

TRINITY
COLLEGE LONDON

PIANO SAMPLE BOOKLET

A selection of pieces and exercises
for Trinity College London exams
2018-2020

NOT FOR SALE

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Trinity's Piano syllabus

Our 2018-2020 Piano syllabus has performance at its heart. It offers the choice and flexibility to allow pianists to play to their strengths, enabling them to gain recognition for their own unique skills as performers.

The music you want to play

Learners can progress in their own musical style by choosing from lists of pieces carefully selected by our piano experts, including specially commissioned pieces by contemporary composers.

The performer you want to be

Our performance-grounded technical work and supporting tests are specifically designed to develop learners' skills through the music they play.

The support you need

Digital learner and teacher support resources are available at trinitycollege.com/piano-support. Join us via our website and social media for the full music experience and to find out when new resources are available.

The recognition you deserve

Learners are assessed through an externally regulated and internationally recognised exam system, with a 140-year heritage you can trust.

New to the 2018-2020 syllabus

- ▶ New performance pieces at all levels, encompassing a wide range of musical styles
- ▶ New technical work exercises at all levels, covering key areas of technique
- ▶ Duets may now be selected up to and including Grade 3, enabling learners to develop important ensemble skills
- ▶ At lower grades, pieces can be freely chosen from the lists, with repertoire now only divided into groups at Grades 6-8, giving learners greater scope to demonstrate their individual musical identity
- ▶ Revised own composition, aural and improvisation requirements
- ▶ New graded repertoire books, with an engaging selection of pieces as well as specially composed exercises

Syllabus overlap arrangements

The 2018-2020 syllabus is valid from 1 January 2018. The 2015-2017 syllabus will remain valid until 31 December 2018, giving a one year overlap. During this time, candidates may present pieces and technical work from the 2015-2017 or the 2018-2020 syllabus, but not both. Candidates should indicate which syllabus they are presenting on the appointment form handed to the examiner at the start of the exam.

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 **6** | Merit **10** | Distinction **12**

