

PIANO SYLLABUS

Piano & Piano Accompanying

Qualification specifications
for graded exams 2021-2023

BOTTERILL
SZYMANOWSKA
KHACHATURIAN
HANDEL
BARTÓK
JOPLIN
NORTON
HAYDN

THUNTAWECH
SUKONTAPATIPARK

TCHAIKOVSKY
GERSHWIN

FARRENC

J S BACH

HUANG-HSU

MIFSUD

BÖHM

ALWYN

DUŠEK

ILES

TAN



WHAT'S CHANGED?

- ▶ New performance pieces at all levels, offering candidates our widest ever choice of repertoire, with more pieces available in our books and alternative lists
- ▶ Choose from the new pieces, or continue to teach and play selected pieces from the 2018-2020 syllabus, which are included in the *Piano Exam Pieces Exercises 2021-2023 | Extended Edition*
- ▶ New technical work exercises at all levels, specially composed to develop key areas of piano technique (NB candidates presenting the 2021-2023 syllabus must prepare the new 2021-2023 exercises)
- ▶ Updated musical knowledge parameters, providing increased detail for candidates and teachers (see pages 28-29)
- ▶ New graded exam books, available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*

Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition

- 21 exam pieces: 12 in the printed book plus nine included as a downloadable ebook
- Performance notes for all 21 pieces
- New technical work exercises
- Scales and arpeggios
- Downloadable audio for all 21 pieces

Piano Exam Pieces Plus Exercises 2021-2023

- 12 exam pieces
- Performance notes
- New technical work exercises

DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our classical, jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

KEEP UP TO DATE

Please check trinitycollege.com/piano to make sure you are using the latest version of the syllabus and for the latest information about our Piano exams.

OVERLAP ARRANGEMENTS

This syllabus is valid from 1 January 2021. The 2018-2020 syllabus will remain valid until 31 December 2021, giving a one year overlap. During this time, candidates may present pieces and technical work from the 2018-2020 or the 2021-2023 syllabus, but not both.

Selected pieces from the 2018-2020 syllabus have been retained as repertoire options in addition to the new 2021-2023 pieces but please note that candidates using the 2021-2023 syllabus must prepare the exercises listed in the 2021-2023 syllabus.

Candidates should indicate which syllabus they are presenting on the appointment form handed to the examiner at the start of the exam.

PIANO SYLLABUS

Piano & Piano Accompanying

Qualification specifications
for graded exams 2021-2023

Charity number England & Wales: 1014792

Charity number Scotland: SC049143

Patron: HRH The Duke of Kent KG

Chief Executive: Sarah Kemp

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Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.

Welcome

Welcome to Trinity College London's Piano syllabus, containing details of graded exams from Initial to Grade 8. It offers the choice and flexibility to allow pianists to perform to their strengths, offering an even wider range of repertoire to choose from.

Extensive repertoire

Choose from our largest repertoire lists to date, which include 35 pieces per grade, a range of international composers and a selection of popular pieces from the 2018-2020 syllabus.

Re-imagined books

There are now a minimum of 12 pieces in your graded exam book, with 21 pieces in the Extended Edition – nine in an additional ebook. Both editions include detailed performance notes, while the Extended Edition also includes scales, arpeggios and downloadable audio.

Young Composers' Competition

Aspiring composers can take inspiration from the inclusion of one new piece per grade written by the winners of our Young Composers' Competition.

Flexible syllabus

Personalise your exam – you can choose to perform your own original composition, a duet at Initial to Grade 3 and a selection of supporting tests.

Online support

A range of free, online support resources, produced with professional musicians and educators, help develop your performance skills and musical knowledge.

We hope you enjoy exploring the music on offer in this syllabus and we wish you every success in your exams and in your wider music-making.

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at trinitycollege.com/music-csn

TRINITY'S YOUNG COMPOSERS' COMPETITION

Trinity's Young Composers' Competition ran during 2019 and was open to composers aged 30 or under. One winner was selected for each grade, and the pieces are clearly marked in the repertoire lists. See trinitycollege.com/YCC for more information.

REPERTOIRE

Trinity will make every effort to ensure that the pieces listed for each grade remain valid for the life of this syllabus, including any overlap period. However, we reserve the right to change or add pieces during the life of the syllabus. For the latest information go to trinitycollege.com/piano

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 32-37.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

| Mark | Attainment level |
|-------------|-------------------------|
| 87-100 | DISTINCTION |
| 75-86 | MERIT |
| 60-74 | PASS |
| 45-59 | BELOW PASS 1 |
| 0-44 | BELOW PASS 2 |

See pages 30-37 for further information about how the exams are marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

| | Guided learning hours (GLH) | Independent learning hours (ILH) | Total qualification time (TQT) (hours) |
|---------|------------------------------------|---|---|
| Initial | 8 | 32 | 40 |
| Grade 1 | 12 | 48 | 60 |
| Grade 2 | 18 | 72 | 90 |
| Grade 3 | 18 | 102 | 120 |
| Grade 4 | 24 | 126 | 150 |
| Grade 5 | 24 | 156 | 180 |
| Grade 6 | 36 | 184 | 220 |
| Grade 7 | 48 | 222 | 270 |
| Grade 8 | 54 | 266 | 320 |

RECOGNITION AND UCAS POINTS

Trinity College London is an international exam board 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, as follows:

Grade 6

UCAS POINTS
PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS
PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS
PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/exam-visit

TRINITY QUALIFICATIONS THAT COMPLEMENT THE PIANO QUALIFICATIONS

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

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

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME

We also offer:

- Graded, certificate and diploma qualifications in drama subjects
- English language qualifications
- Teaching English qualifications
- Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

| RQF* Level | EQF** Level | Classical & Jazz | Rock & Pop | Theory & Written | Solo Certificates[†] | Group Certificates[†] |
|-----------------------------|------------------------------|--|---------------------------|---------------------------------|--|---|
| 7 | 7 | FTCL | | | | |
| 6 | 6 | LTCL | | LMusTCL | | |
| 4 | 5 | ATCL | | AMusTCL | | |
| | | Certificate for Music Educators (Trinity CME) | | | | |
| 3 | 4 | Grade 8 | Grade 8 | Grade 8 | Advanced | Advanced |
| | | Grade 7 | Grade 7 | Grade 7 | | |
| | | Grade 6 | Grade 6 | Grade 6 | | |
| 2 | 3 | Grade 5 | Grade 5 | Grade 5 | Intermediate | Intermediate |
| | | Grade 4 | Grade 4 | Grade 4 | | |
| 1 | 2 | Grade 3 | Grade 3 | Grade 3 | Foundation | Foundation |
| | | Grade 2 | Grade 2 | Grade 2 | | |
| | | Grade 1 | Grade 1 | Grade 1 | | |
| Entry Level 3 | 1 | Initial | Initial | | | |

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

| Regulated title | Qualification number |
|--|-----------------------------|
| Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial) | 601/0812/5 |
| Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1) | 501/2042/6 |
| Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2) | 501/2041/4 |
| Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3) | 501/2043/8 |
| Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4) | 501/2044/X |
| Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5) | 501/2045/1 |
| Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6) | 501/2097/9 |
| Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7) | 501/2098/0 |
| Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8) | 501/2099/2 |

Learning outcomes and assessment criteria

INITIAL TO GRADE 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

LEARNING OUTCOMES

The learner will:

- 1.** Perform music in a variety of styles set for the grade
- 2.** Demonstrate technical ability on an instrument through responding to set technical demands
- 3.** Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2** Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3** Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles
- 2.1** Demonstrate familiarity with the fundamentals of instrumental command
- 2.2** Demonstrate technical control and facility within set tasks
- 3.1** Recognise and respond to simple elements of music in a practical context
- 3.2** Demonstrate basic aural and musical awareness

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

- 1.**
Perform music in a variety of styles set for the grade

- 2.**
Demonstrate technical ability on an instrument through responding to set technical demands

- 3.**
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Support their intentions in musical performance
- 1.2** Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3** Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

- 2.1** Demonstrate a developing instrumental command
- 2.2** Demonstrate technical control and facility within set tasks

- 3.1** Recognise and respond to elements of music in a practical context
- 3.2** Demonstrate aural and musical awareness

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Perform music in a variety of styles set for the grade

- 2.**
Demonstrate technical ability on an instrument through responding to set technical demands

- 3.**
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Integrate their musical skills, knowledge and understanding in performance
- 1.2** Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3** Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

- 2.1** Demonstrate instrumental command
- 2.2** Demonstrate technical control across the full compass of the instrument within set tasks

- 3.1** Recognise and respond to musical features in a practical context
- 3.2** Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

PIECES

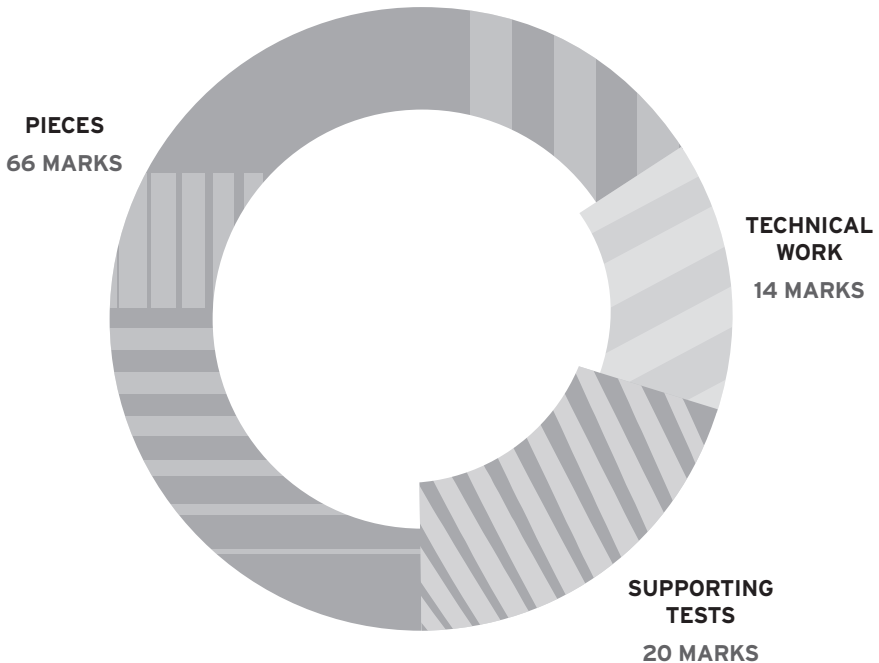
Three pieces, each worth 22 marks

TECHNICAL WORK

Scales & arpeggios and exercises

SUPPORTING TESTS

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on the grade and candidate choice



EXAM STRUCTURE AND MARK SCHEME: PIANO

| 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 | 14 | TECHNICAL WORK | 14 |
| <ul style="list-style-type: none"> ▶ Scales & arpeggios ▶ Exercises | | <ul style="list-style-type: none"> ▶ Scales & arpeggios ▶ Exercises | |
| SUPPORTING TESTS | 20 | SUPPORTING TEST 1 | 10 |
| Any TWO of the following: | | ▶ Sight reading | |
| <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge | | SUPPORTING TEST 2 | 10 |
| | | ONE of the following: | |
| | | <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation | |
| TOTAL | 100 | TOTAL | 100 |

EXAM STRUCTURE AND MARK SCHEME: PIANO ACCOMPANYING

| 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 | 14 | TECHNICAL WORK | 14 |
| ▶ Extracts | | ▶ Extracts | |
| SUPPORTING TESTS | 20 | SUPPORTING TEST 1 | 10 |
| Any TWO of the following: | | ▶ Sight reading | |
| ▶ Sight reading | | SUPPORTING TEST 2 | 10 |
| ▶ Aural | | ONE of the following: | |
| ▶ Improvisation | | ▶ Aural | |
| ▶ Musical knowledge | | ▶ Improvisation | |
| TOTAL | 100 | TOTAL | 100 |

ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on their appointment form. This should be given to the examiner at the start of the exam. If a duet is chosen, this must be performed first in the pieces section of the exam.

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Initial
10 mins



Grade 1
11 mins



Grade 2
11 mins



Grade 3
12 mins



Grade 4
16 mins



Grade 5
16 mins



Grade 6
22 mins



Grade 7
22 mins



Grade 8
27 mins

Exam guidance: Pieces



CHOOSING PIECES

- ▶ Candidates play three pieces in their exam, chosen as follows:
 - **Initial-Grade 3:** Candidates choose three pieces from a single list. One of these may be a duet. Candidates may perform an own composition in place of one of the listed pieces (see page 16).
 - **Grades 4–5:** Candidates choose three pieces from a single list. They may perform an own composition in place of one of the listed pieces (see page 16).
 - **Grades 6–8:** Pieces are divided into two groups, group A and group B. Candidates choose at least one piece from each group. The third piece may be chosen from either group or may be the candidate's own composition (see page 16).

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in this syllabus.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).

- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.

GROUPS

- ▶ At Grades 6–8, pieces are divided into two groups: group A and group B.
- ▶ To help candidates compile a balanced and varied programme, at least one piece must be chosen from each group.
- ▶ Group A pieces focus on technique – for example finger dexterity, or hand co-ordination and independence (including elements of counterpoint) – across a range of styles and periods.
- ▶ Group B pieces are typically more overtly expressive, often requiring a greater degree of colour and imaginative content. Tonal nuance and balance become significant features in handling the various challenges of the pieces.

DUETS

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ The duet part (lower part) must be performed in the exam by a teacher, another adult or student, and may not be pre-recorded.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.
- ▶ If a duet is chosen, this must be performed first in the pieces section of the exam.

