

# Piano Syllabus

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Grade exams:

Piano, Piano Accompanying

Certificate exams:

Piano Solo, Piano Duet, Piano Six Hands

## 2012-2014

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# Piano Syllabus 2012-2014

## Introduction

This syllabus contains full details of Grade exams in Piano and Piano Accompanying, and Certificate exams in Piano Solo, Piano Duet and Piano Six Hands.

It is valid from 1 January 2012 to 31 December 2014. However, during the first exam session at any centre in 2012, candidates may perform Pieces and Technical Work requirements from either the 2009-2011 syllabus or the 2012-2014 syllabus, but not a mixture of both. A new syllabus will be published in July 2014 valid from 2015. Please check the website regularly for the latest impressions of this syllabus and updates at [www.trinitycollege.co.uk/music](http://www.trinitycollege.co.uk/music)

Also available from the website are details of mark schemes and assessment criteria for all exams. These are also contained in the supplementary booklet *Information & Regulations*, available direct from Trinity's London office or Local Area Representatives.

Trinity College London has gained international acclaim for its unique syllabuses with innovative mark schemes, breadth of repertoire and flexibility of choice.

This new syllabus builds upon the success of previous ones with new repertoire lists, newly commissioned Technical Work exercises and a flexible approach to the selection of Supporting Tests, enabling teachers to support the strengths and interests of their pupils.

Performing is at the heart of Trinity Grade exams, which is key to their continued success around the world. Certificate exams offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

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

**Nicholas Keyworth**

Chief Examiner for Music

Trinity College London is an awarding body recognised in the United Kingdom by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Government (WG) and the Northern Ireland Council for Curriculum, Examinations and Assessment (CCEA). Trinity's qualifications are accredited by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

# Range of qualifications

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The range of qualifications allows for a variety of routes through musical performance for candidates to demonstrate their ability as musicians. There are no prerequisites for any of these exams. Candidates may enter Grades, Certificates or any combination of the two. Each level is also supported by Theory exams.

Beyond Grade 8, candidates should consider Trinity's suite of Diploma exams at ATCL, LTCL and FTCL levels, covering performance, teaching, theory and composition qualifications.

| Grade exams | Certificate exams | Theory exams |
|-------------|-------------------|--------------|
| Initial     |                   |              |
| Grade 1     |                   | Grade 1      |
| Grade 2     |                   | Grade 2      |
| Grade 3     | Foundation        | Grade 3      |
| Grade 4     |                   | Grade 4      |
| Grade 5     | Intermediate      | Grade 5      |
| Grade 6     |                   | Grade 6      |
| Grade 7     |                   | Grade 7      |
| Grade 8     | Advanced          | Grade 8      |

# Grade exams – Piano, Piano Accompanying

## Structure

### Piano

| Initial-Grade 5  | Grades 6-8  |
|--|---|
| Three pieces   | Three pieces  |
| Technical Work<br>Scales & Arpeggios<br><i>and</i><br>Three exercises  | Technical Work<br>Scales & Arpeggios<br><i>and</i><br>Three exercises             |
| Supporting Tests<br>Any TWO of the following:<br>Sight Reading<br><i>or</i><br>Aural<br><i>or</i><br>Improvisation<br><i>or</i><br>Musical Knowledge | Supporting Test 1<br>Sight Reading  |
|  | Supporting Test 2<br>One of the following:<br>Improvisation<br><i>or</i><br>Aural |

### Piano Accompanying

| Initial-Grade 4 | Grade 5  | Grades 6-8  |
|-----------------|--|---|
| (not available) | Three pieces   | Three pieces  |
|                 | Technical Work<br>Extracts set for the grade<br>from Trinity's<br><i>Piano Plus 2</i>  | Technical Work<br>Extracts set for the grade<br>from Trinity's<br><i>Piano Plus 2</i> |
|                 | Supporting Tests<br>Any TWO of the following:<br>Sight Reading<br><i>or</i><br>Aural<br><i>or</i><br>Improvisation<br><i>or</i><br>Musical Knowledge | Supporting Test 1<br>Sight Reading  |
|                 |  | Supporting Test 2<br>One of the following:<br>Improvisation<br><i>or</i><br>Aural     |

### Order of exam

Candidates may present their exam in any order and should write their preferred sequence on the appointment slip, indicating this to the examiner on entering the exam room.

# Duration

| Exam    | Duration (minutes) |
|---------|--------------------|
| Initial | 10                 |
| Grade 1 | 11                 |
| Grade 2 | 11                 |
| Grade 3 | 12                 |
| Grade 4 | 16                 |
| Grade 5 | 16                 |
| Grade 6 | 22                 |
| Grade 7 | 22                 |
| Grade 8 | 27                 |

# Marking

The marks available for all Grade Piano exams are as follows:

| Component      | Pass mark | Maximum mark |
|----------------|-----------|--------------|
| Piece 1        | 13        | 22           |
| Piece 2        | 13        | 22           |
| Piece 3        | 13        | 22           |
| Technical Work | 9         | 14           |
| Test 1         | 6         | 10           |
| Test 2         | 6         | 10           |
| <b>Total</b>   | <b>60</b> | <b>100</b>   |

Pass is awarded at 60 marks, Merit at 75 and Distinction at 87.

The mark out of 22 for each piece is made up of three components, awarded for:

- **Notational Accuracy & Fluency (7 marks):**  
How well the notes are prepared and realised: ‘Me and the Music’.
- **Technical Facility (7 marks):**  
Instrumental control and the ability to draw the most from the instrument (e.g. tone colour, articulation, pedalling): ‘Me and the Instrument’.
- **Communication & Interpretation (8 marks):**  
How well the candidate interprets the music, engages the audience and conveys a sense of the context of the music they are playing: ‘Me and the Audience’.

# Pieces

## Repeats, ornaments & tempi

All pieces should be prepared in full unless otherwise stated, but repeats of more than a few bars should be omitted unless instructed otherwise in the syllabus or exam publications. All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars (of moderate length) where the 1st time bar contains significant musical material. Trills and other appropriate ornamentation are encouraged, particularly in the higher grades. Metronome marks are given as a guide, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*).

## Page-turners

The examiner will not be able to act as a page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist in Grades 6-8 and Certificate exams if necessary, but may remain in the exam room only when needed.

## Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so may well improve the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought into the exam room.

## Music and copies

It is essential that candidates bring an original copy of the music being performed into the exam room. If an unauthorised copy (including an unauthorised photocopy) is used, candidates should be aware that Trinity may not award marks in relation to the performance of that piece. Original copies of sheet music can be purchased or downloaded from music shops and publishers, for whom contact details are given at the end of this syllabus. Details regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). Allowances cannot be made for delays in obtaining music.