Grade 7

UCAS POINTS

Pass **10** | Merit **12** | Distinction **16**

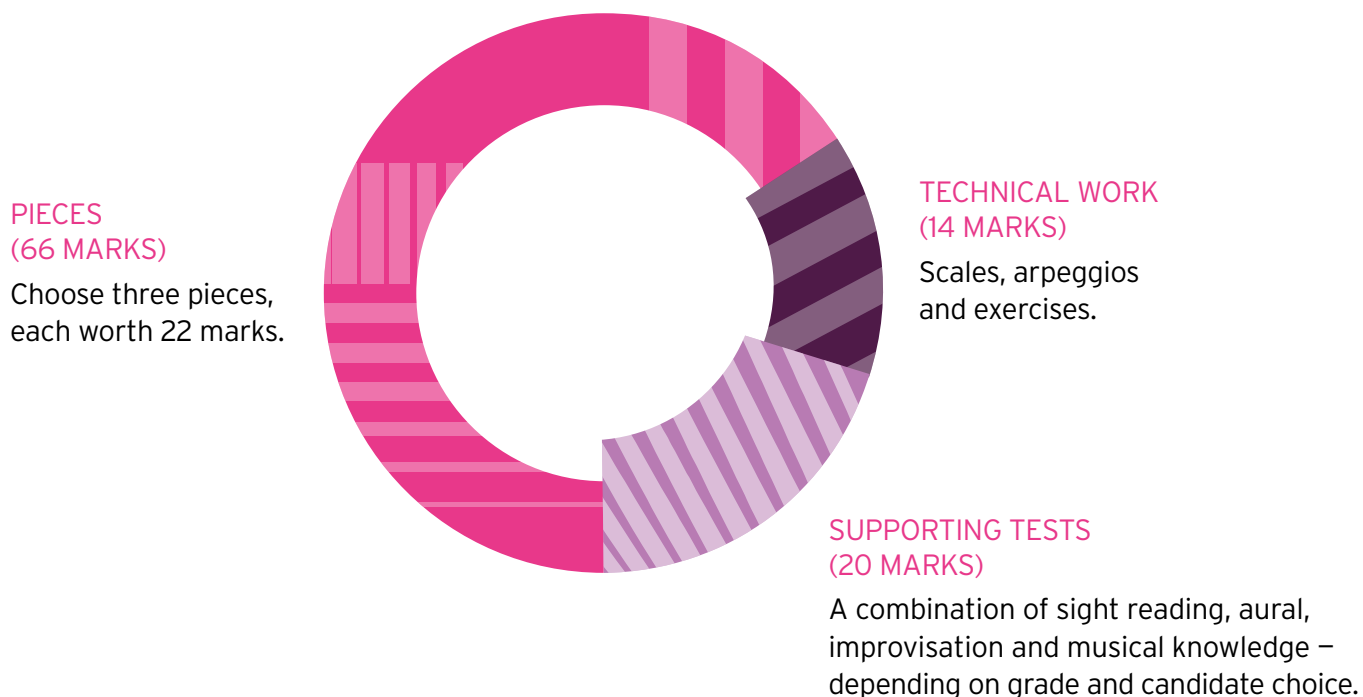
Grade 8

UCAS POINTS

Pass **18** | Merit **24** | Distinction **30**

About the exam

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



Pieces

Candidates can demonstrate their individual musical identity by choosing three pieces from brand-new repertoire lists:

INITIAL-GRADE 5

Three pieces are chosen from the lists. The candidate can play an own composition in place of one of the listed pieces. At Initial to Grade 3, one of the pieces may be a duet.

GRADES 6-8

Pieces are divided into two groups: group A and group B. At least one piece must be chosen from each group. The third piece may be chosen from either group or may be the candidate's own composition.

Technical work

This section of the exam supports the development of technical skills and musical ability by assessing candidates' performance in a range of technical work options.

SCALES & ARPEGGIOS

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.

EXERCISES

Designed to demonstrate three key areas of technique in performance: tone, balance and voicing; co-ordination; and finger and wrist strength and flexibility

Candidates prepare three exercises from the graded list, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

Supporting tests

At Initial to Grade 5, candidates choose two supporting tests from sight reading, aural, improvisation and musical knowledge. At Grades 6-8 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

Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts

Candidates perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken.

AURAL

Supports the development of candidates' abilities in musical perception and understanding

At most grades, candidates are asked to describe various features of the music played at the piano by the examiner such as dynamics, articulation, texture and style. Candidates are not required to sing.

IMPROVISATION

Develops creative musicianship skills that unlock a variety of musical styles and technical ability

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus, which can be stylistic, motivic or harmonic at the candidate's choice.

MUSICAL KNOWLEDGE

Encourages learners to understand the wider musical context of the pieces they play, as well as to develop their knowledge of notation and their instrument

The examiner asks carefully graded questions based on the candidate's chosen pieces.

Mark scheme

INITIAL-GRADE 5	Maximum marks	GRADES 6-8	Maximum marks	MARK	BAND
PIECE 1	22	PIECE 1	22	87-100	DISTINCTION
PIECE 2	22	PIECE 2	22	75-86	MERIT
PIECE 3	22	PIECE 3	22	60-74	PASS
TECHNICAL WORK	14	TECHNICAL WORK	14	45-59	BELOW PASS 1
Scales & arpeggios and exercises		Scales & arpeggios and exercises		0-44	BELOW PASS 2
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		

Core repertoire

Trinity's new graded repertoire books offer a complete solution for the repertoire part of the exam, providing piano candidates with nine attractive and contrasting pieces of core repertoire from which to form a programme. Candidates choose three pieces to play. At Initial to Grade 5, candidates can choose freely from the lists, and at Grades 6-8 at least one piece must be chosen from each group.

