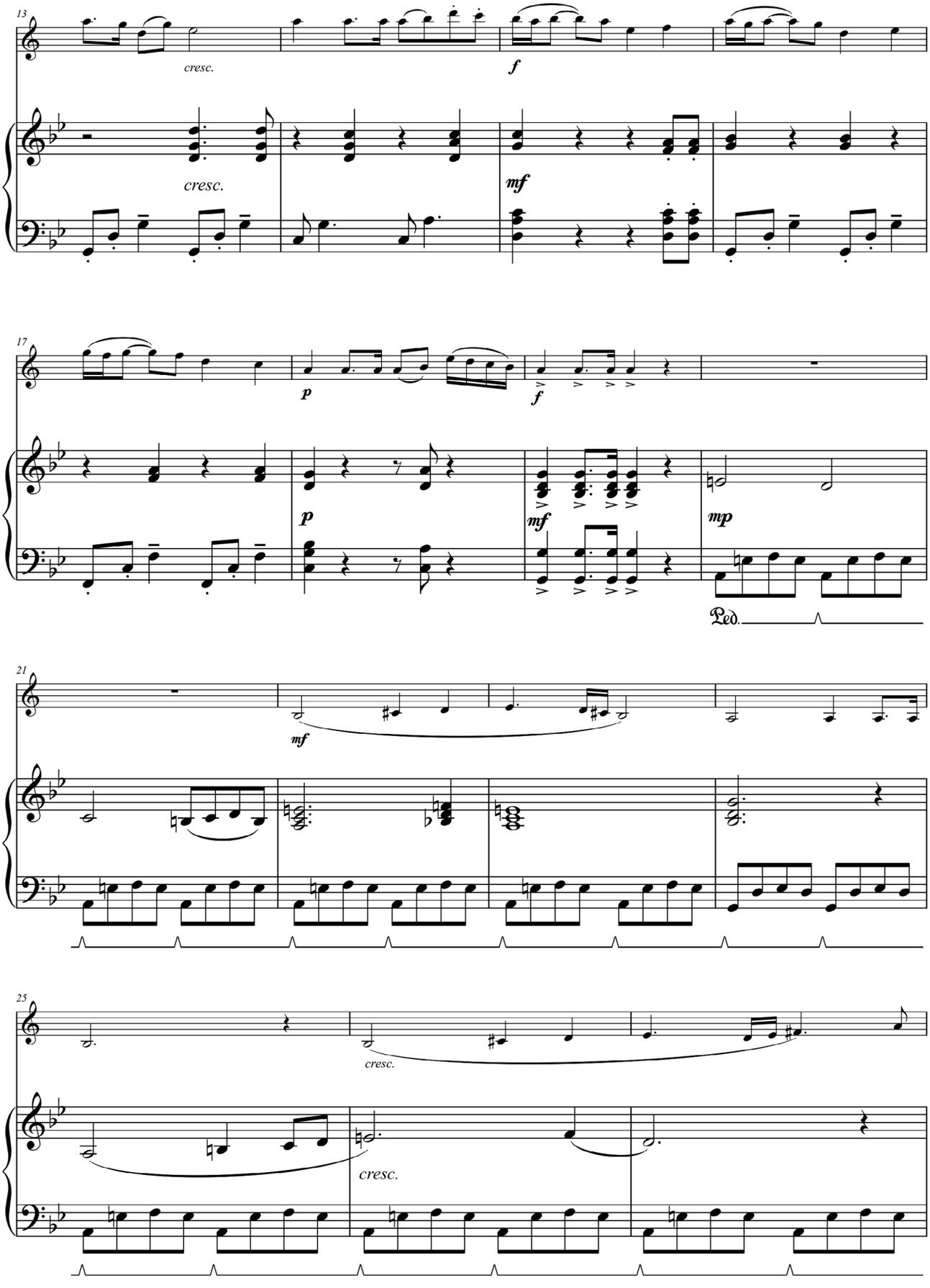

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Clarinet Grade 6

Ojuju Calabar

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