Examiners of Grade exams welcome the provision of reference copies of pieces not published by Trinity. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room; any photocopies provided will be retained by the examiner and destroyed after the exam.

# Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus.

## Content

The composition should follow the specification given, and must be of a similar technical and artistic level to the other pieces performed. The use of pre-recorded material or other instruments is not allowed. The piece should be substantially the candidate's unaided work, although the teacher may offer guidance as necessary. Candidates and teachers are advised to take note of the Levels of Achievement statements in the current *Information & Regulations* booklet when preparing own compositions. The timings given at each level should be observed carefully; credit will be lost if compositions fall significantly short of or exceed the indicated timespan.

## Notation

The complete composition must be handwritten by the candidate, or produced and printed by the candidate using a score-writing program. At Initial-Grade 5, the composition may be presented in any coherent form of notation. For compositions at Grades 6-8, staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep; the candidate's name and number should be clearly shown on this copy.

## Assessment

After the performance, the examiner will ask the candidate to explain how the piece was composed and will ask further questions about the notation and structure. Sixteen marks are awarded for the performance and six for clarity of explanation, structure and presentation.

The specific composition requirements are listed below:

| Grade   | Duration (minutes) | Requirements  |
|---------|--------------------|---|
| Initial | 1-2                | A piece containing sudden changes   |
| Grade 1 | 1.5-2.5            | A piece containing sudden dynamic contrast  |
| Grade 2 | 1.5-2.5            | A piece contrasting <i>legato</i> and <i>staccato</i> passages                            |
| Grade 3 | 1.5-2.5            | A piece which starts quietly and simply, and builds to a loud, grand climax               |
| Grade 4 | 2.5-3.5            | A piece with long melodic phrases in both hands (though not necessarily at the same time) |
| Grade 5 | 2.5-3.5            | A piece containing many wide leaps  |
| Grade 6 | 3.5-4.5            | A piece using a variety of pedal effects  |
| Grade 7 | 3.5-4.5            | A piece featuring octaves in both hands   |
| Grade 8 | 4.5-5.5            | A piece featuring at least two contrapuntal voices  |



## Technical Work

The purpose of this section of the exam is to encourage the development of the necessary technical skills for the performance of pieces. Candidates should aim for accuracy at an appropriate tempo with even control of rhythm and tone. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery.

All scales and arpeggios must be performed in similar motion, ascending then descending, with the right hand playing one octave above the left hand (unless otherwise stated).

Scales and arpeggios must be performed from memory. Exercises may be played either from memory or using the music printed in the *Trinity Exam Pieces & Exercises* book for the grade. Candidates must prepare three exercises, but only two will be played during the exam. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.

### Tempi for scales and arpeggios

A minimum pace is required, 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*. The fingering in the scale books is advisory but not compulsory; any logical fingering pattern giving a smooth legato is acceptable.

| Grade   | Scales  | Broken chords & arpeggios | Scales in thirds | Dominant & diminished sevenths |
|---------|---------|---------------------------|------------------|--------------------------------|
| Initial | ♩ = 60  |                           |                  |                                |
| Grade 1 | ♩ = 70  | ♩ = 50                    |                  |                                |
| Grade 2 | ♩ = 80  | ♩ = 60                    |                  |                                |
| Grade 3 | ♩ = 90  | ♩ = 70                    |                  |                                |
| Grade 4 | ♩ = 100 | ♩ = 80                    |                  |                                |
| Grade 5 | ♩ = 110 | ♩ = 90                    |                  |                                |
| Grade 6 | ♩ = 120 | ♩ = 100                   | ♩ = 60           | ♩ = 100                        |
| Grade 7 | ♩ = 130 | ♩ = 110                   | ♩ = 70           | ♩ = 110                        |
| Grade 8 | ♩ = 140 | ♩ = 120                   | ♩ = 80           | ♩ = 120                        |

## Supporting Tests
















### Sight Reading

Sight Reading tests are set at the level of a repertoire piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates will be given a piece of around Grade 3 level. Tests meet the parameters opposite.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise the music. The examiner will then invite the candidate to perform the test for assessment.

Examples of Sight Reading tests can be found in Trinity's *Sound at Sight* original and 2nd series for piano (see page 68).

## Parameters for Sight Reading tests

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

\* Tests may also include requirements from the preceding grade(s).

## Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

*Please note, tests for Initial and Grade 1 are all in major keys; Grades 2-5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor.*

### Initial

1. To sing, hum or whistle the final tonic note of a four-bar melody in  $\frac{2}{4}$  time, played with the final note omitted. The key chord will be sounded before the melody is played.
2. To clap back the rhythm of the melody after hearing it played twice.
3. To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
4. To identify, after hearing three consecutive notes from the melody, which was the highest or lowest.

### Grade 1

1. i) To clap back the rhythm of a four-bar melody in  $\frac{2}{4}$  or  $\frac{3}{4}$  time, played twice;  
ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs.

### Grade 2

1. To listen once to a short melody in  $\frac{2}{4}$  or  $\frac{3}{4}$ , and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state:
  - i) whether it was in a major or minor key;
  - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

### Grade 3

1. To listen once to a short melody in  $\frac{3}{4}$  or  $\frac{4}{4}$ , and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth (all diatonic, from within the key). Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

### Grade 4

1. To listen once to a short melody in  $\frac{4}{4}$  or  $\frac{6}{8}$ , with a simple accompaniment and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.
2. To identify the interval formed by the first two notes of the melody, played consecutively, as:
 

|                |                  |
|----------------|------------------|
| a unison       | a perfect fourth |
| a minor second | a perfect fifth  |
| a major second | a minor sixth    |
| a minor third  | a major sixth    |
| a major third  |                  |

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate which changes occur in which bars.

### Grade 5

1. To listen twice to a short piece of music in  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{6}{8}$  played twice, and state:
  - i) the time signature;
  - ii) if it began in the major or minor;
  - iii) if the tonality changed as the piece progressed, and if so, how.

After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.

2. To identify the interval formed by two notes selected by the examiner from the melody line, played consecutively, as:

|                  |                 |
|------------------|-----------------|
| a unison         | a perfect fifth |
| a minor second   | a minor sixth   |
| a major second   | a major sixth   |
| a minor third    | a minor seventh |
| a major third    | a major seventh |
| a perfect fourth | an octave       |

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to comment on the articulation and the dynamics.
4. A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

### Grade 6

1. To listen to a short piece in a major key in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. To listen again to a part of the piece which modulates and state the key into which the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'To G' or 'To the dominant').
4. A printed copy of the piece will be handed to the candidate who will then be invited to compare this with an amended version played twice by the examiner – this version will contain two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

### Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.