Piano: Initial

(TCL 016584 / TCL 016676*)

BADINGS	Canon
BÉRA-TAGRINE	Conversation
CHARLTON	Tickery Tockery
DAXBÖCK ET AL.	Lullaby
HARRIS	Spies on a Mission
HEUMANN	Spanish Guitar Player
REINAGLE	Allegro (no. 4 from <i>24 Short and Easy Pieces</i>)
STAHL	Stick and Hat [duet]
STRECKE	The Waltz of the Toads

Piano: Grade 1

(TCL 016591 / TCL 016683*)

CHARLTON	Walking (and Talking)
CROSLAND	Hand in Hand
GRILL	I'm Happy
GRUBER	Jodler (Yodeler)
KIRKBY-MASON	Mango Walk [duet]
MOWER	Just for Starters
REINAGLE	Minuet (no. 10 from <i>24 Short and Easy Pieces</i>)
SCHEIN arr. SNELL	Allemande
STRECKE	The Enchanted Garden

Piano: Grade 2

(TCL 016607 / TCL 016690*)

CLEAVER	Persian Holiday
FUX arr. HAAS	Almost a Canon
KUKUCK	The Rowboat
LÖHLEIN arr. HAAS	Balletto
R MOHRS	Shepherd's Melody
V MOHRS	Poor Mouse
MOORE	The Ballerina
PRÓSZYŃSKI	The Marionettes [duet]
TELEMANN	Rigaudon

Piano: Grade 3

(TCL 016614 / TCL 016706*)

J & A BULLARD	Model T
COUPERIN arr. SNELL	Le petit rien
CROSLAND	The Clown and the Ballerina
DONKIN	Badlands
GRAHAM	Between the Fingers
ROLLIN	Sunrise on the Matterhorn
D SCARLATTI	Sonata in G major
SCHMITZ	Tango-Prelude II [duet]
SCHÖNMEHL	Rain

Piano: Grade 4

(TCL 016621 / TCL 016713*)

ARENS	Tango Passionis
BADINGS	Ballo Gaio
BURGMÜLLER	Barcarolle, op. 100 no. 22
ELGAR	Andantino (1st movt from <i>Sonatina</i>)
GARDEL arr. FARRINGTON	Por una cabeza
GEDIKE	Little Piece no. 17 (from <i>20 Little Pieces for Beginners</i> , op. 6)
KIRNBERGER	Minuet in E major
MOORE	Waltz Mystique
MOZART	Allegretto (from <i>The London Sketchbook</i> K. 15hh)

Piano: Grade 5

(TCL 016638 / TCL 016720*)

ALEXANDER	All is Calm
ALWYN	There Sleeps Titania (from <i>Midsummer Night</i>)
BALCH	A Walk at Strumble Head
CAMIDGE	Scherzando (2nd movt from <i>Sonata no. 1 in G major</i>)
CORNICK	Blues for Beth
HAYDN	Andante in A, Hob I:53/II
JÁRDÁNYI	Andantino (1st movt from <i>Sonatina no. 2</i>)
PROKSCH	And Now Let's Handel
PUSTILNIK	Circus Theme (including repeats)

Piano: Grade 6

(TCL 016645 / TCL 016737*)

GROUP A

J S BACH	Prelude in D minor, BWV 935
BENDA	Sonatina in E \flat
BYRD	Coranto (no. 218 from <i>Fitzwilliam Virginal Book</i>)
JONES	Giga in A minor

GROUP B

BÉRA-TAGRINE	Mazurka
KARGANOV	Arabesque, op. 6 no. 4
RAMSKILL	Weaving a Spell
SCHMITZ	Progression I
WALSH/Shore arr. PODGORNOV	In Dreams (from <i>The Lord of the Rings: The Fellowship of the Ring</i>)

Piano: Grade 7

(TCL 016652 / TCL 016744*)

GROUP A

EBERL	Allegro (1st movt from <i>Sonate</i> , op. 6)
HANDEL	Allegro (from <i>Suite no. 7 in G minor</i> , HWV 432)
MOZART	Minuet in D major, K. 355
SCHYTTÉ ed. SNELL	Etude in A minor, op. 58 no. 6

GROUP B

CHANLER	Aftermath
EARL	Lento (2nd movt from <i>Sonatina</i>)
MENDELSSOHN	No. 2 from <i>Kinderstücke</i> , op. 72
PETER-HORAS	Sarah
TURINA	Fiesta (from <i>Miniatures</i>)

Piano: Grade 8

(TCL 016669 / TCL 016751*)