PAGE TURNS

- ▶ Examiners are not able to act as page turners.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist at Grades 6-8, but must only remain in the exam room when required.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish selected pieces in our graded exam books. Recommended editions for other pieces are listed in this syllabus, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. Editions containing inauthentic performance directions are not acceptable. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed in the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity publications, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity publications.

- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed in each grade section of this syllabus, and candidates can use the sample openings available at trinitycollege.com/piano-resources
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed in this syllabus can be ordered at trinitycollege.com/shop or your local music shop.
- ▶ Trinity publishes graded exam books for piano, as well as scales & arpeggios, sight reading and aural tests. See pages 94-95 for more information.
- ▶ Details of the publishers listed in this syllabus can be found on pages 92-93.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Exam guidance: Technical work



This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements. These promote agility, harmonic and melodic awareness and underpin musical style.

Candidates perform scales, arpeggios and exercises, giving a balanced suite of technical tasks to develop musical ability and technical skill.

SCALES & ARPEGGIOS

- ▶ As a pianist, learning scales and arpeggios is an important part of developing technical focus, strength and agility, and harmonic and melodic skills.
- ▶ Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.
- ▶ All similar motion scales and arpeggios must be performed ascending then descending, with the right hand playing one octave above the left hand.
- ▶ All scales and arpeggios must be performed from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or fours (except for Grade 1, which requires triplet broken chords).

- ▶ Full details of scale patterns are given in the two volumes of *Piano Scales & Arpeggios from 2015* and in *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition*.
- ▶ The fingering in the scale books is advisory but not compulsory; any logical and effective fingering pattern giving a smooth *legato* is acceptable.

EXERCISES

- ▶ Exercises are specially composed short pieces designed to develop and demonstrate three key areas of technique in performance:
 - Tone, balance and voicing
 - Co-ordination
 - Finger & wrist strength and flexibility
- ▶ Candidates should prepare three exercises from the list for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in the Trinity graded exam books for the grade.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Exam guidance: Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

At Grades 6-8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

SIGHT READING

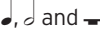














This test assesses candidates' ability to perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. Examiners do not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sight Reading Piano* and *Sound at Sight* series, available from trinitycollege.com/shop or from your local music shop.

Technical expectations for the tests are given in the table on page 19. Lists are cumulative, meaning that tests may also include requirements from lower grades.

PARAMETERS FOR SIGHT READING TESTS

| | Keys* | Time signatures* | Note and rest values* | Dynamics and tempi* | Articulation* |
|---------|--|--|---|--|--|
| Initial | C major | $\frac{2}{4}$ |  | <i>p.f.</i> <i>moderato</i> | simple phrasing |
| Grade 1 | G major, A minor (white notes only) | $\frac{4}{4}$ |  | <i>mf</i> |  |
| Grade 2 | A minor (including G#) | $\frac{3}{4}$ |  | <i>allegretto</i> |  |
| Grade 3 | D minor |  |  | <i>mp,</i> <i>andante</i> | slurs |
| Grade 4 | D major, E minor |  |  |  | <i>staccato</i> , accents |
| Grade 5 | F, B \flat , E \flat and A major, B and G minor (majors modulate to dominant only, minors to dominant or relative major only) | $\frac{6}{8}$ |  | <i>rit., rall.,</i> <i>a tempo,</i> pause, <i>accel.</i> | simple pedalling |
| Grade 6 | F# and C minor (majors modulate to dominant or relative minor only, minors to dominant or relative major only) |  |  |  | pedalling required but not always marked |
| Grade 7 | E and A \flat major (modulations to any related key) | $\frac{9}{8}$ |  | any common terms | pedalling essential |
| Grade 8 | B and D \flat major, G# and B \flat minor (incl. double sharps and flats) | $\frac{2}{2}$ and changing time signatures | duplets and triplets | <i>dim.</i> and <i>cresc.</i> (as text), <i>ff</i> and <i>pp</i> , change in terms, different dynamics for RH and LH | <i>tenuto</i> |

* Cumulative – tests may also include requirements from previous grade(s)

AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from trinitycollege.com/shop or from your local music shop.

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

At all levels, responses must use both hands.

Further guidance and example tests are available at trinitycollege.com/supporting-tests

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- ▶ Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for candidates' reference, without repeats.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and candidates join in after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.
- ▶ Candidates perform the test at the same piano as the examiner, at a higher register.

Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- ▶ Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

Parameters

Technical expectations for the tests are given in tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

| Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--|--|--|--|---|
| 2 bars | 2 bars | 2 bars | 2 bars | 2 bars |
| 4 bars | 4 bars | 8 bars | 8 bars | 8 bars |
| 3 | 3 | 2 | 2 | 2 |
| 12 bars | 12 bars | 16 bars | 16 bars | 16 bars |
| $\frac{2}{4}$ | $\frac{6}{8}$ | $\frac{12}{8}$ | $\frac{9}{8}$ | $\frac{5}{4}$ |
| G, B minor | A, E \flat major | F \sharp , C minor | E, A \flat major | C \sharp , F minor |
| 1 | up to 2 | up to 2 | up to 2 | up to 2 |
| I, ii, IV, V i, ii \flat 5, iv, V | I, ii, IV, V, vi i, ii \flat 5, iv, V, VI | I, ii, IV, V, vi i, ii \flat 5, iv, V, VI 7ths | I, ii, iii, IV, V, vi i, ii \flat 5, III, iv, V, VI 7ths | all chords 7ths, 9ths suspensions |
| <i>adagio</i> , <i>allegro</i> | <i>grazioso</i> , <i>vivace</i> | <i>agitato</i> , nocturne | gigue, <i>grave</i> | impressionistic, irregular dance |

Harmonic stimulus

| | Initial | Grade 1 | Grade 2 | Grade 3 |
|---|----------------|----------------|----------------|----------------|
| Length of chord sequence | 4 bars | 4 bars | 4 bars | 4 bars |
| Number of times chord sequence is played | 1 | 2 | 2 | 2 |
| Total to improvise | 4 bars | 8 bars | 8 bars | 8 bars |
| Number of chords per bar | 1 | 1 | 1 | 1 |
| Chords | I, V | I, V | I, IV, V | I, ii, IV, V |
| Keys | C major | C, F, G major | | |

| Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---------------------|--------------|---|---|---|
| 4 bars | 4 bars | 8 bars | 8 bars | 8 bars |
| 3 | 3 | 2 | 2 | 2 |
| 12 bars | 12 bars | 16 bars | 16 bars | 16 bars |
| 1 | 1 | 1 | 1 | 1 |
| i, iv, V | i, iv, V, VI | I, ii, IV, V i, ii ^{b5} , iv, V 7ths | I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths | all chords 7ths, 9ths suspensions |
| A, D, E, G, B minor | | C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor | | |

MUSICAL KNOWLEDGE (Initial to Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, and assesses their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the remaining questions. Candidates' musical scores should

be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at trinitycollege.com/supporting-tests

The following table gives example questions and responses.

| | Parameters* | Sample question | Sample response |
|---------|---|---|------------------------------|
| Initial | a. Pitch (letter) names | What is the letter name of this note? | G |
| | b. Note durations | How many beats are in this note? | Two |
| | c. Clefs, staves, barlines | What is this sign called? | A treble clef |
| | d. Identify key/time signatures | What is this called? | A time signature |
| | e. Explain basic musical terms and signs | What is this called? | A pause mark |
| Grade 1 | a. Note values | What is the name of this note value? | A quaver |
| | b. Explain key/time signatures | What does $\frac{4}{4}$ mean? | Four crotchet beats in a bar |
| | c. Notes on ledger lines (up to 2 ledger lines) | What is the letter name of this note? | B flat |
| | d. Explain musical terms and signs | What is the meaning of <i>da capo</i> ? | Go back to the start |

| | | | |
|---------|---|--|--|
| Grade 2 | a. Intervals (numerical only) (2nd, 3rd, 4th, 5th) | What is the interval between these two notes? | A 3rd |
| | b. Metronome marks | Explain the sign ♩ = 72 | 72 crotchet beats per minute |
| | c. Grace notes and ornaments | What does this sign above the note mean? | A mordent |
| | d. Notes on ledger lines (up to 3 ledger lines) | What is the letter name of this note? | F sharp |
| Grade 3 | a. Intervals (numerical only) (2nd to 7th) | What is the interval between these two notes? | A 6th |
| | b. Relative major/minor | This piece starts in F major. What is the relative minor of this key? | D minor |
| | c. Scale/arpeggio/ broken chord patterns | What pattern of notes do you see here? | A scale |
| Grade 4 | a. Modulation to closely related keys (relative major/ minor, subdominant, dominant) | This piece starts in G major. To which key has it modulated here? | D major or dominant |
| | b. Tonic/dominant triads | This piece starts in F major. Name the notes of the dominant triad. | C, E, G |
| | c. Intervals (full names) (any major, minor or perfect interval within an octave) | What is the full name of the interval between these two notes? | Perfect 5th |
| Grade 5 | a. Musical period and style | Comment on the period and style of this piece. | <i>Candidate identifies the period, and describes the stylistic features of the piece which reflect the period</i> |
| | b. Musical structures | Describe the form of this piece and show me the relevant sections. | <i>Candidate indicates the form of the piece and identifies relevant sections</i> |
| | c. Subdominant triads | This piece starts in D major. Name the notes of the subdominant triad. | G, B, D |

Exam guidance: Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the tables on pages 12–13. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

| Total mark | Attainment level |
|------------|------------------|
| 87-100 | DISTINCTION |
| 75-86 | MERIT |
| 60-74 | PASS |
| 45-59 | BELOW PASS 1 |
| 0-44 | BELOW PASS 2 |

HOW THE PIECES ARE MARKED

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

| Max. mark for each piece | Component |
|--------------------------|----------------------------------|
| 7 | FLUENCY & ACCURACY |
| 7 | TECHNICAL FACILITY |
| 8 | COMMUNICATION & INTERPRETATION |
| 22 | TOTAL MARK FOR EACH PIECE |

The total marks awarded for each piece correspond to the attainment levels as follows:

| Total mark for each piece | Attainment level |
|--------------------------------------|-------------------------|
| 19-22 | DISTINCTION |
| 16-18 | MERIT |
| 13-15 | PASS |
| 10-12 | BELOW PASS 1 |
| 3-9 | BELOW PASS 2 |

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

| | | | |
|---|--|---|---|
| | 7 MARKS | 6 MARKS | 5 MARKS |
| Fluency & accuracy | <p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p> | <p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips not significant.</p> | <p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p> |
| | 7 MARKS | 6 MARKS | 5 MARKS |
| Technical facility | <p>The various technical demands of the music fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p> | <p>The various technical demands of the music fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p> | <p>The various technical demands of the music fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p> |
| | 8 MARKS | 7 MARKS | 6 MARKS |
| Communication & interpretation | <p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p> | <p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p> | <p>A good level of stylistic understanding though occasional performance details omitted.</p> <p>Communication and interpretation mostly effective.</p> |

| | | |
|--|--|--|
| <p>4 MARKS</p> <p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p> | <p>3 MARKS</p> <p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes sporadic with errors becoming intrusive.</p> | <p>1-2 MARKS</p> <p>Little or no sense of fluency – control of pulse and rhythm not established.</p> <p>Accuracy in notes very limited with many errors of substance.</p> |
| <p>4 MARKS</p> <p>The various technical demands of the music generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p> | <p>3 MARKS</p> <p>The technical demands of the music often not managed.</p> <p>The performance lacked a basic level of tone control.</p> | <p>1-2 MARKS</p> <p>Many or all of the technical demands of the music not managed.</p> <p>Significant flaws in tone control.</p> |
| <p>5 MARKS</p> <p>A reasonable level of stylistic understanding though some performance details omitted.</p> <p>Communication and interpretation basically reliable though with some lapses.</p> | <p>3-4 MARKS</p> <p>Stylistic understanding generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation inconsistent.</p> | <p>1-2 MARKS</p> <p>Stylistic understanding not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation ineffective.</p> |

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

| | DISTINCTION 13-14 MARKS | MERIT 11-12 MARKS |
|-------------------------------|---|--|
| Scales & arpeggios | <p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p> | <p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p> |
| Exercises | <p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p> | <p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p> |

**PASS
9-10 MARKS**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

**BELOW PASS 1
6-8 MARKS**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2
1-5 MARKS**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

| | DISTINCTION 9-10 MARKS | MERIT 8 MARKS |
|--------------------------|--|--|
| Sight reading | <p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p> | <p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p> |
| Aural | <p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p> | <p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p> |
| Musical knowledge | <p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p> | <p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p> |
| Improvisation | <p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p> | <p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p> |

PASS
6-7 MARKS

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.

A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.

BELOW PASS 1
4-5 MARKS

Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.

Accuracy in notes sporadic with no attention to musical detail.

BELOW PASS 2
1-3 MARKS

Little or no sense of fluency – control of pulse, rhythm and tonality not established.

Accuracy in notes very limited with no attention to musical detail.

A generally reliable degree of aural perception in most aspects though with some imprecision.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited aural perception with some lack of precision in most aspects.

Hesitant or uncertain responses.

Unreliable aural perception in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable degree of musical knowledge in most aspects.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited degree of musical knowledge in most aspects.

Hesitant or uncertain responses.

Unreliable musical knowledge in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.

Some element of creativity and imagination in the response.

A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.

A lack of creativity and imagination in the response.

Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.

Little or no creativity or imagination in the response.