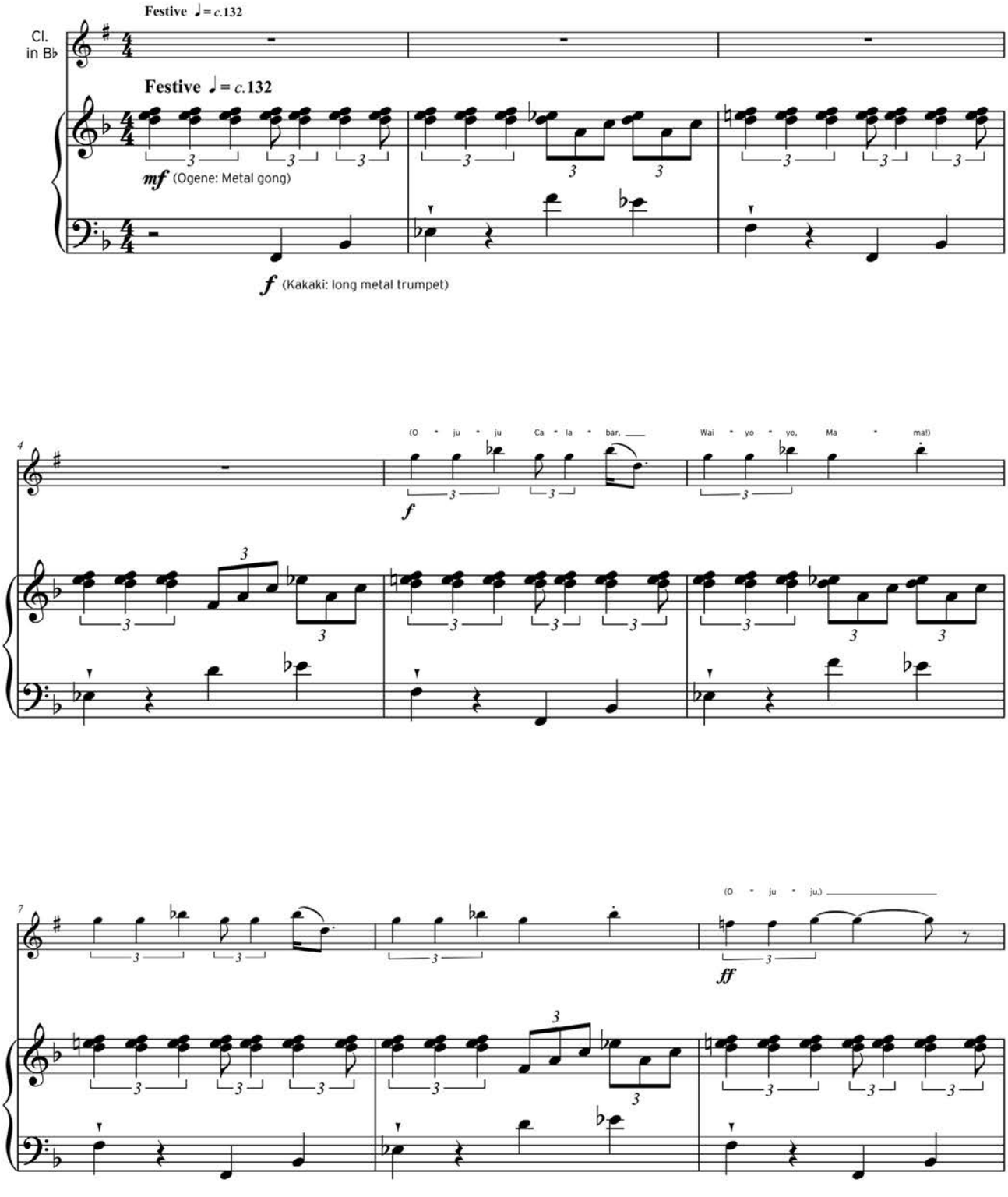
Ishaya Yarison
(b. 1973)



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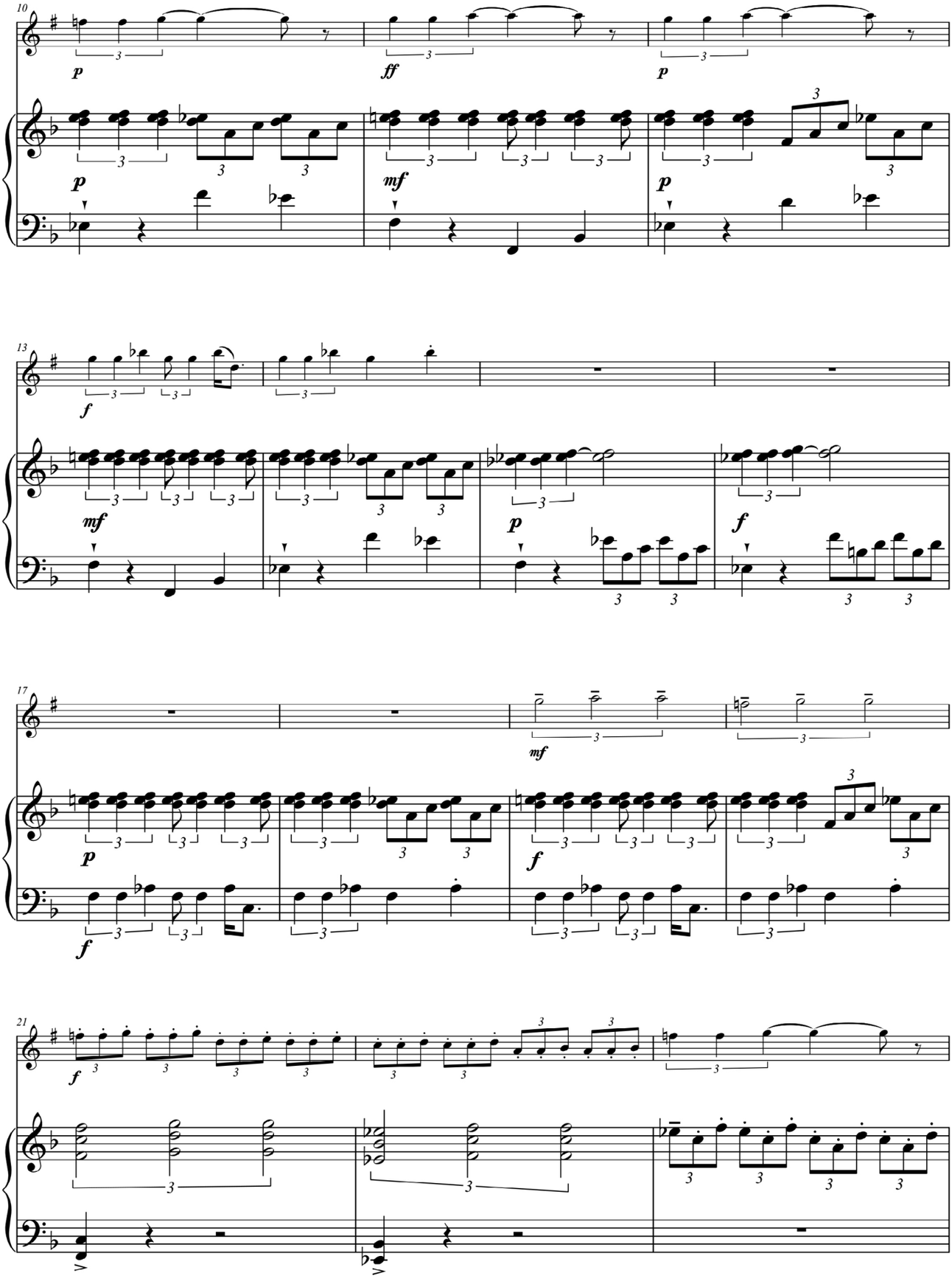