GROUP A

J S BACH	Prelude in G major, BWV 902
HAYDN	Moderato (1st movt from <i>Sonata in G minor</i> , Hob. XVI:44)
MOZART	Allegro (1st movt from <i>Sonata in B\flat</i> , K. 570)
RAMEAU	Fanfarinette and La triomphante (from <i>Suite in A minor</i>)

GROUP B

BARTÓK	Allegretto (1st movt from <i>Suite</i> , op. 14)
BRAHMS	Intermezzo in B minor, op. 119 no. 1
DEBUSSY	Minstrels (from <i>Préludes Book 1</i>)
IRELAND	Elegy (from <i>A Downland Suite</i>)
MA/ZHANG N arr. ZHANG Z	Remote Xianggelila

*Catalogue number for stand-alone book/book with CD and teaching notes

Grade 2

Rigaudon

Georg Philipp Telemann
(1681-1767)

Allegro ♩ = 140

f

Fine

p

D.C. al Fine

mf

Grade 4

Minuet in E major

Johann Philipp Kirnberger
(1721-1783)

Festivo ♩ = 126

1 2 3 2 3 2

1 2 1

3 2 3 2 3 2

1 2 1

1 2 1

3 2 1

4 4 3

1 3

5 4

5 4

4 1 3 4

15

3 3

1 3

4 1 3

4

1 3

1 3

21

3 2 1

(1) tr

p

cresc.

1 3 2 3

27

4 2

4 3

4 3

4 3

3 2 1

1 2 3

f

p

f

(1)

Play the repeats in the exam.

Grade 6

Weaving a Spell

Robert Ramskill
(b. 1950)

Dancing ♩ = 240

Musical notation for measures 1-6. The piece is in 3/4 time with a tempo of quarter note = 240. The key signature has three sharps (F#, C#, G#). Measure 1 starts with a forte (*f*) dynamic. Fingerings are indicated: 2-1 in the right hand for the first two notes, and 4-3-2-1 in the right hand for the last four notes. The left hand has chords in measures 1, 2, 4, and 5.

Musical notation for measures 7-13. Measure 7 begins with a section marked *misterioso, delicato*. A repeat sign is placed above measure 7. Dynamics include *mp* (measures 8-9) and *p* (measures 10-13). Fingerings include 4-3-2-1 in the right hand for measure 7, 5 in the right hand for measure 8, and 2 in the right hand for measure 10. The left hand features sustained chords in measures 7-9 and moving bass lines in measures 10-13.

Musical notation for measures 14-19. Fingerings include 2-1 in the right hand for measure 14, 2-3 in the right hand for measure 15, and 2-3 in the right hand for measure 16. The left hand continues with sustained chords in measures 14-15 and moving bass lines in measures 16-19.

Musical notation for measures 20-25. Fingerings include 1-2-1-5-2-1-5-2 in the right hand across measures 20-25. The left hand features sustained chords in measures 20-21 and moving bass lines in measures 22-25.

26

1 5 2

mf

1 3 4

5 2 1

32

To Coda ⊕
2nd time

1 3 2 3

38

f

4 4

44

mp

1 2 4 2

50

f

3 4 4 5

56

4 5 3 4 4

61

5 1 2 3

66

D.S. al Coda

70

♩ CODA

f

4 4 4 4

75

cresc.

1 3 4

ff

5 2 1 1 3 4

26

fp *dim.*

31

p

35

f

39

f

43

pp *fp* *rit.* *dim.* *fp*

Sample exercises

The exercises featured in Trinity's exam repertoire books offer carefully graded short pieces in a range of attractive styles, designed to develop players' technical skills.

Grade 1

Exercises

1a. Tundra – tone, balance and voicing

Andante ♩ = 108

Grade 5

Exercises

1a. In the Chapel – tone, balance and voicing

Andante ♩ = 80

mp dolce legato

Ped.

2b. Gentle Arabesque – co-ordination

Allegretto ♩ = 96

mf *pp*

Ped.

poco rit.

Contributors

Trinity works with a range of contributors when creating new syllabuses and accompanying books and audio. The 2018-2020 repertoire books feature specially commissioned, previously unpublished pieces by contemporary composers Gareth Balch, Kay Charlton, Sam Cleaver, Christine Donkin, David Earl, Ray Moore and Robert Ramskill.