4. To listen to part of the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the sub-dominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names.

## **Grade 8**

1. A piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.
2. A printed copy of the entire piece will be handed to the candidate; the examiner will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

**N.B.** In all sections of the Aural tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the exam.

## Improvisation

The Improvisation test explores the candidate's ability to respond creatively to a musical stimulus.

Candidates must select any one of the following types of stimuli and identify their choice on the appointment slip:

*either*                      melodic: based on a series of pitches  
*or*                              rhythmic: based on a rhythmic idea  
*or*                              chordal: based on a set of chord symbols.

The parameters are given in the chart overleaf.

### Melodic Stimulus

The examiner will give the candidate a copy of a series of written pitches and will play it through twice at a steady tempo. Candidates should repeat the pitches on their instrument, and then prepare and perform an improvisation using these pitches as the basis for the performance.

### Rhythmic Stimulus

The examiner will give the candidate a copy of an opening rhythm and then play it twice. Candidates should repeat it on their instrument, and then prepare and perform a short improvisation based on this rhythm, adding melodic material as appropriate.

### Chordal Stimulus

The examiner will give the candidate a copy of a 2-stave piano score containing notated chords with chord symbols printed above. The examiner will play this through twice at a steady tempo. The candidate should then prepare and perform a short improvisation based on given chords.

Piano candidates may choose to perform the improvisation as a solo incorporating the chord pattern or may request that the examiner plays the chords while they improvise above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion.

### Written Keys for Chordal Stimuli

| Initial-Grade 3 | Grades 4 & 5         | Grades 6, 7 & 8  |
|-----------------|----------------------|--|
| C, F, G major   | A, D, E, G & B minor | C, F, G, B $\flat$ , D, E $\flat$ and A major plus relative minors |

Up to Grade 5, candidates will be given 30 seconds' preparation time to develop their response. The examiner will then request that they begin their improvisation. At Grades 6-8 this preparation time is extended to 60 seconds.

Marks are awarded for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources. For piano, 'instrumental resources' implies the use of both hands, using either chords or dividing the material between the hands.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish. The candidate should aim to perform a musically satisfying and balanced response.

A document giving example responses and guidance on expectations is available to download from the website [www.trinitycollege.co.uk](http://www.trinitycollege.co.uk)



## Parameters for Improvisation tests

| Grade   | Melodic stimuli:<br>max. range of<br>given motif | Rhythmic<br>stimuli<br><br>(cumulative*)        | Chordal stimuli<br><br>(cumulative*)   |
|---------|--|---|--|
| Initial | 3 stepwise notes                                 | in $\frac{4}{4}$<br>2 bars<br>crotchets, minims | 4-bar phrase<br>major key<br>I/V<br>2 bars per chord   |
| Grade 1 | 3 notes – one<br>step one leap –<br>up to a 4th  | quavers   | 4-bar phrase<br>major key<br>I/V<br>1 chord per bar  |
| Grade 2 | 4 notes – range<br>up to a 5th                   | as above<br>with dots                           | 4-bar phrase<br>major key<br>I/IV/V<br>1 chord per bar   |
| Grade 3 | 5 notes – range<br>up to a 6th                   | as above<br>with ties                           | 4-bar phrase<br>major key<br>I/IV/V/ii<br>1 chord per bar  |
| Grade 4 | octave (diatonic)                                | $\frac{2}{4}, \frac{3}{4}$<br>semiquavers       | 4-bar phrase<br>minor key<br>I/IV/V<br>1 chord per bar   |
| Grade 5 | octave (simple<br>chromaticism)                  |   | 4-bar phrase<br>minor key<br>I/IV/V/vi<br>1 chord per bar  |
| Grade 6 | twelfth<br>(chromatic)                           | $\frac{6}{8}$                                   | 8-bar phrase<br>major key<br>I/ii/IV/V & 7ths<br>1 chord per bar   |
| Grade 7 |  | triplets  | 8-12 bar phrase<br>major or minor key<br>I/ii/III/iv/V/VI<br>& 6ths/7ths<br>1 or 2 chords per bar                                  |
| Grade 8 |  | $\frac{7}{8}$                                   | 12-16 bar phrase<br>major or minor key<br>all chords<br>6ths/7ths/9ths<br>& dim/aug<br>simple suspensions<br>1 or 2 chords per bar |

\* Tests may also include requirements from the preceding grade(s).

## Musical Knowledge (Initial-Grade 5 only)

These questions test the candidate's understanding of the pieces played, the context of their performance and knowledge of the instrument and its technical demands, including best practice for rehearsal and performance.

Questions will include discussions on most of the areas listed as relevant.

Candidates should demonstrate their knowledge by reference to the printed score, which must be free from annotation.

### Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C).
2. Identify clefs, stave, bar lines and key/time signatures.
3. Very simple musical terms and signs in the pieces, such as  $\text{C}$ , 'repeat', ***f*** and ***p***.
4. Questions about the titles of the pieces played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

### Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain ***p/f***, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*.
4. Comment on any significant, interesting or unusual features. Show a basic understanding of the instrument/voice, including the names of its main parts (e.g. pedals, tone holes, reed, bridge, valves, heads, etc.) and maintenance.

### Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression.
2. Identify and explain any metronome marks, grace notes, ornaments, etc.
3. The numerical value (only) of any interval (within an octave) between any two successive notes (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing/singing.

### Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

**Grade 4**

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the three notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

**Grade 5**

As for previous grades, and additionally:

1. Comment upon any significant features of the musical style and period (e.g. Baroque, Romantic).
2. Point out any interesting or noteworthy structural/formal aspects.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

**Grades 6-8**

Musical Knowledge questions are not available at these grades.

## Pieces (3 x 22 marks)

Three pieces are to be played chosen from the lists below. Alternatively, **one** piece only may be replaced by a solo piece of the candidate's own choice (of similar length and standard to the others chosen) or by their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Initial 2012-2014* published by Trinity:

|            |                           |
|------------|---------------------------|
| Alexander  | Sour Lemons!              |
| Chwatal    | Little Playmates          |
| J Gruber   | Sunshine [optional duet]* |
| U Gruber   | Kindergarten Blues        |
| Hall       | The Secret Garden         |
| Kabalevsky | The Little Twins          |
| Keyworth   | Alaskan Adventure         |
| Lockhart   | April Shower              |
| Macardle   | Driving Force             |

The following alternative pieces are also available:

| Composer      | Piece                           | Book                                | Publisher          |
|---------------|---------------------------------|-------------------------------------|--------------------|
| Goedicke      | Russian Dance                   | More Classics to Moderns book 1     | Yorktown YK20121   |
| Kember        | On the Run                      | Starting Out                        | Schott ED 12700    |
| Kendell       | Thoughtful (from <i>Moods</i> ) | A Century of Piano Music Grades 1-4 | Bosworth BOE005125 |
| Milne         | Flâneur<br>[optional duet]*     | Very Easy Little Peppers            | Faber              |
| Salutrinskaya | The Shepherd's Tune             | More Classics to Moderns book 1     | Yorktown YK20121   |

\* The optional duet part (lower part) in *Sunshine* and *Flâneur* may be performed in the exam by the teacher, another adult or another pupil, but may not be pre-recorded.