Piano: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 10 minutes



The Grade 1 exam lasts 11 minutes



The Grade 2 exam lasts 11 minutes



The Grade 3 exam lasts 12 minutes



The Grade 4 exam lasts 16 minutes



The Grade 5 exam lasts 16 minutes



EXAM STRUCTURE


The Initial to Grade 5 exams contain the following:












| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none"> ▶ Scales & arpeggios ▶ Exercises | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: | |
| <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge | |
| TOTAL | 100 |

Piano: Initial

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code |
|----------------------|---|--|--|
| 1. AKIMOV | The Sleeping Doll | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 |
| 2. BADINGS | Canon | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512  |
| 3. BARTÓK | Dialogue (from <i>First Term at the Piano</i>) | Piano Progress book 1 | Faber 057150860X |
| 4. BÉRA-TAGRINE | Conversation | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512  |
| 5. CABEZA | Diversion 7 | Diversions book 1 | Piano Safari 9781470613150 |
| 6. CHARLTON | Tickery Tockery | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512  |
| 7. DAXBÖCK | Boogie | Piano Exam Pieces Plus Exercises 2021-2023: Initial (both editions) | Trinity TCL020239 or TCL020512  |
| 8. DAXBÖCK ET AL. | Lullaby | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512  |
| 9. GEROU | Please Stay, Chihuahua* | Piano Exam Pieces Plus Exercises 2021-2023: Initial (both editions) | Trinity TCL020239 or TCL020512  |
| 10. GRUBER | Kindergarten Blues | Piano Exam Pieces Plus Exercises 2021-2023: Initial (both editions) | Trinity TCL020239 or TCL020512  |
| 11. HANDEL | Gavotte in C | Classics to Moderns 1 | Yorktown YK20014 |
| 12. HARRIS | Spies on a Mission | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512  |
| 13. HEUMANN | Spanish Guitar Player | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512  |
| 14. HOFE | Canario | My First Concert | Schott ED20969 |
| 15. KABALEVSKY | A Porcupine Dance | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 |
| 16. KELLY | On the Trot | Play the Piano book 1 | Spartan SP1361 |
| 17. KODÁLY | Children's Dance | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 |
| 18. MÜLLER, ed. WILD | Summer Swing | Piano Exam Pieces Plus Exercises 2021-2023: Initial (both editions) | Trinity TCL020239 or TCL020512  |
| 19. PAPP | The Giant | Piano Exam Pieces Plus Exercises 2021-2023: Initial (both editions) | Trinity TCL020239 or TCL020512  |

Piano: Initial

| | | | | | |
|-----|-----------------|--|--|-----------------------------------|----|
| 20. | PRAETORIUS | Old German Dance | Piano Exam Pieces Plus Exercises 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |
| 21. | REINAGLE | Allegretto (no. 9 from <i>24 Short and Easy Pieces</i> , op. 1) | Piano Exam Pieces Plus Exercises 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |
| 22. | REINAGLE | Allegro (no. 4 from <i>24 Short and Easy Pieces</i> , op. 1) | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512 | TR |
| 23. | SCHMITZ | Der Wettstreit: Der Kuckuck und der Esel (no. 11) | Das grüne Kinder-Lieder-Klavier | DVfM DV31099 | |
| 24. | SEBBA | Wotcha Doin'? | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 | |
| 25. | STAHL | Stick and Hat* | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512 | TR |
| 26. | STRECKE | The Waltz of the Toads | Piano Exam Pieces Plus Exercises 2021-2023: Initial Extended Edition | Trinity TCL020512 | TR |
| 27. | TERZIBASCHITSCH | Interval Magic | Piano Dreams: solo book 1 | Trinity TCL015334 | |
| 28. | TERZIBASCHITSCH | Round Dance* | Piano Dreams: duet book 2 | Trinity TCL015365 | |
| 29. | THUNTAWECH | Muay Thai (The Boxing Star) [†] | <i>Piano Exam Pieces Plus Exercises</i> 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |
| 30. | TÜRK | Spring Song | Classics to Moderns 1 | Yorktown YK20014 | |
| 31. | VOGEL | March Time | Piano Exam Pieces Plus Exercises 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |
| 32. | WALKER | Merlin's Incantation | Piano Exam Pieces Plus Exercises 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |
| 33. | WILD | Into the Distance | Piano Exam Pieces Plus Exercises 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |
| 34. | WRIGHT | Roundabout | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 | |
| 35. | YANDELL | Echo Dance | Piano Exam Pieces Plus Exercises 2021-2023: Initial (<i>both editions</i>) | Trinity TCL020239 or TCL020512 | TR |

TR = Pieces in Trinity's graded exam books * Duet

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
0.5-1 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys listed for Initial technical work


TECHNICAL WORK

Candidates prepare *both* sections. See page 17 for further details.

Scales are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises 2021-2023: Initial | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Initial* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|--|----------------|-----------|---------------|------------|---------------------|
| ▶ C major | min. ♩ = 60 | <i>mf</i> | <i>legato</i> | one octave | hands separately |
| ▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) | | | | to 5th | |
| ▶ Broken triads in C major and A minor, using the following pattern:  | | | | | |

2. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

- 1a. Plain Sailing
1b. Nothing to Do

for tone, balance and voicing

- 2a. Smoothie
2b. Swapping Over

for co-ordination

- 3a. Down the Hill
3b. The Night Sky

for finger & wrist strength and flexibility

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See page 28 for example questions and responses.


Aural questions












| Parameters | Task | Requirement |
|---------------|--|--|
| Melody only | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| 4 bars | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| Major key | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| $\frac{2}{4}$ | Listen to the first three notes of the melody once | Identify the highest or lowest note |










Piano: Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| | Composer | Piece | Book | Publisher & Code | |
|-----|-----------------------|---|--|--------------------------------|---|
| 1. | BEETHOVEN | Russian Folk Song, op. 107 no. 3 | Piano Piccolo | Schott ED22601 | |
| 2. | BOBER | Stealth Mode | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529 |  |
| 3. | CHARLTON | Walking (and Talking) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529 |  |
| 4. | CLARKE | King William's March | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529 |  |
| 5. | CRAMER | Exclamation Mark (!) | Mosaic vol 1 | Musica Ferrum 9790708147466 | |
| 6. | CROSLAND | Go to Sleep | Mosaic vol 1 | Musica Ferrum 9790708147466 | |
| 7. | CROSLAND | Hand in Hand | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529 |  |
| 8. | DIABELLI | Bagatelle | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529 |  |
| 9. | GEROU | The Furless Sphynx (without optional accompaniment) | The Best of Tom Gerou book 2 | Alfred 47358 | |
| 10. | GOEDICKE | Dance | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 | |
| 11. | GRILL | I'm Happy | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529 |  |
| 12. | GRUBER | Jodler (Yodeler) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529 |  |
| 13. | HALL & DRAYTON | The Very Vicious Velociraptor | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529 |  |
| 14. | HANDEL, ed. WILD | Passepied in C major, HWV 559 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529 |  |
| 15. | HAWTHORN & SUSCHITZKY | Space Walk Rag | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529 |  |
| 16. | HOLLAND | Donkey Trot | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529 |  |

| | | | | |
|-----|---------------------|---|--|--|
| 17. | HRADECKY | Waltz | Two-Part Piano Miniatures on One Page | Bärenreiter Praha H8034 |
| 18. | KELLY | On the March | Play the Piano book 1 | Spartan SP1361 |
| 19. | KIRKBY-MASON | Mango Walk* | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529  |
| 20. | LE COUPPEY | Mélodie (from <i>ABC du piano</i>) | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 |
| 21. | MÜLLER | Andantino – Handstück no. 5 (from <i>Instructive Pieces for Piano</i>) | Piano Piccolo | Schott ED22601 |
| 22. | NORTON | Walking Together | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529  |
| 23. | PAPP | Once Upon a Time... | The Golden Key | EMB Z.14564 |
| 24. | PITTARELLO | Viking Village [†] | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529  |
| 25. | REINAGLE | Minuet (no. 10 from <i>24 Short and Easy Pieces</i> , op. 1) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529  |
| 26. | SCHEIN, arr. SNELL | Allemande | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529  |
| 27. | STRECKE | The Enchanted Garden | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 Extended Edition | Trinity TCL020529  |
| 28. | TANNER | The Croc That Swallowed a Clock | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529  |
| 29. | TERZIBASCHITSCH | Easy Going* | Piano Dreams: duet book 1 | Trinity TCL015358 |
| 30. | TERZIBASCHITSCH | The First Day at School | Piano Dreams: solo book 1 | Trinity TCL015334 |
| 31. | TERZIBASCHITSCH | Last Waltz* | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529  |
| 32. | TRAD., arr. HEUMANN | Backwater Blues | Piano Junior: Performance Book 4 | Schott ED13834 |
| 33. | TÜRK | Arioso (from <i>Klavierschule</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529  |
| 34. | WELLS | Courante* | Mixed Doubles: Piano Time Duets book 2 | OUP 9780193727540 |
| 35. | YANDELL | Pirate Stomp | Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 (<i>both editions</i>) | Trinity TCL020246 or TCL020529  |

 = Pieces in Trinity's graded exam books * Duet

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
approx. 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Simple syncopation or other rhythmic feature
- ▶ Use of keys listed for Grade 1 technical work

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and broken chords are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5 and Piano Exam Pieces Plus Exercises 2021-2023: Grade 1 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 1* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|--|----------------|-----------|---------------|------------|------------------|
| ▶ F and G major | min. ♩ = 70 | <i>mf</i> | <i>legato</i> | one octave | hands separately |
| ▶ D and E minor (candidate choice of <i>either</i> harmonic or melodic or natural minor) | | | | | hands together |
| ▶ Chromatic scale in contrary motion starting on D | | | | | |
| ▶ C major contrary motion scale | | | | | |

2. BROKEN CHORDS (from memory) – Examiners select from the following:

| | | | | | |
|-----------------|----------------|-----------|---------------|------------|------------------|
| ▶ F and G major | min. ♩ = 50 | <i>mf</i> | <i>legato</i> | one octave | hands separately |
| ▶ D and E minor | | | | | |

**3. EXERCISES** (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Sunny Afternoon

1b. Good Morning

for tone, balance and voicing

2a. Walk and Whistle

2b. Country Estate

for co-ordination

3a. Thoughtful Mood

3b. At the Market

for finger & wrist strength and flexibility

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See page 28 for example questions and responses.


Aural questions











| Parameters | Task | Requirement |
|--|--|--|
| | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| Melody only 4 bars | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| Major key $\frac{2}{4}$ $\frac{3}{4}$ | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Piano: Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code |
|------------------------|--|--|--|
| 1. BARTÓK | Children at Play, no. 1 | For Children vol 1 | Henle HNI225 |
| 2. BÖHM | Minuet in G (from <i>Clavierbüchlein für Anna Magdalena Bach</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536  |
| 3. CLEAVER | Persian Holiday | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536  |
| 4. CROSLAND | Bendin' the Rules | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536  |
| 5. DONKIN | The Penguin Parade | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536  |
| 6. FUX, arr. HAAS | Almost a Canon | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536  |
| 7. GUMBLEY | 'Nuff Said | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536  |
| 8. HÄSSLER | Allegro in C | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536  |
| 9. HAYDN | German Dance, Hob IX:12 no. 1 | Piano Junior: Performance Book 4 | Schott ED13834 |
| 10. HEUMANN | Island in the Sun* | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536  |
| 11. HUMMEL | The Hen* | Piano Progress book 2 | Faber 0571508618 |
| 12. KELLY | Catch Me! | Play the Piano book 2 | Spartan SPI362 |
| 13. KUKUCK | The Rowboat | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536  |
| 14. LE COUPPEY | Arabian Air | Piano Piccolo | Schott ED22601 |
| 15. LÖHLEIN, arr. HAAS | Balletto | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536  |
| 16. LVOV-KOMPANEETS | The Sparrow | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 |
| 17. MAYKAPAR | Waltz (Вальс) (no. 1 from <i>Miniatures</i> , op. 33) | Piano Pieces | Zen-On 161661 |

Piano: Grade 2

| | | | | |
|---------------------|--------------------------------------|---|-----------------------------------|----|
| 18. R MOHRS | Shepherd's Melody | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536 | TR |
| 19. V MOHRS | Poor Mouse | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536 | TR |
| 20. MOORE | The Ballerina | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536 | TR |
| 21. NEEFE | Canzonet | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536 | TR |
| 22. PETZOLD | Minuet in G minor | Classical Music for Children | Schott ED21905 | |
| 23. PROKSCH | FreuDich/Feelicitous | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536 | TR |
| 24. PRÓSZYŃSKI | The Marionettes* | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536 | TR |
| 25. SUKONTAPATIPARK | Floating Balloons [†] | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536 | TR |
| 26. SZYMANOWSKA | Mazurka | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536 | TR |
| 27. TADMAN-ROBINS | Lazy Waltz | Just for Starters | Encore 120003 | |
| 28. TANNER | Orpheus in His Underpants | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536 | TR |
| 29. TELEMANN | Minuet (from <i>Tanzfolge I</i>) | Piano Progress book 1 | Faber 057150860X | |
| 30. TELEMANN | Rigaudon | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 Extended Edition | Trinity TCL020536 | TR |
| 31. TERZIBASCHITSCH | The Gondola* | Piano Dreams: duet book 2 | Trinity TCL015365 | |
| 32. TERZIBASCHITSCH | The Little Locomotive | Piano Dreams: solo book 2 | Trinity TCL015341 | |
| 33. WEBER | Allemande, op. 4 no. 2 | Piano Piccolo | Schott ED22601 | |
| 34. WILLIAMSON | King's Cross | Raise the Bar Piano: Initial-Grade 2 | Trinity TCL015372 | |
| 35. YANDELL | Fun Fair Blues | Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 (<i>both editions</i>) | Trinity TCL020253 or TCL020536 | TR |

TR = Pieces in Trinity's graded exam books * Duet

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
1-1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of different articulations
- ▶ Simple melodic ornamentation
- ▶ Use of keys listed for Grade 2 technical work

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5 and Piano Exam Pieces Plus Exercises 2021-2023: Grade 2 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 2* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|---|----------------|----------------------|---------------|-------------|----------------|
| ▶ B \flat and D major | min. ♩ = 80 | <i>f</i> or <i>p</i> | <i>legato</i> | two octaves | hands together |
| ▶ G and B minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | | | |
| ▶ Chromatic scale in similar motion starting on B \flat | | | | | |
| ▶ C major contrary motion scale | | | | | |

2. ARPEGGIOS (from memory) – Examiners select from the following:

| | | | | | |
|-------------------------|----------------|-----------|---------------|-------------|------------------|
| ▶ B \flat and D major | min. ♩ = 60 | <i>mf</i> | <i>legato</i> | two octaves | hands separately |
| ▶ G and B minor | | | | | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Smooth Operation

1b. A Crisp Winter Morning

for tone, balance and voicing

2a. Striding Out

2b. Marching Orders

for co-ordination

3a. Rumblestrips

3b. Feeding the Llamas

for finger & wrist strength and flexibility

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.