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

Peter Wild studied at Chetham's School of Music in Manchester and subsequently at the Royal Academy of Music, London. He is currently Trinity's lead senior examiner, having spent 14 years examining for us. Much of his time is spent in the field of education – he is in demand as a teacher and consultant in piano pedagogy – and he collaborates with other musicians in chamber music performances and as an accompanist.

Peter is also one of the pianists we worked with to produce the accompanying recordings. The other pianists we worked with, all of whom are eminent musicians with distinctive performing careers, are Yulia Chaplina, Linda Nottingham and Pamela Lidiard.

Yulia Chaplina gave her debut performance aged seven, performing Bach's *Keyboard Concerto in F minor* with the Rostov State Symphony Orchestra. Since then, she has performed extensively all over the world, including as a soloist at the Berlin Philharmonie, and she has won first prize in piano competitions in Poland, France, Andorra, Ukraine and Russia. She has received awards from the Menuhin and Hindemith Foundations in Germany and the Mstislav Rostropovitch Foundation in Russia. Yulia was a Mills Williams Junior Fellow at the Royal College of Music in 2012/2013.

After gaining a BA in Music at Lancaster University, **Linda Nottingham** studied with Jan Panenka at the Prague Academy of Musical Arts. Her playing includes solo recitals, chamber music and working with singers, which is very close to her heart. She sang with the London Symphony Chorus for many years and leads the vocal group London Madrigalists. French and Czech music are of special interest to her and she also coaches Czech language to soloists and choirs. Linda has many years of experience in teaching adults and children and is an examiner for Trinity.

Pamela Lidiard is deputy head of keyboard studies at the Guildhall School of Music & Drama. As well as teaching and coaching pianists and singers, she co-ordinates the postgraduate course for accompanists. She is a past editor of the EPTA UK magazine *Piano Professional*, and has been involved with Trinity's piano exams for several years in various roles.

Pamela is one of the authors of Trinity's *Teaching Notes*, as is Graham Fitch:

Graham Fitch has an international career not only as a pianist, but also as a teacher, adjudicator and writer. He has been appointed to the piano staff at the Royal Welsh College of Music and Drama, and runs private teaching studios in London. As well as being principal tutor on The Piano Teachers' Course EPTA UK, and giving workshops across the UK, Graham is a regular contributor to *Pianist Magazine*, and is the author of the popular blog practisingthepiano.com

Certificate and theory exams

Trinity's certificate exams provide an alternative to graded music exams, focusing solely on performance. Structured as a mini-recital, the candidate is given the choice and flexibility to put together a programme from a wide repertoire list and can include own-choice pieces and their own compositions. Certificate exams are available at Foundation, Intermediate and Advanced levels. Visit trinitycollege.com/certificates for full details.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory

Repertoire books and support publications

Trinity offers high-quality publications to support candidates through the entire learning process. Find these, as well as publications by other publishers, at trinitycollege.com/shop

Piano Exam Pieces & Exercises 2018-2020 (Initial-Grade 8)

Selected pieces expertly graded and edited by leading music educators. Available as a stand-alone book, or a book with CD and teaching notes (including notes on the alternative repertoire not in the books).

Piano Teaching Notes 2018-2020

Informative notes for teachers and students preparing for Trinity Piano exams using the 2018-2020 syllabus.

Piano Scales & Arpeggios

Containing all the scales and arpeggios for Trinity Piano exams. Available as two books – Initial to Grade 5 and Grades 6-8.

Raise the Bar Piano

A collection of the most popular pieces from past Trinity exam syllabuses, accompanied by informative teaching notes. Each book contains an attractive selection of pieces to help pianists expand their repertoire and discover music from different styles and periods.

Sound at Sight Piano

Graded sight reading pieces to match Trinity's requirements for Initial to Grade 8.



Join us online

Get the full music experience online at trinitycollege.com/piano-support

Digital resources are available to support learning, including advice and content on:

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

You can access:

- Bite-sized videos to support the syllabus
- Practice resources for learners
- Tips for teachers


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

For online versions of the Trinity music syllabuses
and further information about the exams visit
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MUSIC-BROC-04 (PIANO-01)