## Technical Work (14 marks)

| All sections to be prepared.  |   |        |            |                  |
|---|---|--------|------------|------------------|
| i) Scales – the examiner will select from the following:  |   |        |            |                  |
| C major   | <i>mf</i>                                   | legato | one octave | hands separately |
| A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)  |   |        |            |                  |
| ii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all).<br>The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.<br>The exercises are contained in the book <i>Piano Pieces &amp; Exercises Initial 2012-2014</i> . |   |        |            |                  |
| 1a. First Thing This Morning or<br>1b. Out in the Sunshine  | for tone, balance and voicing               |        |            |                  |
| 2a. Here and There or<br>2b. Going Out to Play  | for co-ordination                           |        |            |                  |
| 3a. Super Smooth or<br>3b. When I Get Home  | for finger & wrist strength and flexibility |        |            |                  |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: |              |                      |                          |
|---------------------------------|--------------|----------------------|--------------------------|
| <b>Sight Reading</b>            | <b>Aural</b> | <b>Improvisation</b> | <b>Musical Knowledge</b> |

## Pieces (3 x 22 marks)

Three pieces are to be freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 1 2012-2014* published by Trinity:


|                 |  |
|-----------------|--|
| Telemann        | Gigue in G                                       |
| coll. L. Mozart | Menuett in F (from <i>Notebook for Nannerl</i> ) |
| Czerny          | Allegro in G                                     |
| Wohlfahrt       | Allegretto                                       |
| Trad. arr. Eben | Our Old Stove is Bust Again                      |
| Barratt         | Saturday Stomp                                   |
| Hall/Drayton    | The Very Vicious Velociraptor                    |
| Milne           | Cat's Whiskers                                   |
| Norton          | Walking Together                                 |

The following alternative pieces are also available:

| Composer    | Piece                                 | Book                               | Publisher        |
|-------------|---------------------------------------|------------------------------------|------------------|
| Anon.       | La Gamba                              | Abracadabra Piano book 3           | A&C Black        |
| Carroll     | Raindrops                             | The Countryside                    | Forsyth FCW01    |
| Duncombe    | Fanfare                               | Piano Progress book 2              | Faber            |
| Grechaninov | The Little Traveller<br>op. 98 no. 14 | Children's Book (Das Kinderbuch)   | Schott ED 1100   |
| Gurlitt     | Allegretto Grazioso*                  | Romantic Piano Anthology vol. 1    | Schott ED 12912  |
| Last        | On the Trot                           | Razzamajazz, Grades 1-2            | Forsyth FLJ05    |
| Rowley      | Fugue IV                              | Five Miniature Preludes and Fugues | Chester CH02270  |
| Satie       | At Play with a Hoop                   | More Classics to Moderns book 1    | Yorktown YK20121 |
| Wedgwood    | Minnie Mouse Hits Town!               | Up-Grade! Piano Grades 0-1         | Faber            |

\* First repeat to be played in the exam.

## Technical Work (14 marks)

| All sections to be prepared.   |   |        |            |                  |
|--|---|--------|------------|------------------|
| i) Scales – the examiner will select from the following:   |   |        |            |                  |
| F and G major  | <i>mf</i>                                   | legato | one octave | hands separately |
| D and E minor<br>(candidate's choice of<br><i>either</i> harmonic or<br>melodic <i>or</i> natural minor)   |   |        |            |                  |
| Chromatic scale in<br>contrary motion<br>starting on D   |   |        |            | hands together   |
| ii) Broken Chords – the examiner will select from the following:   |   |        |            |                  |
| F and G major  | <i>mf</i>                                   | legato | one octave | hands separately |
| D and E minor  |   |        |            |                  |
|    |   |        |            |                  |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |   |        |            |                  |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |   |        |            |                  |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 1 2012-2014</i> .  |   |        |            |                  |
| 1a. Toast and Jam or<br>1b. Two at a Time  | for tone, balance and voicing               |        |            |                  |
| 2a. Hill and Dale or<br>2b. Scherzo  | for co-ordination                           |        |            |                  |
| 3a. Up and Under or<br>3b. Moving Out, Moving In   | for finger & wrist strength and flexibility |        |            |                  |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: |       |               |                   |
|---------------------------------|-------|---------------|-------------------|
| Sight Reading                   | Aural | Improvisation | Musical Knowledge |

## Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 2 2012-2014* published by Trinity:

|             |  |
|-------------|--|
| Mattheson   | Menuet (from <i>Suite quatrième pour le clavecin</i> ) |
| Anon.       | Bourrée in D minor                                     |
| Haydn       | Scherzo (from <i>Divertimento in F</i> , Hob. XVI/9)   |
| Steibelt    | Andante  |
| Tchaikovsky | Mazurka (from <i>Album for the Young</i> op. 39)       |
| Lutosławski | Gaik (Mayday Dance) (from <i>Melodie Ludowe</i> )      |
| Plé         | Petit Mystère  |
| DeHolt      | Summer Swing   |
| Chappell    | Fanfare for the Common Cold                            |

The following alternative pieces are also available:

| Composer | Piece                            | Book  | Publisher            |
|----------|----------------------------------|---|----------------------|
| Anon.    | Menuet in B $\flat$ BWV Anh. 118 | Notebook for Anna Magdalena                 | Any reliable edition |
| Bartók   | Tramp's Song                     | Young People at the Piano,<br>vol. 1 Sz. 42 | EMB ZO987            |
| Cornick  | Just Cruisin'                    | Easy Blue Piano                             | Universal UE 21260   |
| D'Indy   | Petite pièce                     | Romantic Piano Anthology vol. 1             | Schott ED 12912      |
| Gurlitt  | Allegro non troppo               | Masterpieces with Flair book 1              | Alfred 00-6666       |
| Harris   | Hopscotch                        | Fingerprints – Piano Grades 1-4             | Faber                |
| Neefe    | Canzonet                         | Piano Progress book 2                       | Faber                |
| Nevada   | Wenn Paris träumt                | Nacht und Traume                            | Schott ED 9048       |
| Spindler | Song Without Words               | Romantic Piano Anthology vol. 1             | Schott ED 12912      |