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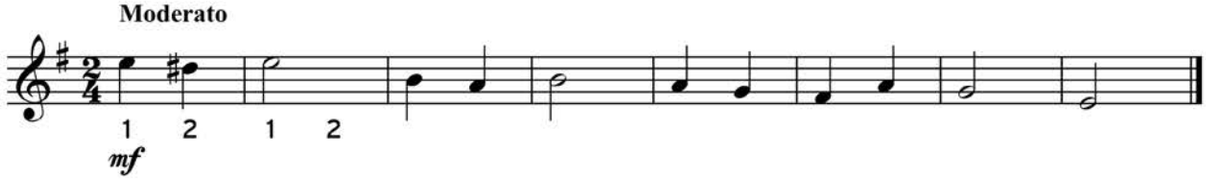
Flute Sight Reading – a progressive method: Grade 1 (extract)

Lesson 8

- To introduce the key of E minor

E minor is the 'relative minor' of G major. This means that it has the same key signature (F♯). Being a minor key, it also has a sharpened 7th note. In this key it is D♯.

1



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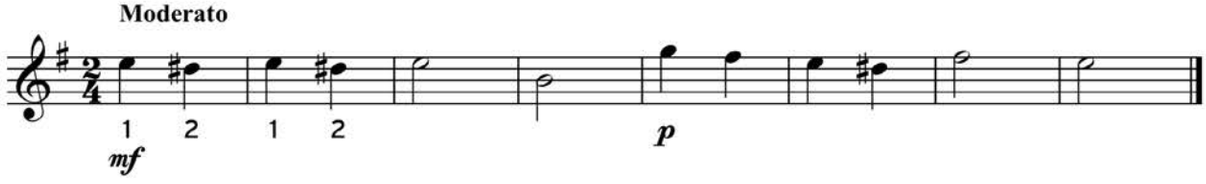

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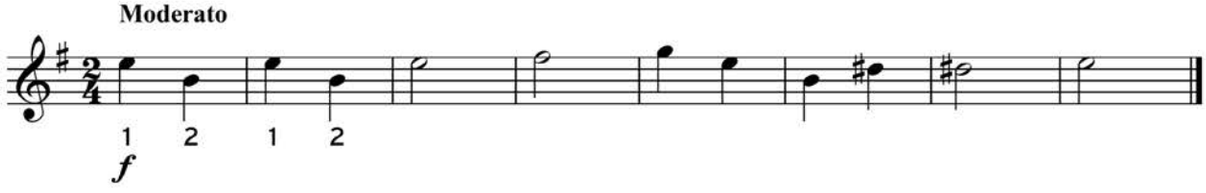

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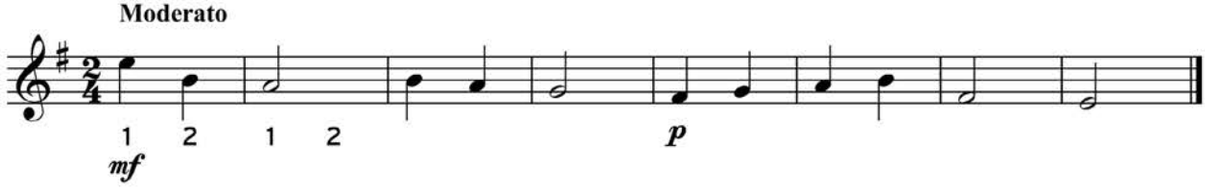

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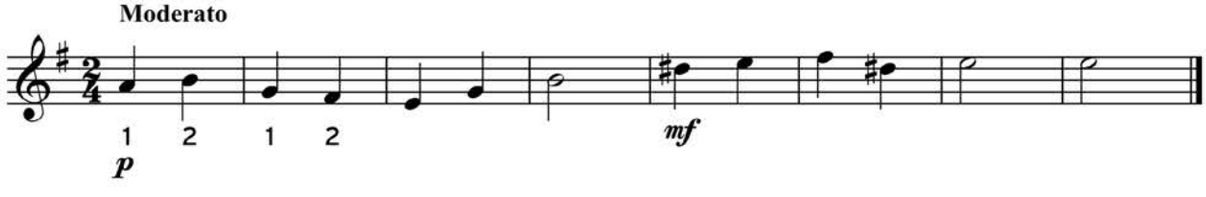

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Think before you play:

How many crotchets are there? ☐

How many bars are soft? ☐

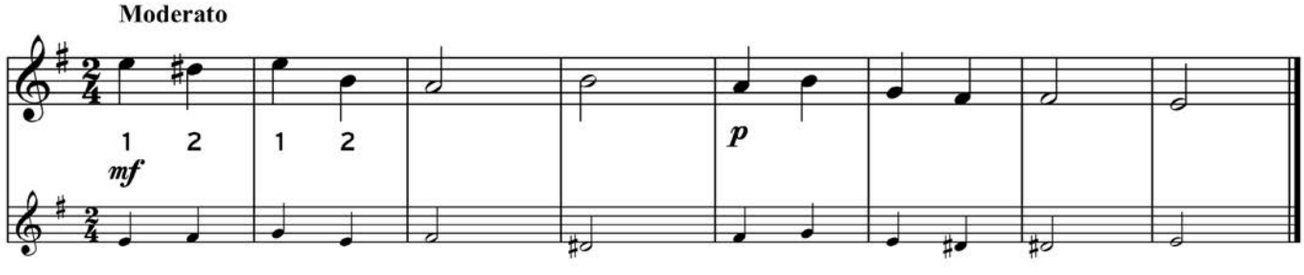
What is the lowest note in the piece? ☐

Circle the two notes that have the largest leap.

This piece is in E minor. What is its relative major? ☐

Duet

Set the pulse: think two crotchets and breathe in on the last one before you play.



Watch out for the D♯ and make sure you finger it securely. Support the low notes with lots of air. Try to capture the sad mood of the piece.

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Oboe Sight Reading – a progressive method: Grade 5 (extract)

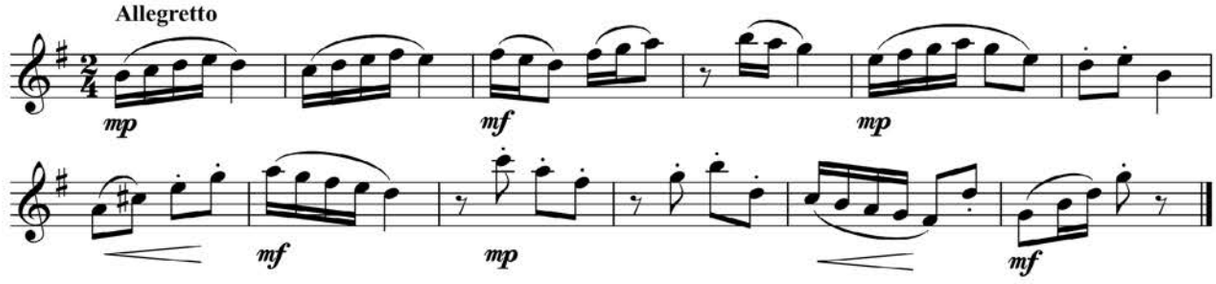
Lesson 3

- To introduce semiquavers

A **semiquaver** lasts for ¼ of a crotchet beat. Four semiquavers last for one crotchet beat: =

Two semiquavers last for one quaver: =

1



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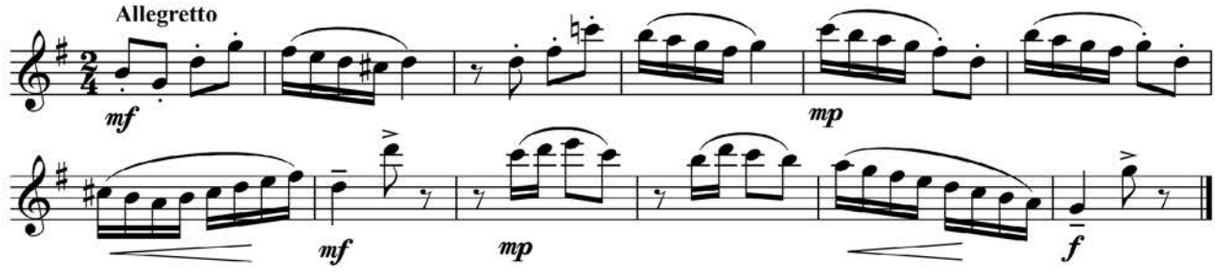

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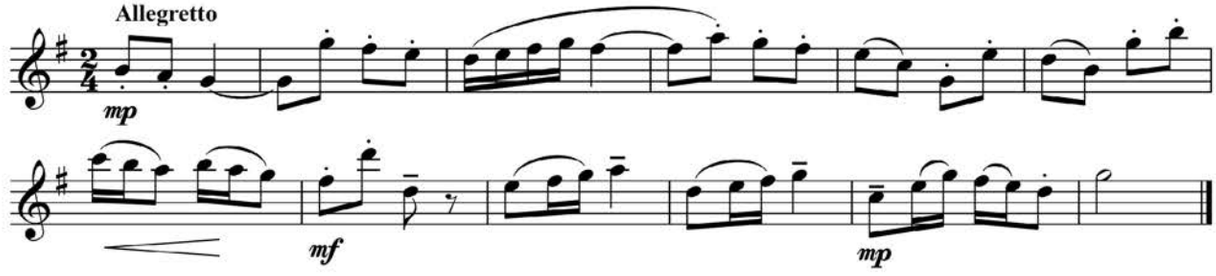