Aural questions











| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major key or minor key $\frac{2}{4}$ $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Piano: Grade 3

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| | Composer | Piece | Book | Publisher & Code |
|-----|----------------------|---|--|--|
| 1. | ALEXANDER | Nocturne no. 1 in C major | Nocturnes book 1 | Alfred 46287 |
| 2. | ATTWOOD | Rondo (3rd movt from <i>Sonatina in G major</i>) | Easy Concert Pieces vol 2 | Schott ED22548 |
| 3. | BARTÓK | The Highway Robber (from <i>For Children</i> , Sz. 42) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 4. | J & A BULLARD | Model T | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 5. | COBB | Polka Butterfly | Higgledy Piggledy Jazz | EVC 9780956656919 |
| 6. | COUPERIN | Les coucous bénévoles (The Benevolent Cuckoos) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 7. | COUPERIN, arr. SNELL | Le petit rien | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 8. | CROSLAND | The Clown and the Ballerina | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 9. | DIABELLI | Rondino (no. 17 from <i>Melodious Exercises</i> , op. 149)* | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 10. | DONKIN | An Autumn Leaf | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 11. | DONKIN | Badlands | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 12. | GEDIKE | Sonatina | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 13. | GRAHAM | Between the Fingers | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 14. | GUMBLEY | Says You! | Street Talk (download only) | Gumbles GP502 |

| | | | | |
|-----|--|--|--|--|
| 15. | HAYDN | Andante (3rd movt from <i>Sonata in G major</i> , Hob XVI:8) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 16. | HAYDN, arr. BLACKWELL | Symphony no. 101 'The Clock' | The Foundation Pianist book 2 | Faber 057154066X |
| 17. | HEUMANN | PJ's Ragtime | Piano Junior: Lesson Book 4 | Schott ED13804 |
| 18. | HURD | Jig | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 |
| 19. | ILES | I'm Late! | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 20. | KELLY | Spanish Dance | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 |
| 21. | LEIBER & STOLLER, arr. P & S WEDGWOOD | Hound Dog | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 22. | LOESCHHORN | Study in D minor (no. 40 from <i>Studies for the Piano</i> , op. 65) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 23. | LYNCH | nDcvr Agnt | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 24. | MARAIS | Romance | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 |
| 25. | MOSZKOWSKI | Spanish Dance, op. 12 no. 2* | Mixed Doubles: Piano Time Duets book 2 | OUP 9780193727540 |
| 26. | PACHELBEL | Fuga in C major | Classical Music for Children | Schott ED21905 |
| 27. | ROLLIN | Sunrise on the Matterhorn | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 28. | D SCARLATTI | Sonata in G major | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 29. | SCHMITZ | Tango-Prelude II* | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 30. | SCHÖNMEHL | Rain | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 Extended Edition | Trinity TCL020543  |
| 31. | SMITH | My Scarf Is Yellow (from <i>Faces of Jazz</i>) | Piano Music of Africa and the African Diaspora vol 1 | OUP 9780193868229 |
| 32. | SUKNOV | Tango Cordoba | Tangos and More | Kjos WP1183 |
| 33. | TADMAN-ROBINS | Ballad | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 34. | TAN | The Night of the Sleepy Panda [†] | Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 (<i>both editions</i>) | Trinity TCL020260 or TCL020543  |
| 35. | TERZIBASCHITSCH | The Little Elf | Piano Dreams: solo book 2 | Trinity TCL015341 |

 = Pieces in Trinity's graded exam books * Duet

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Form showing clear sections, eg ABA
- ▶ Melodic range of one octave or more
- ▶ Use of keys listed for Grade 3 technical work

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5 and Piano Exam Pieces Plus Exercises 2021-2023: Grade 3 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 3* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|---|----------------|----------------------|---------------|-------------|----------------|
| ▶ Eb and A major | min. ♩ = 90 | <i>f</i> or <i>p</i> | <i>legato</i> | two octaves | hands together |
| ▶ C and F# minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | | | | | |
| ▶ Eb major contrary motion scale | | | | | |
| ▶ Chromatic scale in similar motion starting on F# | | | | | |

2. ARPEGGIOS (from memory) – Examiners select from the following:

| | | | | | |
|------------------|----------------|-----------|---------------|-------------|------------------|
| ▶ Eb and A major | min. ♩ = 70 | <i>mf</i> | <i>legato</i> | two octaves | hands separately |
| ▶ C and F# minor | | | | | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

| | |
|-------------------------|---|
| 1a. Sad Song | for tone, balance and voicing |
| 1b. Faraway Places | |
| 2a. Three for One | for co-ordination |
| 2b. To and Fro | |
| 3a. Dance Steps | for finger & wrist strength and flexibility |
| 3b. Casual Conversation | |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.


Aural questions












| Parameters | Task | Requirement |
|--------------------------------|--|--|
| | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| Melody only | Listen to the melody once | Identify the tonality as major or minor |
| 4 bars | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| Major key or minor key | Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |
| $\frac{3}{4}$ $\frac{4}{4}$ | | |

Piano: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code |
|--------------------------------|--|--|--|
| 1. ARENS | Tango passionis | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 2. ARNE, arr. LEDGER | Minuet | Just for Starters | Encore 120003 |
| 3. W F BACH | Allegro in A major | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 |
| 4. BADINGS | Ballo gaio | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 5. BERTINI | Study in E minor, op. 29 no. 14 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 6. BURGMÜLLER | Barcarolle, op. 100 no. 22 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 7. CARROLL | A Seaborn Knight | Water Sprites | Forsyth FCW14 |
| 8. CIMAROSA | Sonata in A minor | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (both editions) | Trinity TCL020277 or TCL020550  |
| 9. CLEMENTI | Allegretto (1st movt from <i>Sonatina in G major</i> , op. 36 no. 2) | The Classical Piano Method: Repertoire Collection 3 | Schott ED13573 |
| 10. CLEMENTI | Andante con espressione | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 |
| 11. CROSLAND | Lights in the Rearview | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (both editions) | Trinity TCL020277 or TCL020550  |
| 12. ELGAR | Andantino (1st movt from <i>Sonatina</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 13. FARNABY | Tower Hill | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (both editions) | Trinity TCL020277 or TCL020550  |
| 14. GARDEL, arr. FARRINGTON | Por una cabeza | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 15. ILES | Wendy Bird | Piano Tales for Peter Pan | EVC 9781911359333 |
| 16. KABALEVSKY | A Short Story | 30 Children's Pieces, op. 27 | Boosey MO60113291 |
| 17. KIRNBERGER | Minuet in E major | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550  |
| 18. KNOWLES | Calypso | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (both editions) | Trinity TCL020277 or TCL020550  |

Piano: Grade 4

| | | | | |
|---------------------------------|--|--|--------------------------------|----|
| 19. KUHLAU | Allegretto (from <i>Sonatina in G major</i> , op. 55 no. 2) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 20. LANE | Circus Clowns | Bric-a-Brac | Goodmusic GM129 | |
| 21. LEMOINE | Étude no. 23 (from <i>Études enfantines</i> , op. 37) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 22. MAYKAPAR | Valse (no. 5 from <i>Biriulki</i> , op. 28) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 23. MIFSUD | Remembrance [†] | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 24. MILNE | No Worries | Even More Little Peppers | Faber 0571523153 | |
| 25. MOORE | Waltz mystique | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550 | TR |
| 26. MOZART | Allegretto (from <i>The London Sketchbook</i> , K 15hh) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 Extended Edition | Trinity TCL020550 | TR |
| 27. PETOT | Please Count | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 28. ROUX | Kwela no. 1 (from <i>African Miniatures for Young Pianists</i>) | Piano Music of Africa and the African Diaspora vol 1 | OUP 9780193868229 | |
| 29. RUDZIK | Orange Striped Zebra | Truly Astounding Animals | Red Leaf | |
| 30. SAINT-SAËNS, arr. BLACKWELL | Aquarium (from <i>Carnival of the Animals</i>) | The Foundation Pianist book 2 | Faber 057154066X | |
| 31. SCHMITZ | Kleine Elegie | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 32. R SCHUMANN | Sicilienne (no. 11 from <i>Album for the Young</i> , op. 68) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 33. TANEVA | Balloons in the Air | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 34. TANNER | Forty Winks | Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 (<i>both editions</i>) | Trinity TCL020277 or TCL020550 | TR |
| 35. TERZIBASCHITSCH | The Old Gramophone | Piano Dreams: solo book 2 | Trinity TCL015341 | |

 = Pieces in Trinity's graded exam books

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Tempo changes
- ▶ Use of a variety of different articulations
- ▶ Use of keys listed for Grade 4 technical work

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5 and Piano Exam Pieces Plus Exercises 2021-2023: Grade 4 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 4* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|--|-----------------|----------------------|-------------------------------------|----------------|-------------------|
| ▶ A \flat and E major | min. ♩ = 100 | <i>f</i> or <i>p</i> | <i>legato</i> or <i>staccato</i> | two octaves | hands together |
| ▶ F and C \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | | | | | |
| ▶ E major contrary motion scale | | | <i>legato</i> | one octave | |
| ▶ Chromatic scale in similar motion starting on B | | | | | |
| ▶ Chromatic scale in contrary motion starting on A \flat | | | | | |

2. ARPEGGIOS (from memory) – Examiners select from the following:

| | | | | | |
|--------------------------|----------------|----------------------|---------------|----------------|---------------------|
| ▶ A \flat and E major | min. ♩ = 80 | <i>f</i> or <i>p</i> | <i>legato</i> | two octaves | hands separately |
| ▶ F and C \sharp minor | | | | | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

| | |
|------------------|---|
| 1a. Sarabande | for tone, balance and voicing |
| 1b. Music Box | |
| 2a. Hill Climb | for co-ordination |
| 2b. Processional | |
| 3a. Back to Bach | for finger & wrist strength and flexibility |
| 3b. Duetto | |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.


Aural questions












| Parameters | Task | Requirement |
|---|---|--|
| | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| Harmonised 4 bars Major key or minor key | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| $\frac{4}{4}$ $\frac{6}{8}$ | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Piano: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code | |
|---------------------------------|--|--|--------------------------------|---|
| 1. ALEXANDER | All Is Calm | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 |  |
| 2. ALWYN | There Sleeps Titania (from <i>Midsummer Night</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 |  |
| 3. ANON, ed. LONG | Coranto (no. 21 from <i>Fitzwilliam Virginal Book</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (both editions) | Trinity TCL020284 or TCL020567 |  |
| 4. J S BACH | Gavotte (from <i>French Suite no. 5 in G major</i> , BWV 816) | French Suites BWV 812-817 | Henle HN71 | |
| 5. BALCH | A Walk at Strumble Head | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 |  |
| 6. BARTÓK | Dance of Buchum | Romanian Folk Dances | Henle HN1402 | |
| 7. BASTEAU | Regard | Instants magiques | Lemoine HL29303 | |
| 8. BEACH | Pantalon (from <i>Young People's Carnival</i> , op. 25) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (both editions) | Trinity TCL020284 or TCL020567 |  |
| 9. BENJAMIN | Haunted House | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 10. BURGMÜLLER | Berceuse (no. 7 from <i>18 Characteristic Studies</i> , op. 109) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (both editions) | Trinity TCL020284 or TCL020567 |  |
| 11. CAMIDGE | Scherzando (2nd movt from <i>Sonata no. 1 in G major</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 |  |
| 12. CAMILLERI | Cantilena | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 13. CORNICK | Blues for Beth | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 |  |
| 14. DELIBES, arr. CARSON TURNER | Flower Duet (from <i>Lakmé</i>) | The Piano Playlist | Schott ED13860 | |
| 15. DUŠEK | Allegro (1st movt from <i>Sonata XII in G major</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (both editions) | Trinity TCL020284 or TCL020567 |  |
| 16. FOX | Walk in the Park [†] | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (both editions) | Trinity TCL020284 or TCL020567 |  |
| 17. GEROU | March of the Roman Legionaries | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (both editions) | Trinity TCL020284 or TCL020567 |  |

| | | | | |
|-------------------------|---|---|-----------------------------------|----|
| 18. GOODWIN | Settle Down | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 | TR |
| 19. HAYDN | Andante in A major, Hob I:53/II | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 | TR |
| 20. HOFFMANN | Am Abend | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 21. JÁRDÁNYI | Andantino (1st movt from <i>Sonatina no. 2</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 | TR |
| 22. KUHLAU | Allegro con spirito | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 23. McCABE | Sports Car | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 | TR |
| 24. NORTON | Kettle Rag (from <i>Lavender's Kind of Blue</i>) | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 25. PETOT | Typhoon | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 | TR |
| 26. PROKSCH | And Now Let's Handel | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 | TR |
| 27. PUSTILNIK | Circus Theme (including repeats) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 Extended Edition | Trinity TCL020567 | TR |
| 28. SCHUBERT | Valse sentimentale, op. 50 no. 13 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 | TR |
| 29. SCHUMANN | Reiterstück (The Horseman) (no. 23 from <i>Album for the Young</i> , op. 68) | Album for the Young, op. 68 | Wiener UT50252 | |
| 30. SHANG | Friendship (no. 2 from <i>Seven Little Pieces after Folk Songs from Inner Mongolia</i>) | Chinese Piano Music for Children | Schott ED7652 | |
| 31. TANNER | Pause for Thought | Jazz Hands book 3 | Spartan SPI233 | |
| 32. TCHAIKOVSKY | Süße Träumerei (Sweet Reverie) (no. 21 from <i>Kinderalbum</i> , op. 39) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 | TR |
| 33. VAUGHAN WILLIAMS | Two-part Invention in Eb | Raise the Bar Piano: Grades 3-5 | Trinity TCL015389 | |
| 34. WEDGWOOD | Large Wave | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 | TR |
| 35. WELBURN | Mosey on Down | Musical Escapades | Musica Ferrum 9790708147527 | |