## Technical Work (14 marks)

| All sections to be prepared.   |   |        |             |                     |
|--|---|--------|-------------|---------------------|
| i) Scales – the examiner will select from the following:   |   |        |             |                     |
| B♭ and D major   | <i><b>f</b> or <b>p</b></i>                 | legato | two octaves | hands together      |
| G and B minor<br>(candidate's choice of<br><i>either</i> harmonic <i>or</i><br>melodic minor)  |   |        |             |                     |
| Chromatic scale in<br>similar motion<br>starting on B♭   |   |        |             |                     |
| ii) Arpeggios – the examiner will select from the following:   |   |        |             |                     |
| B♭ and D major   | <i><b>mf</b></i>                            | legato | two octaves | hands<br>separately |
| G and B minor  |   |        |             |                     |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |   |        |             |                     |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |   |        |             |                     |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 2 2012-2014</i> .  |   |        |             |                     |
| 1a. Weird Waltz or<br>1b. The Manatee Parade   | for tone, balance and voicing               |        |             |                     |
| 2a. Contrasts in Touch or<br>2b. Rag Doll  | for co-ordination                           |        |             |                     |
| 3a. Leading with the Right or<br>3b. Chinese Dragons   | for finger & wrist strength and flexibility |        |             |                     |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: |              |                      |                          |
|---------------------------------|--------------|----------------------|--------------------------|
| <b>Sight Reading</b>            | <b>Aural</b> | <b>Improvisation</b> | <b>Musical Knowledge</b> |

## Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 3 2012-2014* published by Trinity:

|             |  |
|-------------|--|
| Anon.       | Polonaise BWV Anh. 128 (from <i>Notebook for Anna Magdalena</i> )            |
| Handel      | Sonatina HWV 585   |
| Mozart      | Menuett in F, K. 5   |
| Burgmüller  | Pastorale op. 100 no. 3  |
| Mendelssohn | Romance  |
| Sandré      | Requiem for a Little Bird  |
| Reger       | Bange Frage (Anxious Question) (no. 8 from <i>Aus der Jugendzeit</i> op. 17) |
| Nakada      | Song of Twilight   |
| Rollin      | Jazzy Joey   |

The following alternative pieces are also available:

| Composer       | Piece                           | Book  | Publisher          |
|----------------|---------------------------------|---|--------------------|
| Bortkiewicz    | Through the Desert              | Romantic Piano Anthology vol. 1                 | Schott ED 12912    |
| Grechaninov    | Nurse's Tale op. 119 no. 8      | Das Grossvaterbuch<br>(The Grandfather's Album) | Schott ED 1467     |
| Maxwell Davies | No. 1 of Six Secret Songs       | A Century of Piano Music Grades 1-4             | Bosworth BOE005125 |
| Mayer          | Marche Miniature                | The Joy of Romantic Piano book 1                | Yorktown YK21145   |
| Monn           | Minuet                          | Little Piano Book: The Age of J S Bach          | Peters EP 4452     |
| Oesten         | Polka-Mazurka<br>op. 155 no. 2* | Sonatinen – Preparatory Sonatina Album          | Peters EP 3195     |
| Rodrigo        | Canción del Hada Rubia          | El Album de Cecilia Para Piano                  | UMP 18876          |
| Zilcher        | Wiegenlied                      | Nacht und Traume                                | Schott ED 9048     |
| Zipoli         | Versi (Fugetten) 1              | Little Piano Book: Masters Before J S Bach      | Peters EP 4451     |

\* Play *da capo* repeat and the F major section repeat in the exam.

## Technical Work (14 marks)

| All sections to be prepared.   |   |        |             |                  |
|--|---|--------|-------------|------------------|
| <b>i) Scales</b> – the examiner will select from the following:  |   |        |             |                  |
| E♭ and A major   | <i><b>f</b> or <b>p</b></i>                 | legato | two octaves | hands together   |
| C and F# minor<br>(candidate's choice of<br><i>either</i> harmonic or<br>melodic minor)  |   |        |             |                  |
| E♭ major contrary<br>motion scale  |   |        |             |                  |
| <b>ii) Arpeggios</b> – the examiner will select from the following:  |   |        |             |                  |
| E♭ and A major   | <i><b>mf</b></i>                            | legato | two octaves | hands separately |
| C and F# minor   |   |        |             |                  |
| <b>iii) Exercises</b> – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)<br>The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.<br>The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 3 2012-2014</i> . |   |        |             |                  |
| 1a. Keeping One's Balance or<br>1b. A Little Off-beat  | for tone, balance and voicing               |        |             |                  |
| 2a. Mountain Mists or<br>2b. Up Hill and Down  | for co-ordination                           |        |             |                  |
| 3a. Over and Under or<br>3b. Nimble Jack   | for finger & wrist strength and flexibility |        |             |                  |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: |              |                      |                          |
|---------------------------------|--------------|----------------------|--------------------------|
| <b>Sight Reading</b>            | <b>Aural</b> | <b>Improvisation</b> | <b>Musical Knowledge</b> |

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2012-2014* published by Trinity:

|           |   |
|-----------|---|
| Handel    | Allemande in A minor, HWV 478                 |
| Beethoven | Rondo (2nd movt from Sonatina in F, Anh 5)    |
| Kuhlau    | Allegretto (from Sonatina in G, op. 55 no. 2) |
| Yuyama    | Kaki-no-Tane                                  |

The following alternative pieces are also available:

| Composer   | Piece                    | Book   | Publisher           |
|------------|--------------------------|--|---------------------|
| Heller     | Etude no. 7              | 25 Studies for Rhythm & Expression op. 47        | Peters EP 3563      |
| Kember     | Louisiana Two-Step       | Ragtime: 15 Pieces for Piano Solo                | Schott ED 12890     |
| Nichelmann | Allegro for Clavier      | The Age of J S Bach<br>– Intermediate Piano Book | Peters EP 4452      |
| Taggart    | Smile                    | Is it Still Raining?                             | Hunt HE71           |
| Voříšek    | Rondo in G, op. 18 no. 1 | Sonatinen – Album for Piano band 2               | Bärenreiter BA 6549 |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2012-2014* published by Trinity:

|            |   |
|------------|---|
| Mozart     | Solfeggio in F, K. 393 (385b) no. 2                               |
| Schumann   | Sicilienne (no. 11 from <i>Album for the Young</i> op. 68)        |
| Kabalevsky | A Sad Story (no. 6 from <i>Thirty Pieces for Children</i> op. 27) |
| Bullard    | Tapping Heels   |
| Hammond    | Never Too Late  |