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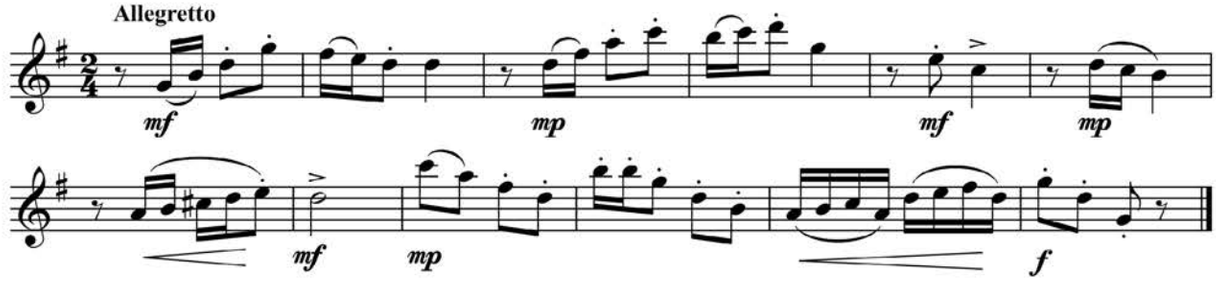

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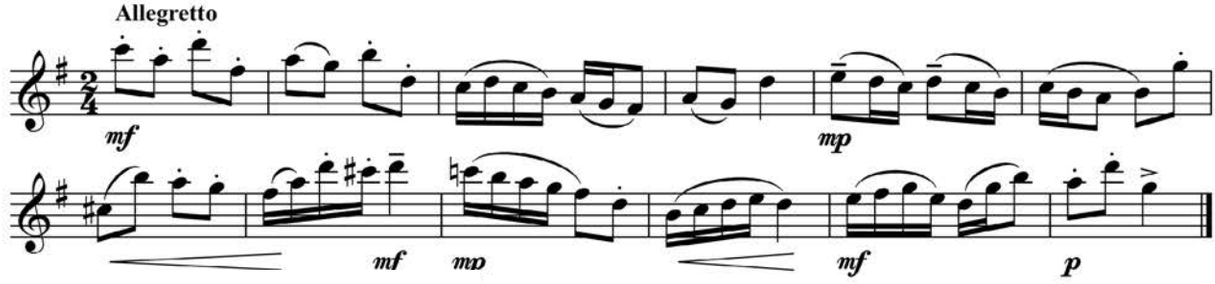

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Think before you play:

On which degree of the scale does this piece begin?

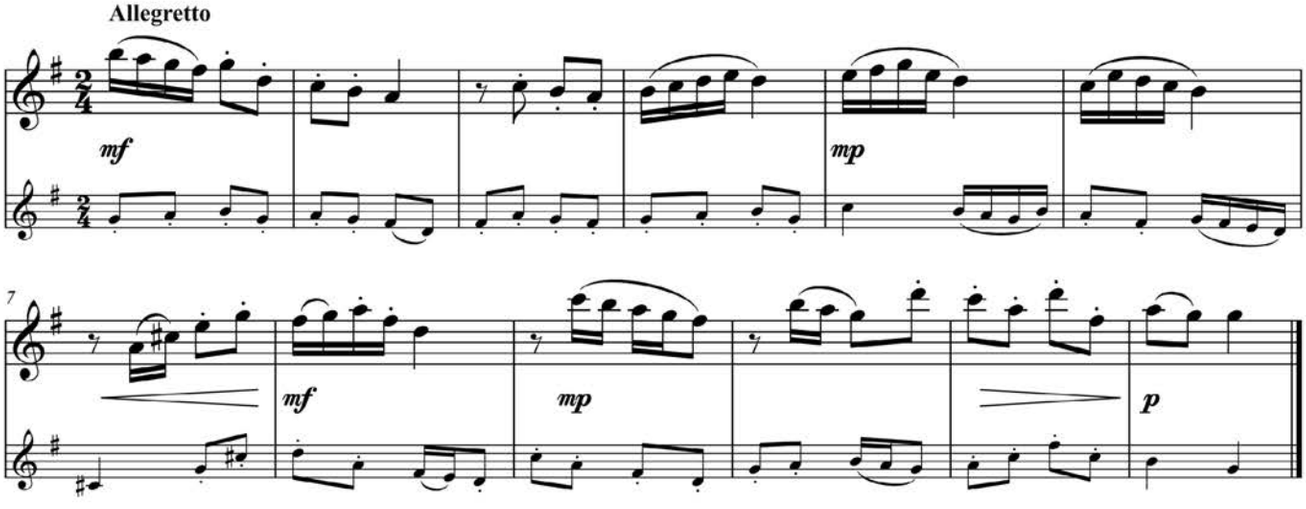
Can you spot three consecutive bars in the pupil's part which have the same rhythm?

In which key is this piece written?

Which bars contain a quaver rest?

Duet

Set the pulse. Look at the tempo marking and the time signature, and consider how fast you are happy to play the semiquavers. Then silently count two beats before you lead in.



Count very carefully when playing in $\frac{2}{4}$ as the bars pass by very quickly. Keep your tongue/finger co-ordination precise at all times. Keep all *staccato* notes short and light. Try to capture the playful mood of the music as you play.