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of keys listed for Grade 5 technical work

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5 and Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 5* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|--|-----------------|----------------------|-------------------------------------|----------------|-------------------|
| ▶ D \flat and B major | min. ♩ = 110 | <i>f</i> or <i>p</i> | <i>legato</i> or <i>staccato</i> | two octaves | hands together |
| ▶ B \flat and G \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | | | |
| ▶ G harmonic minor contrary motion scale | | | | | |
| ▶ Chromatic scale in similar motion starting on D \flat | | | | | |
| ▶ Chromatic scale in contrary motion, left hand starting on C and right hand starting on E | | | <i>legato</i> | | |

2. ARPEGGIOS (from memory, in similar motion) – Examiners select from the following:

| | | | | | |
|----------------------------------|----------------|----------------------|-------------------------------------|----------------|-------------------|
| ▶ D \flat and B major | min. ♩ = 90 | <i>f</i> or <i>p</i> | <i>legato</i> or <i>staccato</i> | two octaves | hands together |
| ▶ B \flat and G \sharp minor | | | | | |
| ▶ Diminished 7th starting on B | | | | | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Gentle Waves

for tone, balance and voicing

1b. Dancing Shoes

2a. Joining the Dots

for co-ordination

2b. Topsy-turvy

3a. Village Hop

for finger & wrist strength and flexibility

3b. Broadway

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| Harmonised 8 bars | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| Major key or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Piano: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 22 minutes



The Grade 7 exam lasts 22 minutes



The Grade 8 exam lasts 27 minutes



EXAM STRUCTURE


The Grade 6-8 exams contain the following:










| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none"> ▸ Scales & arpeggios ▸ Exercises | |
| SUPPORTING TEST 1 | 10 |
| <ul style="list-style-type: none"> ▸ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: <ul style="list-style-type: none"> ▸ Aural ▸ Improvisation | |
| TOTAL | 100 |

Piano: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the lists below, containing at least one piece from each group. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code | |
|---------------------------|--|--|--------------------------------|---|
| Group A | | | | |
| 1. C P E BACH | Adagio (2nd movt from <i>Sonata in B minor</i> , H132, Wq 62/22) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (<i>both editions</i>) | Trinity TCL020291 or TCL020574 |  |
| 2. J S BACH | Invention no. 6 in E major, BWV 777 | Two Part Inventions | Henle HN591 | |
| 3. J S BACH | Prelude in D minor, BWV 935 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 |  |
| 4. J S BACH, arr. HEUMANN | Badinerie (from <i>Suite no. 2 in B minor</i> , BWV 1067) | Best of Piano Classics book 2 | Schott ED22975 | |
| 5. BENDA | Sonatina in Eb | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 |  |
| 6. BYRD | Coranto (no. 218 from <i>Fitzwilliam Virginal Book</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 |  |
| 7. COUPERIN | Allemande (from <i>L'art de toucher le clavecin</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (<i>both editions</i>) | Trinity TCL020291 or TCL020574 |  |
| 8. COUPERIN | The Little Windmills | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 | |
| 9. FARRENC | Impromptu | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (<i>both editions</i>) | Trinity TCL020291 or TCL020574 |  |
| 10. HAYDN | Allegro (1st movt from <i>Sonata in D major</i> , Hob XVI:4) | Complete Piano Sonatas vol 1 | Henle HN238 | |
| 11. HAYDN | Finale (3rd movt from <i>Sonata in C major</i> , Hob XVI:35) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (<i>both editions</i>) | Trinity TCL020291 or TCL020574 |  |
| 12. JONES | Giga in A minor | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 |  |
| 13. KHACHATURIAN | Ivan Is Very Busy | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (<i>both editions</i>) | Trinity TCL020291 or TCL020574 |  |
| 14. SCHUBERT | Allegretto in C minor, D 915 | Late Piano Pieces | Bärenreiter BA9634 | |

Group B

| | | | | | |
|-----|-------------------------------|---|--|--------------------------------|----|
| 1. | BARTÓK | Stamping Dance (from <i>Mikrokosmos</i> , Sz. 107, vol 5) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |
| 2. | BASTEAU | Au gré des vagues | Instants magiques | Lemoine HL29303 | |
| 3. | BÉRA-TAGRINE | Mazurka | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 | TR |
| 4. | BÉRA-TAGRINE | Terminal 2 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |
| 5. | BURGMÜLLER | The Gondolier's Song (no. 14 from <i>18 Characteristic Studies</i> , op. 109) | 18 Characteristic Studies, op. 109 | Schirmer GS25617 | |
| 6. | BURLEIGH | Through Moanin' Pines (no. 1 from <i>From the Southland</i>) | Four Early 20th Century Piano Suites by Black Composers | Schirmer GS82960 | |
| 7. | CASELLA | Galop final (from <i>11 pezzi infantili</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |
| 8. | DELLO JOIO | Prayer of the Matador (no. 2 from <i>Lyric Pieces for the Young</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |
| 9. | GEROU | Northern Lights | The Best of Tom Gerou book 3 | Alfred 47359 | |
| 10. | HUANG-HSU | Epilogue (5th movt from <i>Tāwāhi</i>)† | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |
| 11. | KARGANOV | Arabesque, op. 6 no. 4 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 | TR |
| 12. | LANE | Streets and Avenues | Three Little Bites at the Big Apple | Goodmusic GM130 | |
| 13. | LE FLEMING | Lullaby for Oscar | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |
| 14. | PETERSON | Jazz Exercise no. 2 (from <i>Part 3: Jazz Exercises</i>) | Jazz Exercises, Minuets, Etudes & Pieces for Piano | Hal Leonard HL00311225 | |
| 15. | RAMSKILL | Weaving a Spell | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 | TR |
| 16. | REBIKOV | Con afflizione (no. 3 from <i>Feuilles d'automne</i> , op. 29) | Feuilles d'automne, op. 29 | Forberg F01064 | |
| 17. | REGER | Versöhnung (Reconciliation) (no. 20 from <i>Aus der Jugendzeit</i> , op. 17) | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 | |
| 18. | SCHMITZ | Progression I | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 | TR |
| 19. | SHANG | Dance (no. 7 from <i>Seven Little Pieces after Folk Songs from Inner Mongolia</i>) | Chinese Piano Music for Children | Schott ED7652 | |
| 20. | WALSH & SHORE, arr. PODGORNOV | In Dreams (from <i>The Lord of the Rings: The Fellowship of the Ring</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 Extended Edition | Trinity TCL020574 | TR |
| 21. | WILKINSON | Jazzin' Grace | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (both editions) | Trinity TCL020291 or TCL020574 | TR |

TR = Pieces in Trinity's graded exam books

† Young Composers' Competition winner: Grade 6 – see trinitycollege.com/YCC for more information

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ More advanced use of form, eg theme and variations
- ▶ Extensive range
- ▶ More advanced melodic ornamentation
- ▶ Use of any key

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8* and *Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 6* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|---|-----------------|--------------------------------------|-------------------------------------|-----------------|---------------------|
| ▶ B♭ and D major | min. ♩ = 120 | <i>f</i> or <i>mf</i> or <i>p</i> | <i>legato</i> or <i>staccato</i> | four octaves | hands together |
| ▶ B♭ and D minor (harmonic <i>and</i> melodic minor) | | | | | |
| ▶ Chromatic scales in similar motion starting on B♭ and D | | | | | |
| ▶ Chromatic scale in contrary motion starting on E♭ | | | | two octaves | |
| ▶ C major scale in 3rds | min. ♩ = 60 | | <i>legato</i> | one octave | hands separately |

2. ARPEGGIOS (from memory, in similar motion) – Examiners select from the following:

| | | | | | |
|---|-----------------|--------------------------------------|-------------------------------------|-----------------|-------------------|
| ▶ B♭ and D major | min. ♩ = 100 | <i>f</i> or <i>mf</i> or <i>p</i> | <i>legato</i> or <i>staccato</i> | four octaves | hands together |
| ▶ B♭ and D minor | | | | | |
| ▶ Diminished 7ths starting on B♭ and D | | | | | |
| ▶ Dominant 7ths in the keys of B♭ and D | | | | | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Chromatic Romantic

for tone, balance and voicing

1b. Ornamental Filigree

2a. Strutting Along

for co-ordination

2b. Bells are Ringing

3a. Con Affetto

for finger & wrist strength and flexibility

3b. The Colourful Aviary

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.


Aural questions










| Parameters | Task | Requirement |
|--|---|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| 8 bars | | |
| Major key | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names |
| $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ | Study a copy of the piece, and listen to it twice with two changes to the melody line | Locate the changes and describe them as pitch or rhythm |

Piano: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the lists below, containing at least one piece from each group. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code |
|------------------------|---|--|--|
| Group A | | | |
| 1. ARNE | Allegro (2nd movt from <i>Sonata no. 3 in G major</i>) | 8 Keyboard Sonatas | Faber 0571507034 |
| 2. C P E BACH | Allegro (1st movt from <i>Sonata in B minor</i> , H132, Wq 62/22) | Piano Sonatas vol 2 | Henle HN377 |
| 3. J S BACH | Invention no. 12 in A major, BWV 783 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (<i>both editions</i>) | Trinity TCL020307 or TCL020581  |
| 4. BULLARD | Prelude no. 8 (in G major) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (<i>both editions</i>) | Trinity TCL020307 or TCL020581  |
| 5. EBERL | Allegro (1st movt from <i>Sonate</i> , op. 6) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581  |
| 6. HANDEL | Allegro (from <i>Suite no. 7 in G minor</i> , HWV 432) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581  |
| 7. HANDEL | Capriccio in G minor, HWV 483 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (<i>both editions</i>) | Trinity TCL020307 or TCL020581  |
| 8. HANDEL | Gigue (4th movt from <i>Suite no. 6 in F# minor</i> , HWV 431) | Keyboard Works vol 1 | Bärenreiter BA4224 |
| 9. HAYDN | Finale (3rd movt from <i>Sonata in D major</i> , Hob XVI:24) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (<i>both editions</i>) | Trinity TCL020307 or TCL020581  |
| 10. MARTINES | Allegro (1st movt from <i>Sonata in E major</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (<i>both editions</i>) | Trinity TCL020307 or TCL020581  |
| 11. MOZART | Minuet in D major, K 355 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581  |
| 12. PARADIES | Toccata in A | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 |
| 13. SCHYTTE, ed. SNELL | Etude in A minor, op. 58 no. 6 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581  |

Group B

| | | | | | |
|-----|-----------------|--|--|--------------------------------|----|
| 1. | BACKER-GRØNDAHL | Summer Song, op. 45 no. 3 | At the Piano with Women Composers | Alfred 428 | |
| 2. | BOTTERILL | Soho† | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 3. | CAPERS | The Monk (from <i>Portraits in Jazz</i>) | Piano Music of Africa and the African Diaspora vol 1 | OUP 9780193868229 | |
| 4. | CHANLER | Aftermath | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581 | TR |
| 5. | CHOPIN | Mazurka in F minor, op. 63 no. 2 | Mazurkas | Peters EP1902 | |
| 6. | EARL | At Miss Florence's (homage to Robert Schumann) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 7. | FARNABY | Tell Me, Daphne | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 | |
| 8. | FIBICH | Lento (no. 139 from <i>Moods, Impressions and Souvenirs</i> , op. 41) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 9. | GLIÈRE | Esquisse (no. 12 from <i>24 pièces caractéristiques pour la jeunesse</i> , op. 34) | 24 pièces caractéristiques pour la jeunesse, op. 34 | Forberg FO2012 | |
| 10. | HARRIS | Study | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581 | TR |
| 11. | HENSEL | Mélo die, op. 4 no. 2 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 12. | LANE | Struttin' at the Waldorf (no. 3 from <i>Three Little Bites at the Big Apple</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 13. | MacDOWELL | Improvisation (no. 4 from <i>Twelve Virtuoso Studies</i> , op. 46) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 14. | MENDELSSOHN | No. 2 from <i>Kinderstücke</i> , op. 72 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581 | TR |
| 15. | NORTON | Prelude II | Country Preludes | Boosey MO60104886 | |
| 16. | PETER-HORAS | Sarah | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581 | TR |
| 17. | POULENC | Assez modéré (no. 1 from <i>Trois mouvements perpétuels</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (both editions) | Trinity TCL020307 or TCL020581 | TR |
| 18. | PROKOFIEFF | Piece no. 11 (from <i>Visions fugitives</i>) | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 | |
| 19. | SCHUBERT | Andante (2nd movt from <i>Piano Sonata no. 13 in A major</i> , D 664) | Piano Sonatas vol 1 | Henle HN146 | |
| 20. | SCHWERTSIK | XII (from <i>Albumblätter</i>) | Albumblätter – Collected Piano Works | Boosey MO60131134 | |
| 21. | TURINA | Fiesta (from <i>Miniatures</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 Extended Edition | Trinity TCL020581 | TR |
| 22. | WARLOCK | Folk-Song Prelude no. 2 | Folk-Song Preludes | Thames THA978353 | |

TR = Pieces in Trinity's graded exam books

† Young Composers' Competition winner: Grade 7 – see trinitycollege.com/YCC for more information

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Modulation
- ▶ Use of irregular time signatures
- ▶ Use of any key

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8 and Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 7* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|--|-----------------|--|-------------------------------------|-----------------|---------------------|
| ▶ A♭ and E major | min. ♩ = 130 | <i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p-f-p</i>) | <i>legato</i> or <i>staccato</i> | four octaves | hands together |
| ▶ G♯ and E minor (harmonic <i>and</i> melodic minor) | | | | | |
| ▶ Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on E♭ | | | | | |
| ▶ E major scale in 3rds | min. ♩ = 70 | <i>mf</i> | <i>legato</i> | two octaves | hands separately |

2. ARPEGGIOS (from memory, in similar motion unless specified otherwise)

– Examiners select from the following:

| | | | | | |
|---|-----------------|--|-------------------------------------|-----------------|-------------------|
| ▶ A♭ and E major | min. ♩ = 110 | <i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p-f-p</i>) | <i>legato</i> or <i>staccato</i> | four octaves | hands together |
| ▶ G♯ and E minor | | | | | |
| ▶ Diminished 7ths starting on A♭ and E | | | | | |
| ▶ Dominant 7ths in the keys of A♭ and E | | | | | |
| ▶ E major contrary motion | | | <i>legato</i> | two octaves | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. A Lazy Summer's Day

1b. Pensive

for tone, balance and voicing

2a. Raindrops

2b. The Clifftop Citadel

for co-ordination

3a. Interrupted Arabesque

3b. Go for Baroque

for finger & wrist strength and flexibility

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.