The following alternative pieces are also available:

| Composer | Piece                                | Book  | Publisher          |
|----------|--------------------------------------|---|--------------------|
| Benda    | Sonatina in G:<br>Un poco allegretto | The Classical Period<br>(Intermediate Piano Book) | Peters EP 54453    |
| Norton   | Early Evening                        | Microswing  | Boosey M060120497  |
| Pärt     | Für Anna Maria                       |   | Universal UE 33363 |
| Wolf     | Schlummerlied no. 3                  | Romantic Piano Anthology vol. 3                   | Schott ED 12914    |

## Technical Work (14 marks)

| All sections to be prepared.   |   |                    |             |                  |
|--|---|--------------------|-------------|------------------|
| i) Scales – the examiner will select from the following:   |   |                    |             |                  |
| A♭ and E major   | <i><b>f</b> or <b>p</b></i>                 | legato or staccato | two octaves | hands together   |
| F and C# minor (candidate's choice of <i>either</i> harmonic or melodic minor)   |   |                    |             |                  |
| A♭ major contrary motion scale   |   |                    |             |                  |
| Chromatic scales in similar motion starting on A♭, C, E and F  |   |                    |             |                  |
| ii) Arpeggios – the examiner will select from the following:   |   |                    |             |                  |
| A♭ and E major   | <i><b>f</b> or <b>p</b></i>                 | legato             | two octaves | hands separately |
| F and C# minor   |   |                    |             |                  |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |   |                    |             |                  |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |   |                    |             |                  |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 4 2012-2014</i> .  |   |                    |             |                  |
| 1a. Fun and Games or<br>1b. Solemn Melody  | for tone, balance and voicing               |                    |             |                  |
| 2a. Floating High, Sinking Low or<br>2b. Scuttlebugs   | for co-ordination                           |                    |             |                  |
| 3a. Open Spaces or<br>3b. Moving In Closer   | for finger & wrist strength and flexibility |                    |             |                  |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: |              |                      |                          |
|---------------------------------|--------------|----------------------|--------------------------|
| <b>Sight Reading</b>            | <b>Aural</b> | <b>Improvisation</b> | <b>Musical Knowledge</b> |

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2012-2014* published by Trinity:

|           |  |
|-----------|--|
| Purcell   | Prelude (from Suite in C, Z. 666)  |
| Arne      | Minuet with Variations (from Sonata VIII)  |
| Haydn     | Allegro (1st movt from Sonata in C, Hob. XVI/1)  |
| Beethoven | Bagatelle in G minor, op. 119 no. 1  |
| Pinto     | March, little soldier! (Marcha, Soldadinho) (from <i>Scenas Infantis (Memories of Childhood)</i> ) |

The following alternative pieces are also available:

| Composer | Piece   | Book   | Publisher         |
|----------|---|--|-------------------|
| J S Bach | Prelude in D minor, BWV 935<br>(no. 3 from Sechs Kleine Präludien)              | J S Bach – Little Preludes<br>and Fugues                   | Wiener UT 50041   |
| Heller   | Sanfter Vorwurf (Gentle Reproach),<br>(no. 2 of <i>Fünf Lieder ohne Worte</i> ) | Music Book For Small Folks<br>and Grown-ups op. 138 book 1 | Universal UE 3516 |
| McCabe   | Sports Car  | Afternoons and Afterwards                                  | Novello NOV100246 |
| Pleyel   | 2nd movt: Adagio<br>from Sonata I B. 571  | 2 Sonatas  | Doblinger DM 1410 |
| Zachau   | Vom Himmel hoch, da komm ich her  | Little Piano Book:<br>Masters Before J S Bach              | Peters EP 4451    |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2012-2014* published by Trinity:

|         |   |
|---------|---|
| Debussy | Page d'album                              |
| Cornick | Last Summer                               |
| Milne   | Vendetta                                  |
| Nickol  | Slink (no. 3 from <i>Night Thoughts</i> ) |

The following alternative pieces are also available:

| Composer     | Piece                          | Book                                   | Publisher               |
|--------------|--------------------------------|--|-------------------------|
| R R Bennett  | Two Turtle-Doves               | A Century of Piano Music<br>Grades 1-4 | Bosworth BOE005125      |
| MacDowell    | Summer Song op. 7 no. 3        | American Piano<br>Repertoire level 1   | Faber 978-0-571-52078-7 |
| Shostakovich | Gavotte                        | Dances of the Dolls                    | Boosey BH 2407          |
| Tchaikovsky  | Süße Träumerei (Sweet Reverie) | Kinderalbum op. 39                     | Wiener UT 50134         |

## Technical Work (14 marks)

| All sections to be prepared.   |   |                    |             |                |
|--|---|--------------------|-------------|----------------|
| i) Scales – the examiner will select from the following:   |   |                    |             |                |
| D♭ and B major   | <i>f</i> or <i>p</i>                        | legato or staccato | two octaves | hands together |
| B♭ and G♯ minor (candidate's choice of <i>either</i> harmonic or melodic minor)  |   |                    |             |                |
| G harmonic minor contrary motion scale   |   |                    |             |                |
| ii) Arpeggios – the examiner will select from the following:   |   |                    |             |                |
| D♭ and B major   | <i>f</i> or <i>p</i>                        | legato or staccato | two octaves | hands together |
| B♭ and G♯ minor  |   |                    |             |                |
| Diminished 7th starting on B   |   |                    |             |                |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |   |                    |             |                |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |   |                    |             |                |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 5 2012-2014</i> .  |   |                    |             |                |
| 1a. Loops and Leaps or<br>1b. Run and Jump   | for tone, balance and voicing               |                    |             |                |
| 2a. Espressivo or<br>2b. Aperto  | for co-ordination                           |                    |             |                |
| 3a. Lament or<br>3b. Fun and Games   | for finger & wrist strength and flexibility |                    |             |                |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare two from: |              |                      |                          |
|---------------------------------|--------------|----------------------|--------------------------|
| <b>Sight Reading</b>            | <b>Aural</b> | <b>Improvisation</b> | <b>Musical Knowledge</b> |

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2012-2014* published by Trinity:

|            |  |
|------------|--|
| C P E Bach | Allegro di molto (1st movt from Sonata in F minor, Wq. 63/6) |
| Dussek     | Allegro (1st movt from Sonatina op. 20 no. 6)                |
| Beethoven  | Menuetto and Trio (3rd movt from Sonata in D, op. 10 no. 3)  |
| Raff       | Romance op. 2  |