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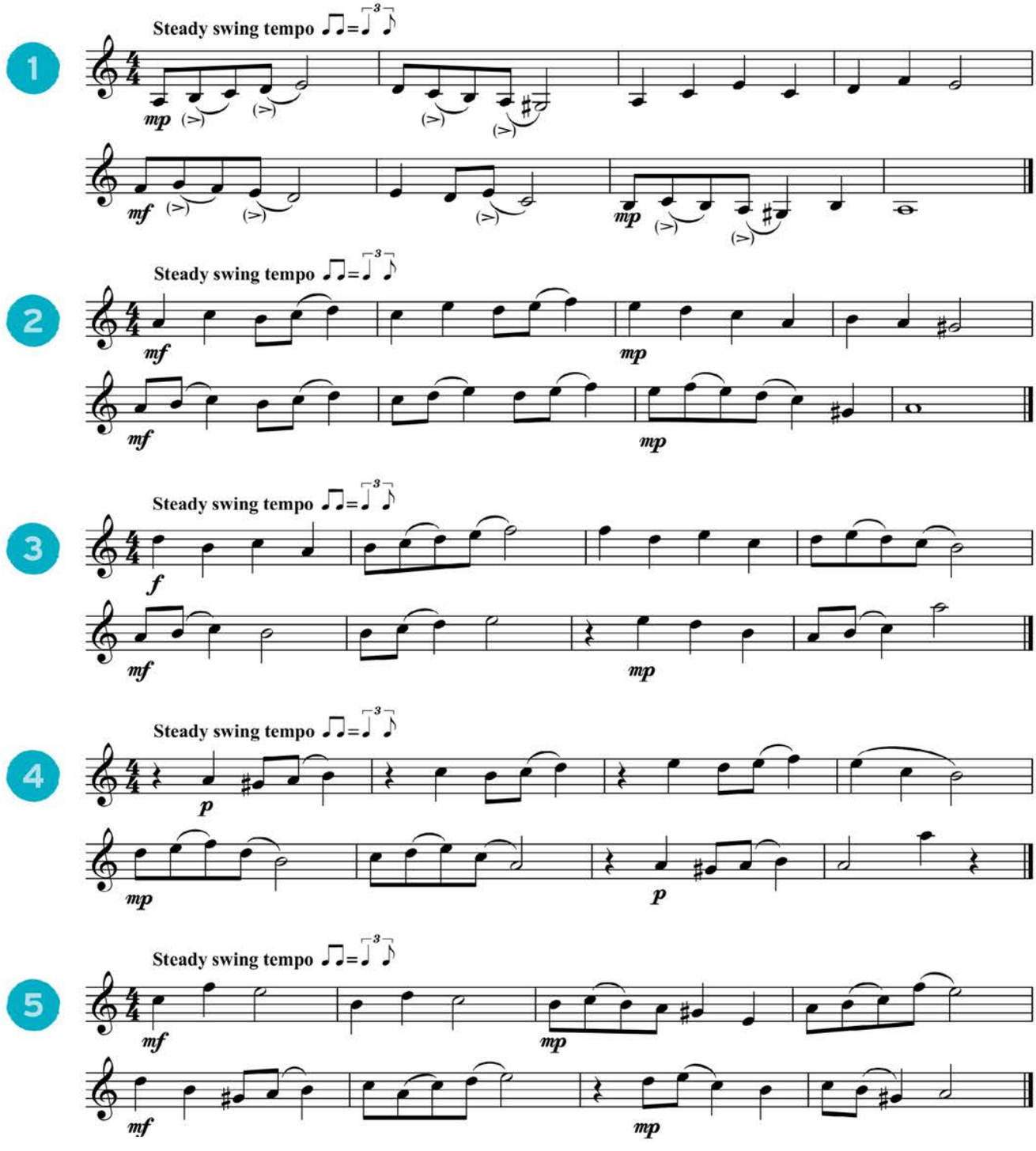
Clarinet Sight Reading – a progressive method: Grade 3 (extract)

Lesson 5

- To introduce swing quavers

Swing quavers are written in the same ways as 'straight' quavers but are played differently. The first of each pair is played twice as long as the second ♫=♩³♪ they are stylistically slurred across the beat as in the following exercises with the emphasis placed 'off' the beat.



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Think before you play:

Which bar has the largest leap? ☐

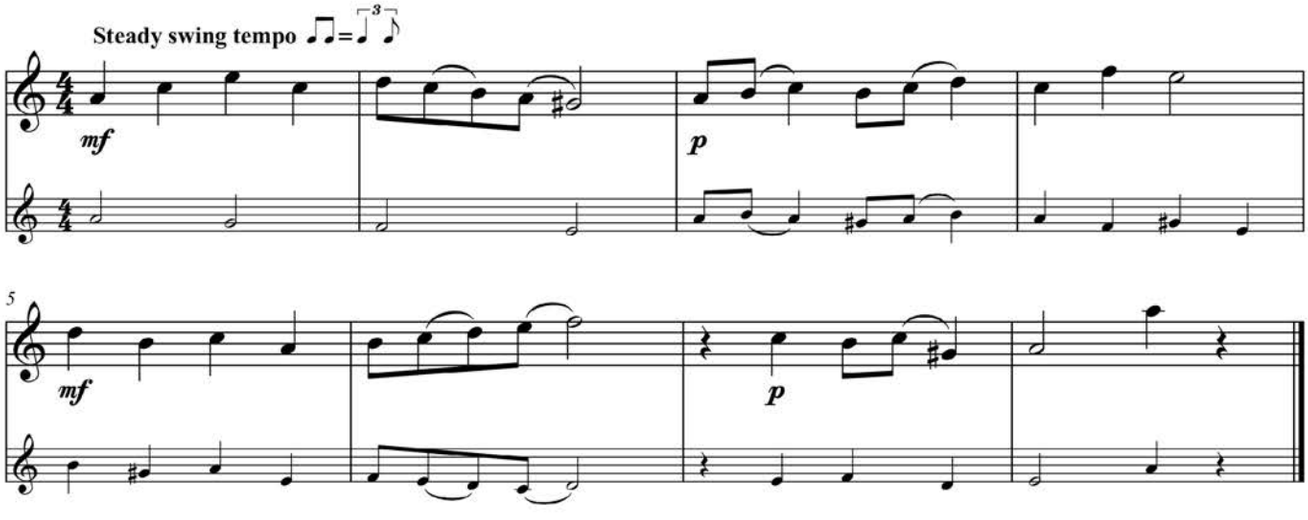
What key is this piece written in? ☐

How many different dynamics can you see? ☐

Are there any accidentals? ☐

Duet

Set the pulse. Look at the tempo marking and the time signature, and consider how fast you are happy to play the quavers. Then silently count a full bar before you lead in.