Aural questions










| Parameters | Task | Requirement |
|---|--|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised 8 bars | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| Major key or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names |
| | Study a copy of the piece, and listen to it twice with three changes | Locate the changes and describe them as pitch (melody line only) or rhythm |

Piano: Grade 8













PIECES

Candidates perform a balanced programme of three pieces chosen from the lists below, containing at least one piece from each group. An own composition may be played instead of one of the listed pieces. See pages 15-16 for further guidance.

Trinity's 2021-2023 graded exam books are available in two editions: *Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition* and *Piano Exam Pieces Plus Exercises 2021-2023*. Both editions include the same 12 pieces, while the Extended Edition also includes nine extra pieces as a downloadable ebook. Pieces in these graded exam books are marked with .

| Composer | Piece | Book | Publisher & Code |
|-----------------|---|--|--|
| Group A | | | |
| 1. J S BACH | Prelude and Fugue in E major, BWV 854 (from <i>The Well-Tempered Clavier book 1</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 2. J S BACH | Prelude in G major, BWV 902 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 3. BARTÓK | No. 2 from <i>Six Dances in Bulgarian Rhythm</i> (from <i>Mikrokosmos</i> , Sz. 107, vol 6) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 4. BEETHOVEN | Allegro (1st movt from <i>Sonata in G major</i> , op. 14 no. 2) | Piano Sonatas, op. 14 no. 1 & no. 2 | Henle HN810 |
| 5. CZERNY | Feodora (from <i>Album élégant des dames pianistes</i> , op. 804) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 6. HANDEL | Presto (6th movt from <i>Suite no. 3 in D minor</i> , HWV 428) | Keyboard Works vol 1 | Bärenreiter BA4224 |
| 7. HAYDN | Allegro con brio (1st movt from <i>Sonata in D major</i> , Hob XVI:37) | Piano Sonata in D major, Hob XVI:37 | Henle HN177 |
| 8. HAYDN | Moderato (1st movt from <i>Sonata in G minor</i> , Hob XVI:44) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 9. HENGEVELD | Prelude (from <i>Partita rhythmique</i>) | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 |
| 10. HINDEMITH | Praeludium (from <i>Ludus tonalis</i>) | Ludus tonalis | Schott ED3964 |
| 11. KUHLAU | Rondo (2nd movt from <i>Sonatina in A major</i> , op. 59 no. 1) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 12. MOZART | Allegro (1st movt from <i>Sonata in Bb major</i> , K 570) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 13. POULENC | Vif (3rd movt from <i>Suite for Piano</i>) | Suite for Piano | Chester CH02076 |
| 14. RAMEAU | Fanfarinette and La triomphante (from <i>Suite in A minor</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 15. D SCARLATTI | Sonata in C, K 513, 'Pastorale' | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |

Group B

| | | | | |
|-----|----------------------------|---|--|--|
| 1. | BARTÓK | Allegretto (1st movt from <i>Suite</i> , op. 14) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 2. | BEACH | Scottish Legend (no. 1 from <i>Two Pieces</i> , op. 54) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 3. | BOULANGER | D'un vieux jardin (no. 1 from <i>Trois morceaux pour piano</i>) | Trois morceaux pour piano | Schirmer GS33485 |
| 4. | BRAHMS | Intermezzo in B minor, op. 119 no. 1 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 5. | CHOPIN | Nouvelle étude in A \flat major (from 3 <i>nouvelles études</i> , B.130) | The Complete Etudes | Wiener UT50205 |
| 6. | DEBUSSY | Minstrels (from <i>Préludes book 1</i>)** | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 7. | DRING | Blue Air (from <i>Colour Suite</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 8. | FAURÉ | Capriccio (no. 1 from <i>Pièces brèves</i> , op. 84) | Pièces brèves, op. 84 | Peters EP7601 |
| 9. | GERSHWIN | Prelude no. 2 | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 10. | GRANADOS | Andaluza (no. 5 from <i>Danzas españolas</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 11. | IRELAND | Elegy (from <i>A Downland Suite</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 12. | JANÁČEK | Nelze Domluvit! (Lost for Words!) (no. 6 from <i>On an Overgrown Path</i>) | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 13. | JENNINGS | Romance | Miniature Suite, op. 18 | Goodmusic GM108 |
| 14. | JOPLIN | The Cascades | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 15. | MA & ZHANG N, arr. ZHANG Z | Remote Xianggelila | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 Extended Edition | Trinity TCL020598  |
| 16. | PETERSON | Land of the Misty Giants | The Oscar Peterson Trio: Canadiana Suite | Hal Leonard HLO0672543 |
| 17. | POULENC | Nocturne no. 8 | Nocturnes | Heugel HE33336 |
| 18. | SCIARRA | Romance [†] | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (<i>both editions</i>) | Trinity TCL020314 or TCL020598  |
| 19. | TCHAIKOVSKY | October (from <i>The Seasons</i> , op. 37a) | The Seasons, op. 37a | Peters EP8968 |
| 20. | TURINA | Las zapatillas del torero | Raise the Bar Piano: Grades 6-8 | Trinity TCL015395 |

** Through the inclusion of the pieces from the 2018-2020 syllabus, the Grade 8 piece *Prelude no. 12* ('Minstrels') by Debussy is again available for candidates to play in exams during 2021-2023. Debussy's music is infused with influences from musical cultures across the world. At the time this piece was written, a popular form of European entertainment was that of the minstrel show, which often involved white performers with blackened faces. Rather than a musical style or genre, the minstrel shows were often based upon a characterisation of black musicians and the music they played – one that is unacceptable by today's standards. Debussy is thought to have encountered such performances in Europe in the early 1900s; he composed *Prelude no. 12* ('Minstrels') shortly afterwards, in 1909-1910. Rather than removing this piece from our syllabus this year, we decided to take this opportunity to highlight the problematic contexts in which some established works in the classical music canon were created.

 = Pieces in Trinity's graded exam books

[†] Young Composers' Competition winner: Grade 8 – see trinitycollege.com/YCC for more information

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 16.



Duration:
3.5-5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Wide range of expressive techniques
- ▶ Creative use of form
- ▶ Extended techniques, wide range, chromaticism and rhythmic variation
- ▶ Use of any key

TECHNICAL WORK

Candidates prepare *all* sections. See page 17 for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8* and *Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 | Extended Edition*.

Exercises are in Trinity's *Piano Exam Pieces Plus Exercises 2021-2023: Grade 8* (both editions).

1. SCALES (from memory) – Examiners select from the following:

| | | | | | |
|--|-----------------|--|-------------------------------------|-----------------|---------------------|
| ▶ F#, Eb and B major | min. ♩ = 140 | <i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p-f-p</i>) | <i>legato</i> or <i>staccato</i> | four octaves | hands together |
| ▶ F#, Eb and B minor (harmonic <i>and</i> melodic minor) | | | | | |
| ▶ Chromatic scales in similar motion starting on F#, Eb and B | | | | | |
| ▶ B major scale in 3rds | min. ♩ = 80 | <i>mf</i> | <i>legato</i> | two octaves | hands separately |
| ▶ C harmonic minor scale in 3rds | | | | | |

2. ARPEGGIOS (from memory, in similar motion unless specified otherwise)

– Examiners select from the following:

| | | | | | |
|--|-----------------|--|-------------------------------------|-----------------|-------------------|
| ▶ F#, Eb and B major | min. ♩ = 120 | <i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p-f-p</i>) | <i>legato</i> or <i>staccato</i> | four octaves | hands together |
| ▶ F#, Eb and B minor | | | | | |
| ▶ Diminished 7ths starting on F#, Eb and B | | | | | |
| ▶ Dominant 7ths in the keys of F#, Eb and B | | | | | |
| ▶ Eb major contrary motion | | | <i>legato</i> | two octaves | |
| ▶ F# minor contrary motion | | | | | |

3. EXERCISES (music may be used) – Candidates prepare three exercises: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1a. Persuasion

1b. Effectuoso

for tone, balance and voicing

2a. A Big Romance

2b. Stage Lights

for co-ordination

3a. That Mariachi Touch

3b. West Side Storeys

for finger & wrist strength and flexibility

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised 12-16 bars | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Major key or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\begin{matrix} 2 & 3 & 4 & 6 & 5 \\ 4 & 4 & 4 & 8 & 8 \end{matrix}$ | Study a copy of the piece, and listen to it twice with three changes | Locate the changes and describe them as pitch or rhythm |

Piano Accompanying: Grades 5-8

EXAM DURATION

The Grade 5 exam lasts 16 minutes



The Grade 6 exam lasts 22 minutes



The Grade 7 exam lasts 22 minutes



The Grade 8 exam lasts 27 minutes



EXAM STRUCTURE

The Piano Accompanying exams contain the following:

| | Maximum marks |
|---------------------------|---------------|
| Grade 5 | |
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| ▶ Extracts | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: | |
| ▶ Sight reading | |
| ▶ Aural | |
| ▶ Improvisation | |
| ▶ Musical knowledge | |
| TOTAL | 100 |

| | Maximum marks |
|--------------------------|---------------|
| Grades 6-8 | |
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| ▸ Extracts | |
| SUPPORTING TEST 1 | 10 |
| ▸ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: | |
| ▸ Aural | |
| ▸ Improvisation | |
| TOTAL | 100 |

Piano Accompanying: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

| | Composer | Piece | Book | Publisher & Code |
|-----------------|--------------------------------|---|--|--|
| Group A | | | | |
| VOICE | | | | |
| 1. | ARNE | When Daisies Pied | Selected Songs | Cramer 90142 |
| 2. | PERGOLESI | Se tu m'ami, se sospiri | 24 Italian Songs and Arias | Schirmer GS26114 (medium high), GS26115 (medium low) |
| 3. | PURCELL | Music for a While (from <i>Oedipus</i>) | 15 Songs and Airs set 2 | Novello NOV170265 (high), NOV170266 (low) |
| VIOLIN | | | | |
| 4. | J S BACH | Andante (3rd movt from <i>Sonata no. 1 in B minor</i> , BWV 1014) | Six Sonatas for Violin and Obligato Harpsichord, BWV 1014-1019 vol 1 | Bärenreiter BA5118 |
| 5. | CORELLI | Allegro (2nd movt from <i>Sonata in E minor</i> , op. 5 no. 8) | Violin Sonatas, op. 5 vol 2 | Wiener UT50236 |
| 6. | FIOCCO, arr. BENT & O'NEILL | Allegro in G | | Schott ED11963 |
| CELLO | | | | |
| 7. | LE FLEMING | Air | Air and Dance | Chester CH56275 |
| 8. | NORTON | Rough Justice | Microjazz Cello Collection 2 | Boosey M060111136 |
| FLUTE | | | | |
| 9. | J S BACH | Siciliano (2nd movt from <i>Sonata no. 2 in Eb</i> , BWV 1031) | Flute Sonatas vol 1 | Peters EP4461AA |
| 10. | COWLES | Busy Lizzie | Woodwind World Flute book 4 | Trinity TCL320049 |
| 11. | RUTTER | Prelude | Suite antique | OUP 9780193586918 |
| CLARINET | | | | |
| 12. | DRUSCHETZKY | Allegro | Woodwind World Clarinet book 3 | Trinity TCL350039 |
| 13. | LUTOSŁAWSKI | Dance Prelude no. 2 | 5 Dance Preludes | Chester CH55171 |

Group B**VOICE**

| | | | | |
|----|---------------------|------------------------|--------------|--|
| 1. | FAURÉ, ed. KAGEN | Chanson d'amour | 30 Songs | IMC 1601 (high), 1602 (medium), 1131 (low) |
| 2. | SCHUBERT | Du bist die Ruh, D 776 | Lieder vol 1 | Peters EP20a (high), EP20b (medium), EP20c (low) |
| 3. | VAUGHAN WILLIAMS | Linden Lea | | Boosey M060028434 (in F), M060028441 (in G), M060028458 (in A) |