The following alternative pieces are also available:

| Composer | Piece   | Book                               | Publisher       |
|----------|---|------------------------------------|-----------------|
| J S Bach | Two-part Invention no. 13<br>in A minor, BWV 784  | Two-Part Inventions<br>BWV 772-786 | Wiener UT 50254 |
| Brahms   | Waltz in E, op. 39 no. 2*                         | Waltzes op. 39                     | Henle HN 42     |
| Haydn    | 3rd movt: Finale<br>from Sonata in C, Hob. XVI/35 | Selected Piano Sonatas vol. 1      | Henle HN 152    |
| Schubert | No. 1 of Moments musicaux<br>op. 94 D. 780        | Impromptus and Moments musicaux    | Henle HN 4      |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2012-2014* published by Trinity:

|              |   |
|--------------|---|
| Dohnányi     | Canzonetta op. 41 no. 3                                   |
| Bartók       | Stamping Dance (from <i>Mikrokosmos</i> vol. 5 SZ107)     |
| Shostakovich | Prelude no. 8 (from <i>24 Preludes and Fugues</i> op. 87) |
| Headington   | Prelude no. 2 (from <i>Five Preludes</i> )                |
| Bonsor       | Dreamy  |

The following alternative pieces are also available:

| Composer   | Piece                      | Book                               | Publisher           |
|------------|----------------------------|------------------------------------|---------------------|
| Debussy    | Jimbo's Lullaby            | Children's Corner                  | Bärenreiter BA 8767 |
| Glass      | Metamorphosis One          | Solo Piano                         | Chester DU 10527    |
| Kabalevsky | Cavalryman                 | Thirty Pieces for Children op. 27  | Boosey M060113291   |
| Peters     | Wheeler Dealer             | Ragtime Preludes                   | Boosey BH 101592    |
| Scriabin   | Prelude in E, op. 11 no. 9 | Scriabin: Selected Works for Piano | Schott ED 7523      |

\* Repeats should be played in the exam.



## Technical Work (14 marks)

| All sections to be prepared.   |   |                    |              |                  |
|--|---|--------------------|--------------|------------------|
| i) Scales – the examiner will select from the following:   |   |                    |              |                  |
| B♭ and D major   | <i>f or mf or p</i>                         | legato or staccato | four octaves | hands together   |
| B♭ and D harmonic <i>and</i> melodic minor   |   |                    |              |                  |
| Chromatic scale in similar motion starting on B♭ and D   |   | legato only        | one octave   | hands separately |
| C major scale in 3rds  |   |                    |              |                  |
| ii) Arpeggios – the examiner will select from the following:   |   |                    |              |                  |
| B♭ and D major   | <i>f or mf or p</i>                         | legato or staccato | four octaves | hands together   |
| B♭ and D minor   |   |                    |              |                  |
| Diminished 7th starting on B♭ and D  |   |                    |              |                  |
| Dominant 7th in the key of B♭ and D  |   |                    |              |                  |
| Dominant 7th starting on B♭ and D  |   |                    |              |                  |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |   |                    |              |                  |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |   |                    |              |                  |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 6 2012-2014</i> .  |   |                    |              |                  |
| 1a. A Sad Waltz or<br>1b. Three with Four  | for tone, balance and voicing               |                    |              |                  |
| 2a. A Neat Idea or<br>2b. A Suite Idea   | for co-ordination                           |                    |              |                  |
| 3a. Off the Scale! or<br>3b. Three-part Invention  | for finger & wrist strength and flexibility |                    |              |                  |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) |                            |
|----------------------------------|----------------------------|
| i) Sight Reading                 | ii) Aural or Improvisation |

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2012-2014* published by Trinity:

|             |   |
|-------------|---|
| J S Bach    | Courante (from English Suite no. 2 in A minor, BWV 807) |
| Soler       | Sonata in F, R. 8                                       |
| Hummel      | Adagio and Allegro vivace (from Caprice op. 49)         |
| Mendelssohn | Song Without Words op. 19b no. 1                        |

The following alternative pieces are also available:

| Composer | Piece   | Book                 | Publisher       |
|----------|---|----------------------|-----------------|
| Ibert    | La cage de cristal                                | Histoires            | Leduc AL 16512  |
| Mozart   | Sonata no. 5 in G, K. 283,<br>1st movt: Allegro   | Piano Sonatas vol. 1 | Henle HN 1      |
| Paradies | Giga in B♭  |                      | Banks IT250     |
| Schubert | Sonata in A, op. 120 D. 664,<br>2nd movt: Andante |                      | Wiener UT 50196 |
| Schumann | Kind im Einschlummern                             | Kinderszenen op. 15  | Henle HN 44     |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2012-2014* published by Trinity:

|         |   |
|---------|---|
| Ravel   | Assez lent, no. 2 (from <i>Valses nobles et sentimentales</i> ) |
| Poulenc | Assez modéré, no. 1 (from <i>Trois mouvements perpétuels</i> )  |
| Copland | Sentimental Melody (Slow Dance)                                 |
| Henze   | Ballade, no. 1 (from <i>6 Pieces for Young Pianists</i> )       |
| Paynter | Melting   |

The following alternative pieces are also available:

| Composer  | Piece   | Book                                | Publisher          |
|-----------|---|-------------------------------------|--------------------|
| McGuire   | No. 5 of 5 <i>Miniature Pieces</i>            | A Century of Piano Music Grades 5-7 | Bosworth BOE005126 |
| Milne     | Wild Mushrooms                                | Pepperbox Jazz book 2               | Faber              |
| Prokofiev | No. 10 (from <i>Visions Fugitives</i> op. 22) |                                     | Boosey BH 101359   |
| Scott     | Water-Wagtail                                 | A Century of Piano Music Grades 5-7 | Bosworth BOE005126 |