Always stay 'in character' in order to capture the jazz feel of the music. Remember, always read ahead. Don't forget to keep a steady pulse throughout. Always keep in time with the teacher's part.

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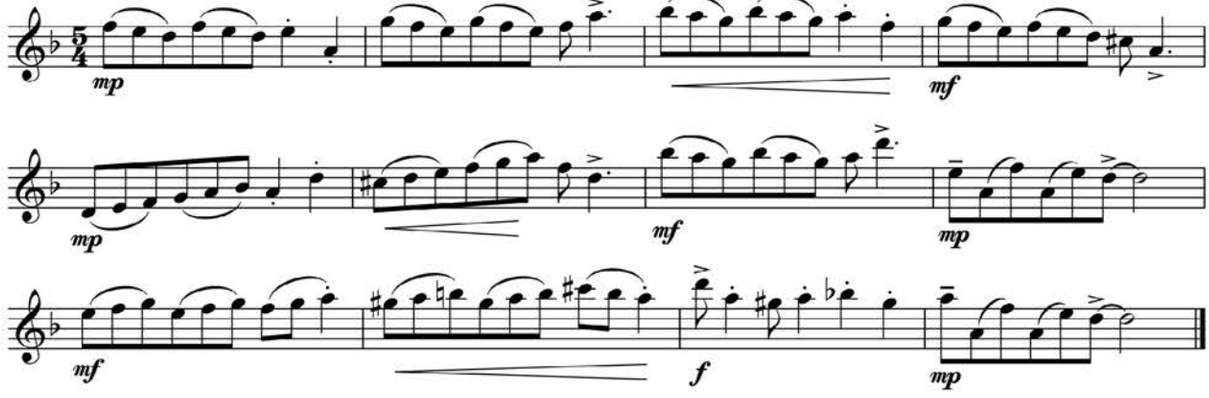
Saxophone Sight Reading – a progressive method: Grade 8 (extract)

Lesson 7

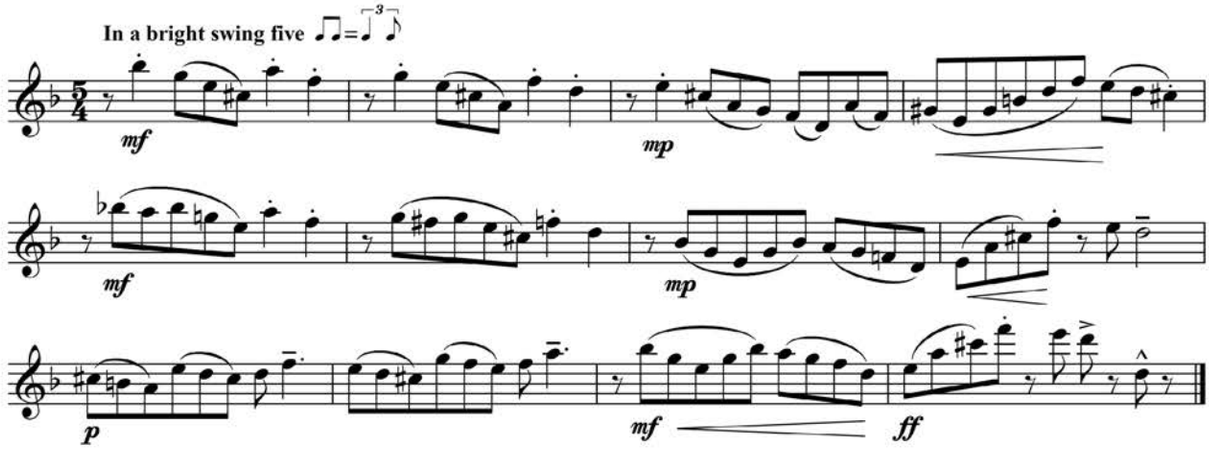
- To introduce reading in $\frac{5}{4}$ time

For ease of counting, bars in $\frac{5}{4}$ can be subdivided into 3 beats followed by 2, or vice versa depending on the rhythmic structure of the music. Some pieces can contain both versions.