VIOLIN

| | | | | |
|----|------------------------------|--|------------------------------------|--------------------|
| 4. | DVOŘÁK | Larghetto (2nd movt from <i>Sonatina in G</i> , op. 100) | | Peters EP9363 |
| 5. | ELGAR | Chanson de matin, op. 15 no. 2 | Chanson de matin & Chanson de nuit | Novello NOV120431R |
| 6. | SHOSTAKOVICH, arr. FRASER | Romance (from <i>The Gadfly</i> , op. 97) | | Fentone F399-401 |

CELLO

| | | | | |
|----|---------|------------|----------------------------------|----------------|
| 7. | SQUIRE | Romance | | Stainer 2284 |
| 8. | TROWELL | Méditation | 12 Morceaux faciles, op. 4 vol 3 | Schott ED11212 |

FLUTE

| | | | | |
|-----|--------|---|-----------------------------|-------------------|
| 9. | COWLES | Meadow-Sweet (The Queen of the Water Meadows) | Woodwind World Flute book 3 | Trinity TCL320032 |
| 10. | RUTTER | Chanson | Suite antique | OUP 9780193586918 |

CLARINET

| | | | | |
|-----|--------|-----------|--------------------------------|-------------------|
| 11. | FINZI | Carol | Five Bagatelles, op. 23 | Boosey M060030253 |
| 12. | HARRIS | Daydreams | Woodwind World Clarinet book 4 | Trinity TCL350046 |

Group C**PIANO SOLO**

| | | | | |
|----|------------------------------|---|--|--------------------------------|
| 1. | BIZET, arr. GRANT-JONES | Entr'acte (Andantino in Eb from <i>Carmen</i>) | Piano Plus | Trinity TCL003034 |
| 2. | FAURÉ, arr. GRANT-JONES | Agnus Dei (from <i>Requiem</i>) | Piano Plus | Trinity TCL003034 |
| 3. | VIVALDI, arr. GRANT-JONES | Propter magnam gloriam (from <i>Gloria</i>) | Piano Plus | Trinity TCL003034 |
| 4. | VARIOUS | Any piece | Piano Exam Pieces Plus Exercises 2021-2023: Grade 5 (<i>both editions</i>) | Trinity TCL020284 or TCL020567 |

TECHNICAL WORK

Candidates prepare *all* extracts set for Grade 5 technical development in Trinity's *Piano Plus 2*.

Examiners choose *three* extracts to be performed in the exam.

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| Harmonised 8 bars | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| Major key or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Piano Accompanying: Grade 6

PIECES

Candidates perform a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

| | Composer | Piece | Book | Publisher & Code |
|-----------------|---------------------|---|--|--|
| Group A | | | | |
| VOICE | | | | |
| 1. | CALDARA | Sebben, crudele | 24 Italian Songs and Arias | Schirmer GS26114 (medium high), GS26115 (medium low) |
| 2. | FAURÉ, ed. KAGEN | Clair de lune, op. 42 no. 2 | 30 Songs | IMC 1601 (high), 1602 (medium), 1131 (low) |
| 3. | RUTTER | All Things Bright and Beautiful | | OUP 9780193420625 |
| VIOLIN | | | | |
| 4. | J S BACH | Allegro (4th movt from <i>Sonata no. 1 in B minor</i> , BWV 1014) | Six Sonatas for Violin and Obligato Harpsichord, BWV 1014-1019 vol 1 | Bärenreiter BA5118 |
| 5. | CORELLI | Giga – Allegro (4th movt from <i>Sonata in D minor</i> , op. 5 no. 7) | Sonatas, op. 5 nos. 7, 10 & 12 | Stainer 7406A |
| CELLO | | | | |
| 6. | LE FLEMING | Dance | Air and Dance | Chester CH56275 |
| 7. | VIVALDI | Any <i>Allegro</i> movement | 6 Sonatas for Cello | Schott ED4927 |
| FLUTE | | | | |
| 8. | HANDEL | Allegro (4th movt from <i>Sonata in F</i> , HWV 369) | Eleven Sonatas for Flute & Basso Continuo | Bärenreiter BA4225 |
| 9. | RUTTER | Waltz | Suite antique | OUP 9780193586918 |
| CLARINET | | | | |
| 10. | LUTOSŁAWSKI | Dance Prelude no. 1 | Dance Preludes | Chester CH55171 |
| 11. | SAINT-SAËNS | Allegro animato (2nd movt from <i>Clarinet Sonata</i> , op. 167) | | Durand DF01006300 |

Group B**VOICE**

| | | | | |
|----|---------------------|--|--------------|--|
| 1. | FAURÉ, ed. KAGEN | Après un rêve | 30 Songs | IMC 1601 (high), 1602 (medium), 1131 (low) |
| 2. | HEAD | Sweet Chance, That Led My Steps Abroad | | Boosey M060032691 (in D), M060032707 (in F) |
| 3. | SCHUBERT | An die Musik, D 547 | Lieder vol 1 | Peters EP20a (high), EP20b (medium), EP20c (low) |

VIOLIN

| | | | | |
|----|----------------------|-------------------------------|------------------------------------|--------------------|
| 4. | ELGAR | Chanson de nuit, op. 15 no. 1 | Chanson de matin & Chanson de nuit | Novello NOV120431R |
| 5. | ELGAR | Salut d'amour | | Schott ED11174-02 |
| 6. | FAURÉ, arr. HOWAT | Sicilienne, op. 78 | | Peters EP7386 |

CELLO

| | | | | |
|----|-----------------------|-------------------------------|-------------------------------------|-------------------|
| 7. | ELGAR | Chanson de nuit, op. 15 no. 1 | | Novello NOV120943 |
| 8. | FAURÉ | Sicilienne, op. 78 | Elégie, op. 24 & Sicilienne, op. 78 | Peters EP7385 |
| 9. | FAURÉ, arr. CASALS | Après un rêve | | IMC 540 |

FLUTE

| | | | | |
|-----|-------------------|--------------------|----------------------------------|---------------------|
| 10. | FAURÉ, arr. BIGIO | Sicilienne, op. 78 | | Chester CH55156 |
| 11. | GODARD | Idylle | Suite de trois morceaux, op. 116 | Chester CH55136 |
| 12. | MOWER | The Great Outside | Landscapes | Itchy Fingers IFP34 |

CLARINET

| | | | | |
|-----|--------|---|---|-----------------------|
| 13. | MOZART | Adagio (2nd movt from <i>Concerto for Clarinet and Piano</i> , K 622) | | Bärenreiter BA4773-38 |
| 14. | READE | Prelude | Suite from The Victorian Kitchen Garden | Weinberger JW485 |

Group C**PIANO SOLO**

| | | | | |
|----|---------------------------|---|--|--------------------------------|
| 1. | BORODIN, arr. GRANT-JONES | Polovtsian Dance (no. 17 from <i>Prince Igor</i>) | Piano Plus | Trinity TCL003034 |
| 2. | HANDEL, arr. GRANT-JONES | And with His Stripes We Are Healed (from <i>Messiah</i>) | Piano Plus | Trinity TCL003034 |
| 3. | HAYDN, arr. GRANT-JONES | Come, Gentle Spring (from <i>The Seasons</i>) | Piano Plus | Trinity TCL003034 |
| 4. | VARIOUS | Any piece | Piano Exam Pieces Plus Exercises 2021-2023: Grade 6 (<i>both editions</i>) | Trinity TCL020291 or TCL020574 |

TECHNICAL WORK

Candidates prepare *all* extracts set for Grade 6 technical development in Trinity's *Piano Plus 2*.

Examiners choose *three* extracts to be performed in the exam.

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|---|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised 8 bars | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| Major key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names |
| | Study a copy of the piece, and listen to it twice with two changes to the melody line | Locate the changes and describe them as pitch or rhythm |

Piano Accompanying: Grade 7

PIECES

Candidates perform a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

| | Composer | Piece | Book | Publisher & Code |
|-----------------|--------------------------------|--|---|-----------------------|
| Group A | | | | |
| VOICE | | | | |
| 1. | BERLIOZ | Villanelle | Les nuits d'été | Bärenreiter BA5784-90 |
| 2. | GURNEY | Desire in Spring | 20 Favourite Songs | OUP 9780193453920 |
| 3. | SULLIVAN | Orpheus with His Lute | | Cramer |
| VIOLIN | | | | |
| 4. | GADE | Allegro vivace (no. 2) | Fantasy Pieces, op. 43 | Hansen WH03537 |
| 5. | HANDEL | Allegro (2nd movt from <i>Sonata no. 4</i> in D, HWV 371) | Sonatas vol 2 | Peters EP4157b |
| 6. | MOZART | Allegretto (2nd movt from <i>Sonata in G</i> , K 301) | Violin Sonatas vol 1 | Peters EP7579a |
| CELLO | | | | |
| 7. | BERKELEY | Andantino, op. 21 no. 2a | | Chester CH00945 |
| 8. | STRAVINSKY, arr. MARKEVITCH | Russian Maiden's Song | | Boosey M060027017 |
| FLUTE | | | | |
| 9. | BENNETT | Allegro tranquillo (no. 1) | Summer Music | Novello NOV120560 |
| 10. | HANDEL | Allegro (2nd movt from <i>Sonata in E minor</i> , HWV 359b) | Eleven Sonatas for Flute and Basso Continuo | Bärenreiter BA4225 |
| CLARINET | | | | |
| 11. | MOZART, arr. HYDE | Larghetto (2nd movt from <i>Clarinet Quintet in A</i> , K 581) | | Boosey M060038617 |
| 12. | SCHUMANN | Zart und mit Ausdruck (no. 1) | Fantasiestücke, op. 73 | Henle HN416 |

Group B**VOICE**

| | | | | |
|----|----------|--------------------------|-------------------------------------|--|
| 1. | CHAUSSON | Le colibri | 20 Songs | IMC 1130 (high), 1131 (low) |
| 2. | ELGAR | Is She Not Passing Fair? | New Imperial Edition of Tenor Songs | Boosey M051904303 |
| 3. | FAURÉ | Ici-bas | 30 Songs | IMC 1601 (high), 1602 (medium), 1131 (low) |
| 4. | SCHUMANN | Der Nussbaum | The Art of Song: Grade 6 | Peters EP71765 (high), EP71766 (medium), EP71767 (low) |

VIOLIN

| | | | | |
|----|------------------------------------|---------------------------------|--|-----------------|
| 5. | KREISLER | Liebeslied (Love's Sorrow) | | Schott BSS29029 |
| 6. | MASSENET, <i>trans.</i> MARSICK | Méditation (from <i>Thaïs</i>) | | UMP M224400861 |

CELLO

| | | | | |
|----|-------------|---|--|-------------------|
| 7. | FAURÉ | Berceuse, op. 16 | | Hamellet HA9060 |
| 8. | SAINT-SAËNS | The Swan (from <i>The Carnival of the Animals</i>) | | Durand DFO0376700 |

FLUTE

| | | | | |
|-----|---------|---|--------------------------|--------------------|
| 9. | ARRIEU | Allegro moderato (1st movt from <i>Sonatine</i>) | | Amphion DA00012600 |
| 10. | ROUSSEL | Krishna | Joueurs de flûte, op. 27 | Broekmans 1573 |

CLARINET

| | | | | |
|-----|-------------|---|--|-------------------|
| 11. | HOROVITZ | Lento quasi andante (2nd movt from <i>Sonatina</i>) | | Novello NOV120541 |
| 12. | SAINT-SAËNS | Allegretto (1st movt from <i>Clarinet Sonata</i> , op. 167) | | Durand DFO1006300 |

Group C**PIANO SOLO**

| | | | | |
|----|--------------------------------------|--|--|--------------------------------|
| 1. | J S BACH, <i>arr.</i> GRANT-JONES | Wir setzen uns mit Tränen nieder (from <i>St Matthew Passion</i>) | Piano Plus | Trinity TCL003034 |
| 2. | BIZET, <i>arr.</i> GRANT-JONES | Entr'acte (Allegro vivo) (no. 24 from <i>Carmen</i>) | Piano Plus | Trinity TCL003034 |
| 3. | VERDI, <i>arr.</i> GRANT-JONES | Va, pensiero (Chorus of the Hebrew Slaves) (from <i>Nabucco</i>) | Piano Plus | Trinity TCL003034 |
| 4. | VARIOUS | Any piece | Piano Exam Pieces Plus Exercises 2021-2023: Grade 7 (<i>both editions</i>) | Trinity TCL020307 or TCL020581 |

TECHNICAL WORK

Candidates prepare *all* extracts set for Grade 7 technical development in Trinity's *Piano Plus 2*.

Examiners choose *three* extracts to be performed in the exam.