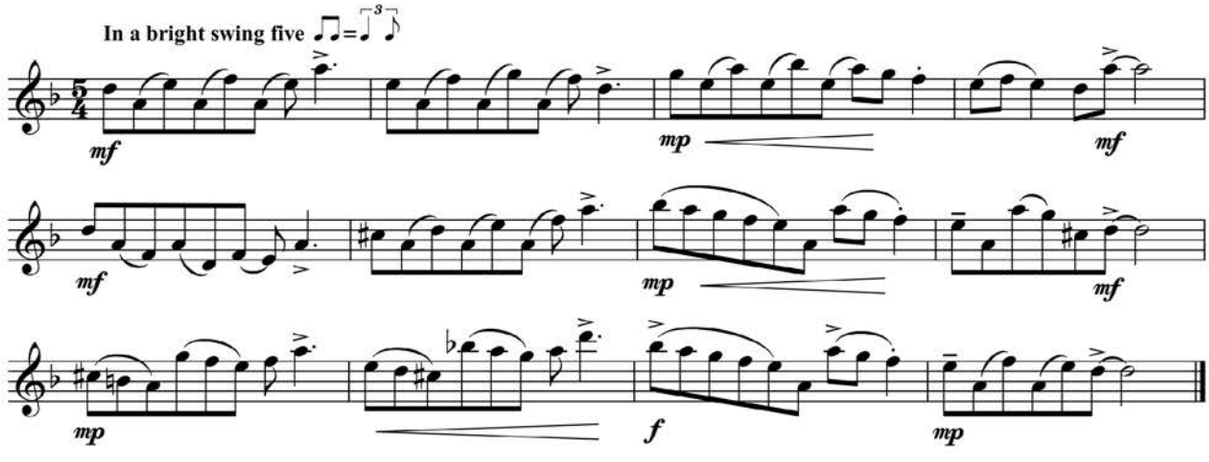
1 In a bright swing five ♫=♩³♪



2 In a bright swing five ♫=♩³♪



3 In a bright swing five ♫=♩³♪



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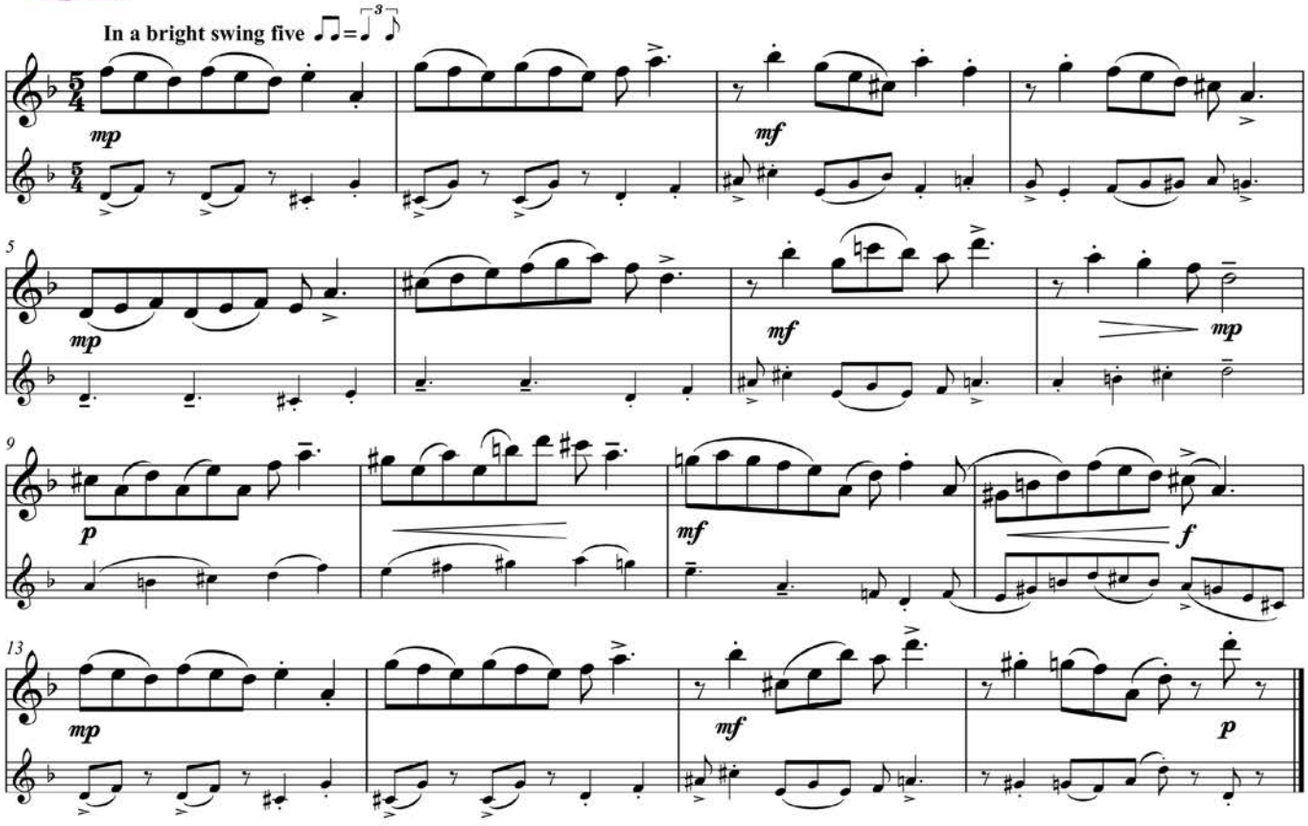
Speed read your part before you play. Check the following:

- What key is this piece written in? ☐
- On which degree of the scale does the pupil's part begin? ☐
- Can you see two pairs of bars in the pupil's part that have the same rhythm? ☐
- On which beat of the last bar does the final note fall? ☐

Duet

Set the pulse. Look at the tempo marking and the time signature, and subdivide the beat to work out a good tempo. Then silently count the correct number of beats before you lead in.



Count firmly in 5 and be careful not to add an extra beat. Take care with phrases that start 'off' the beat. Never lose track of the first beat in each bar. Always look for melodic and rhythmic patterns in the music.

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Recognition and UCAS points

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

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

Certificate and theory exams

Trinity's certificate exams provide an alternative to graded music exams, focusing solely on performance. Structured as a mini-recital, candidates are 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** for full details.

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