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised 8 bars | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| Major key or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names |
| | Study a copy of the piece, and listen to it twice with three changes | Locate the changes and describe them as pitch (melody line only) or rhythm |

Piano Accompanying: Grade 8

PIECES

Candidates perform a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

| | Composer | Piece | Book | Publisher & Code |
|----------------|---------------------------|--|---|---|
| Group A | | | | |
| VOICE | | | | |
| 1. | ARMSTRONG GIBBS | Five Eyes | | Boosey M060030833 (G minor), M060030840 (B \flat minor) |
| 2. | PURCELL | Hark! The Echoing Air (from <i>The Fairy Queen</i>) | | Novello NOV952908 |
| 3. | QUILTER | Love's Philosophy | | Boosey M060021732 (in C), M060021749 (in D) |
| 4. | SCHUBERT | Der Musensohn, D 764 | Lieder vol 1 | Peters EP20a (high), EP20b (medium), EP20c (low) |
| 5. | SCHUBERT | Die Forelle, D 550 | Lieder vol 1 | Peters EP20a (high), EP20b (medium), EP20c (low) |
| VIOLIN | | | | |
| 6. | J S BACH | Allegro (4th movt from <i>Sonata no. 3 in E</i> , BWV 1016) | Six Sonatas for Violin and Obbligato Harpsichord, BWV 1014-1019 vol 1 | Bärenreiter BA5118 |
| 7. | J S BACH | Allegro (1st movt from <i>Concerto in A minor</i> , BWV 1041) | | Bärenreiter BA5189-90 |
| 8. | GADE | Allegro molto vivace (no. 4) | Fantasy Pieces, op. 43 | Hansen WH03537 |
| 9. | MOZART | Minuetto (2nd movt from <i>Sonata in E minor</i> , K 304) | Violin Sonatas vol 1 | Peters EP7579a |
| 10. | SCHUBERT | Allegro molto (1st movt from <i>Sonatina in D</i> , op. 137 no. 1) | | Stainer 35592 |
| CELLO | | | | |
| 11. | MENDELSSOHN, ed. POPOV | Song Without Words, op. 109 | | Stainer R2247 |
| 12. | SHOSTAKOVICH | Allegro (2nd movt from <i>Sonata in D minor</i> , op. 40) | | Peters EP4748 |
| FLUTE | | | | |
| 13. | J S BACH | Allegro moderato (1st movt from <i>Sonata no. 2 in E\flat</i> , BWV 1031) | Flute Sonatas vol 1 | Peters EP4461AA |
| 14. | J S BACH | Presto (3rd movt from <i>Sonata no. 1 in B minor</i> , BWV 1030) | Flute Sonatas vol 1 | Peters EP4461AA |
| 15. | MATHIAS | Allegro ritmico (1st movt from <i>Sonatina</i> , op. 98) | | OUP 9780193577824 |

CLARINET

| | | | | |
|-----|-------------|---|------------------------|-----------------|
| 16. | GADE | Allegro molto vivace (no. 4) | Fantasy Pieces, op. 43 | Hansen WH03537 |
| 17. | LUTOSŁAWSKI | Dance Prelude no. 3 | Dance Preludes | Chester CH55171 |
| 18. | POULENC | Allegro con fuoco (1st movt from <i>Sonata for Clarinet and Piano</i>) | | Chester CH70972 |

Group B**VOICE**

| | | | | |
|----|-------------|-------------------------|--------------------------|---|
| 1. | ELGAR | The Shepherd's Song | | Banks BSS2029 |
| 2. | HOWELLS | Come Sing and Dance | | OUP 9780193454514 |
| 3. | RACHMANINOV | Vocalise, op. 34 no. 14 | | Boosey M060022272 (high), M060022289 (medium) |
| 4. | SCHUMANN | Widmung, op. 25 no. 1 | Gateway to German Lieder | Alfred 17611 (high), 17617 (low) |

VIOLIN

| | | | | |
|----|---------------------------|--|--|-------------------|
| 5. | DVOŘÁK | Finale: Allegro (4th movt from <i>Sonatina in G</i> , op. 100) | | Peters EP9363 |
| 6. | MENDELSSOHN | Andante (2nd movt from <i>Concerto in E minor</i> , op. 64) | | Peters EP1731 |
| 7. | RACHMANINOV, arr. SILLITO | Vocalise, op. 34 no. 14 | | Boosey M060112010 |

CELLO

| | | | | |
|----|-----------------------------|------------------------------|--|-------------------|
| 8. | RACHMANINOV, arr. WALLFISCH | Vocalise, op. 34 no. 14 | | Boosey M060112027 |
| 9. | SAINT-SAËNS, ed. POPOV | Allegro appassionato, op. 43 | | Stainer R10020 |

FLUTE

| | | | | |
|-----|---------|---|--|------------------|
| 10. | GAUBERT | Madrigal, op. 9 no. 1 | | Enoch M230566853 |
| 11. | POULENC | Allegretto malinconico (1st movt from <i>Sonata for Flute and Piano</i>) | | Chester CH01605 |

CLARINET

| | | | | |
|-----|----------|--|------------------------|---------------|
| 12. | BRAHMS | Allegretto grazioso (3rd movt from <i>Sonata no. 1 in F minor</i>) | 2 Sonatas, op. 120 | Peters EP3896 |
| 13. | BRAHMS | Andante con moto (3rd movt from <i>Sonata no. 2 in Eb</i>) (without <i>Allegro</i> section) | 2 Sonatas, op. 120 | Peters EP3896 |
| 14. | SCHUMANN | Lebhaft, leicht (no. 2) | Fantasiestücke, op. 73 | Henle HN416 |

Group C**PIANO SOLO**

| | | | | |
|----|--------------------------------|---|---|-----------------------------------|
| 1. | BEETHOVEN, arr. GRANT-JONES | Ode to Joy (chorus from <i>Symphony no. 9 in D minor</i>) | Piano Plus | Trinity TCL003034 |
| 2. | BRAHMS, arr. GRANT-JONES | Wie lieblich sind deine Wohnungen (from <i>Ein Deutsches Requiem</i>) | Piano Plus | Trinity TCL003034 |
| 3. | VARIOUS | Any piece | Piano Exam Pieces Plus Exercises 2021-2023: Grade 8 (both editions) | Trinity TCL020314 or TCL020598 |

TECHNICAL WORK

Candidates prepare *all* extracts set for Grade 8 technical development in Trinity's *Piano Plus 2*.

Examiners choose *three* extracts to be performed in the exam.

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 19 for the parameters.

Aural questions

| Parameters | Task | Requirement |
|---------------------------|--|---|
| Harmonised 8 bars | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Major key or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| 2 3 4 6 5 4 4 4 8 8 | Study a copy of the piece, and listen to it twice with three changes | Locate the changes and describe them as pitch or rhythm |

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands. See pages 20-27 for the requirements and parameters.

Policies

SAFEGUARDING AND CHILD PROTECTION

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

REASONABLE ADJUSTMENT

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com

DATA PROTECTION

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

All exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question their exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Publishers

The following list covers all publications listed in this syllabus. Publisher abbreviations used in the repertoire lists are printed in bold capital letters.

Many publishers have different distributors in different countries. UK distributors are indicated where applicable – please contact publishers directly for details of local agents in other countries.

ALFRED

Alfred Publishing
alfred-music.co.uk
c/o Faber

AMPHION

Editions Amphion
durand-salabert-eschig.com
c/o Hal Leonard

BANKS

Banks Music Publications
banksmusicpublications.co.uk

BÄRENREITER

Bärenreiter Ltd
baerenreiter.com

BÄRENREITER PRAHA

c/o Bärenreiter

BOOSEY

Boosey & Hawkes Music
Publishers Ltd
boosey.com

BREITKOPF

Breitkopf & Härtel
breitkopf.com
c/o MDS

BROEKMANS

Broekmans & Van Poppel
broekmans.com

CHESTER

Chester Music Ltd
c/o Hal Leonard

CRAMER

Cramer Music Ltd
cramermusic.co.uk

DURAND

Editions Durand
durand-salabert-eschig.com
c/o Hal Leonard

DVFM

Deutscher Verlag für Musik
c/o Breitkopf

EMB

Editio Musica Budapest Ltd
emb.hu
c/o Faber

ENCORE

Encore Publications
encorepublications.com

ENOCH

Enoch & Co
enoch-editions.com

EVC

EVC Music
elenacobb.com

FABER

Faber Music Ltd
fabermusic.com

FENTONE

Fentone Music Ltd
c/o Hal Leonard

FORBERG

Forberg Music
c/o Hal Leonard

FORSYTH

Forsyth Brothers Ltd
forsyths.co.uk

GOODMUSIC

Goodmusic Music Publishers
goodmusicpublishing.co.uk

GUMBLES

Gumbles Publications
gumblespublications.co.uk

HAL LEONARD

Hal Leonard Ltd
halleonardeurope.com

HAMELLE

Editions Hamelle
c/o Hal Leonard

HANSEN

Edition Wilhelm Hansen
c/o Hal Leonard

HENLE

G Henle Verlag
henle.de

HEUGEL

Editions Heugel
c/o Hal Leonard

IMC

International Music Company
internationalmusicco.com
c/o MDS

ITCHY FINGERS

Itchy Fingers Publications
itchyfingers.com
c/o MDS

KJOS

Neil A Kjos Music Company
kjos.com
c/o Hal Leonard

LEMOINE

Les Editions Henry Lemoine
henry-lemoine.com
c/o Faber

MDS

Music Distribution Services Ltd
mdslondon.co.uk

MUSICA FERRUM

Editions Musica Ferrum
musica-ferrum.com

NOVELLO

Novello & Co Ltd
c/o Hal Leonard

OUP

Oxford University Press
oup.co.uk

PETERS

Peters Edition Ltd
editionpeters.com

PIANO SAFARI

pianosafari.com

RED LEAF

Red Leaf Pianoworks
redleafpianoworks.com

SCHIRMER

G Schirmer Inc
c/o Hal Leonard

SCHOTT

Schott Music Ltd
schott-music.com

SPARTAN

Spartan Press Music Publishers Ltd
spartanpress.co.uk

STAINER

Stainer & Bell Ltd
stainer.co.uk

THAMES

Thames Publishing
c/o Hal Leonard

TRINITY

Trinity College London Press
trinitycollege.com

UMP

United Music Publishing Ltd
ump.co.uk

WEINBERGER

Josef Weinberger Ltd
josef-weinberger.com

WIENER

Wiener Urtext Edition
wiener-urtext.com
c/o MDS

YORKTOWN

Yorktown Music Press
c/o Hal Leonard

ZEN-ON

Zen-On Music
zen-on.co.jp
c/o MDS

Trinity publications

The following Trinity publications support this syllabus. All are available from trinitycollege.com/shop or from your local music shop.

Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition

- ▶ 21 exam pieces: 12 in the printed book plus nine included as a downloadable ebook
- ▶ Performance notes for all 21 pieces
- ▶ New technical work exercises
- ▶ Scales and arpeggios
- ▶ Downloadable audio for all 21 pieces

| | |
|---------|-----------|
| Initial | TCL020512 |
| Grade 1 | TCL020529 |
| Grade 2 | TCL020536 |
| Grade 3 | TCL020543 |
| Grade 4 | TCL020550 |
| Grade 5 | TCL020567 |
| Grade 6 | TCL020574 |
| Grade 7 | TCL020581 |
| Grade 8 | TCL020598 |

Piano Exam Pieces Plus Exercises 2021-2023

- ▶ 12 exam pieces
- ▶ Performance notes
- ▶ New technical work exercises

| | |
|---------|-----------|
| Initial | TCL020239 |
| Grade 1 | TCL020246 |
| Grade 2 | TCL020253 |
| Grade 3 | TCL020260 |
| Grade 4 | TCL020277 |
| Grade 5 | TCL020284 |
| Grade 6 | TCL020291 |
| Grade 7 | TCL020307 |
| Grade 8 | TCL020314 |

Piano CDs 2021-2023

The CDs are an alternative to the audio included with the Extended Edition.

| | |
|---------|-----------|
| Initial | TCL021038 |
| Grade 1 | TCL021045 |
| Grade 2 | TCL021052 |
| Grade 3 | TCL021069 |
| Grade 4 | TCL021076 |
| Grade 5 | TCL021083 |
| Grade 6 | TCL021090 |
| Grade 7 | TCL021106 |
| Grade 8 | TCL021113 |

Raise the Bar Piano

| | |
|-----------------|-----------|
| Initial-Grade 2 | TCL015372 |
| Grades 3-5 | TCL015389 |
| Grades 6-8 | TCL015395 |

Piano Dreams

| | |
|-------------|-----------|
| Solo Book 1 | TCL015334 |
| Solo Book 2 | TCL015341 |
| Duet Book 1 | TCL015358 |
| Duet Book 2 | TCL015365 |

Piano Scales & Arpeggios from 2015

| | |
|-----------------|-----------|
| Initial-Grade 5 | TCL012982 |
| Grades 6-8 | TCL012999 |

Sight Reading Piano

| | |
|-----------------|-----------|
| Initial-Grade 2 | TCL020482 |
| Grades 3-5 | TCL020499 |
| Grades 6-8 | TCL020502 |

Piano Sound at Sight (2nd series)

| | |
|--------------------------|-----------|
| Book 1 (Initial-Grade 2) | TCL009180 |
| Book 2 (Grades 3-5) | TCL009197 |
| Book 3 (Grades 5-6) | TCL009203 |
| Book 4 (Grades 7-8) | TCL009210 |

Piano Sound at Sight (original series)

| | |
|--------------------------|-----------|
| Book 1 (Initial-Grade 2) | TCL002648 |
| Book 2 (Grades 3-5) | TCL002655 |
| Book 3 (Grades 5-6) | TCL002679 |

Piano Plus TCL003034

Piano Plus 2 TCL003041

Specimen Aural Tests from 2017

| | |
|--------------------------|-----------|
| Book 1 (Initial-Grade 5) | TCL015808 |
| Book 2 (Grades 6-8) | TCL015815 |

Theory of Music Workbooks

| | |
|---------|----------|
| Grade 1 | TG006509 |
| Grade 2 | TG006516 |
| Grade 3 | TG006523 |
| Grade 4 | TG006530 |
| Grade 5 | TG006547 |
| Grade 6 | TG007476 |
| Grade 7 | TG007483 |
| Grade 8 | TG007490 |

Piano resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/piano-resources

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- ▶ Pieces, performance and technique
- ▶ Technical work
- ▶ Supporting tests

For further help you can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

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 /TrinityVideoChannel

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