## Technical Work (14 marks)

| All sections to be prepared.   |  |                       |                 |                     |
|--|--|-----------------------|-----------------|---------------------|
| i) Scales – the examiner will select from the following:   |  |                       |                 |                     |
| A♭ and E major   | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p-f-p</i> ) | legato or<br>staccato | four<br>octaves | hands<br>together   |
| G♯ and E harmonic and<br>melodic minor   |  |                       |                 |                     |
| Chromatic scale in similar<br>motion a minor 3rd apart,<br>starting on C and E♭  |  |                       |                 |                     |
| E major scale in 3rds  |  |                       | two octaves     | hands<br>separately |
| ii) Arpeggios – the examiner will select from the following:   |  |                       |                 |                     |
| A♭ and E major   | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p-f-p</i> ) | legato or<br>staccato | four<br>octaves | hands<br>together   |
| G♯ and E minor   |  |                       |                 |                     |
| Diminished 7th<br>starting on A♭ and E   |  |                       |                 |                     |
| Dominant 7th<br>in the key of A♭ and E   |  |                       |                 |                     |
| Dominant 7th starting<br>on A♭ and E   |  |                       |                 |                     |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |  |                       |                 |                     |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |  |                       |                 |                     |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 7 2012-2014</i> .  |  |                       |                 |                     |
| 1a. A Russian Song or<br>1b. Song of Sadness   | for tone, balance and voicing  |                       |                 |                     |
| 2a. Basso sostenuto or<br>2b. Basso espressivo   | for co-ordination  |                       |                 |                     |
| 3a. A Heavy Heart or<br>3b. Con bravura  | for finger & wrist strength and flexibility  |                       |                 |                     |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) |                            |
|----------------------------------|----------------------------|
| i) Sight Reading                 | ii) Aural or Improvisation |

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2012-2014* published by Trinity:

|          |  |
|----------|--|
| Handel   | Air and Variations in E (The Harmonious Blacksmith), HWV 430                       |
| Clementi | Più tosto allegro con espressione (1st movt from Sonata in F# minor, op. 25 no. 5) |
| Schumann | Romance in F#, op. 28 no. 2  |
| Brahms   | Intermezzo op. 119 no. 3   |

The following alternative pieces are also available:

| Composer    | Piece  | Book                             | Publisher            |
|-------------|--|----------------------------------|----------------------|
| J S Bach    | Prelude & Fugue in Eb, BWV 876                       | The Well-tempered Clavier book 2 | Any reliable edition |
| Beethoven   | Sonata in F, op. 10 no. 2, 1st movt: Allegro         |                                  |                      |
| Chopin      | Valse in Ab posth. op. 69 no. 1 [Fontana's version]  | Waltzes                          | Henle HN 131         |
| Haydn       | Sonata in D, Hob. XVI/37, 1st movt: Allegro con brio |                                  |                      |
| Tchaikovsky | June: Barcarolle                                     | Piano Sonatas, Selection vol. 1  | Henle HN 152         |
|             |  | The Seasons op. 37 bis           | Henle HN 616         |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2012-2014* published by Trinity:

|          |  |
|----------|--|
| Beach    | Scottish Legend (no. 1 from <i>Two Pieces</i> op. 54)            |
| Medtner  | Bird's Tale (from <i>Romantic Sketches for the Young</i> op. 54) |
| Messiaen | La colombe (The Dove) (no. 1 from <i>Préludes</i> )              |
| Dring    | Blue Air (from <i>Colour Suite</i> )                             |
| Rorem    | Barcarolle no. 1   |

The following alternative pieces are also available:

| Composer   | Piece  | Book                              | Publisher         |
|------------|--|-----------------------------------|-------------------|
| Granados   | Andaluza (no. 5 from <i>Danzas españolas</i> )           | Album for Piano                   | Schirmer GS82219  |
| Hindemith  | Praeludium   |                                   |                   |
| Joplin     | Fig Leaf Rag   | Complete Rags                     | Schirmer GS82729  |
| Schoenberg | Nos. 3: Sehr langsam, 5: Etwas rasch and 6: Sehr langsam |                                   |                   |
|            |  | Sechs Kleine Klavierstücke op. 19 | Universal UE 5069 |

## Technical Work (14 marks)

| All sections to be prepared.   |  |                       |                 |                     |
|--|--|-----------------------|-----------------|---------------------|
| i) Scales – the examiner will select from the following:   |  |                       |                 |                     |
| F#, Eb and B major   | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p-f-p</i> ) | legato or<br>staccato | four<br>octaves | hands<br>together   |
| F#, Eb and B harmonic <i>and</i><br>melodic minor  |  |                       |                 |                     |
| Chromatic scale in similar<br>motion starting on F#, Eb and B  |  |                       |                 |                     |
| B major scale in 3rds  |  |                       | two<br>octaves  | hands<br>separately |
| B melodic minor scale in 3rds  |  |                       |                 |                     |
| ii) Arpeggios – the examiner will select from the following:   |  |                       |                 |                     |
| F#, Eb and B major   | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p-f-p</i> ) | legato or<br>staccato | four<br>octaves | hands<br>together   |
| F#, Eb and B minor   |  |                       |                 |                     |
| Diminished 7th<br>starting on F#, Eb and B   |  |                       |                 |                     |
| Dominant 7th<br>in the key of F#, Eb and B   |  |                       |                 |                     |
| Dominant 7th starting<br>on Eb and B   |  |                       |                 |                     |
| iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)   |  |                       |                 |                     |
| The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. |  |                       |                 |                     |
| The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 8 2012-2014</i> .  |  |                       |                 |                     |
| 1a. Which way is up? I don't<br>know! or<br>1b. Song of Love   | for tone, balance and voicing  |                       |                 |                     |
| 2a. Deliberato or<br>2b. Follow My Leader  | for co-ordination  |                       |                 |                     |
| 3a. Strides or<br>3b. Uncompromising   | for finger & wrist strength and flexibility  |                       |                 |                     |

## Supporting Tests (2 x 10 marks)

| Candidates to prepare i) and ii) |                            |
|----------------------------------|----------------------------|
| i) Sight Reading                 | ii) Aural or Improvisation |

## Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. It is the candidate's responsibility to provide (and prepare with) the soloist(s) for the pieces in Groups A and B.

| Group A      | Piece  | Publisher         |
|--------------|--|-------------------|
| <b>Voice</b> |  |                   |
| Arne         | When Daisies Pied (from <i>Selected Songs</i> )          | Cramer 90142      |
| Pergolesi    | Se tu m'ami (from <i>24 Italian Songs and Arias</i> )    | Schirmer GS26114  |
| Purcell      | Music for a While (from <i>15 Songs and Airs Set 2</i> ) | Novello NOV170266 |

|                               |  |                     |
|-------------------------------|--|---------------------|
| <b>Violin</b>                 |  |                     |
| J S Bach                      | 3rd movt: Andante (from Sonata no. 1 in B minor, BWV 1014)<br>(from <i>Six Sonatas</i> BWV 1014-1019 vol. 1) | Bärenreiter BA 5118 |
| Corelli                       | 2nd movt: Allegro (from Sonata in E minor, op. 5 no. 8)<br>(from <i>Violin Sonatas</i> op. 5 vol. 1)         | Wiener UT50236      |
| Fiocco arr. Bent<br>& O'Neill | Allegro  | Schott ED 11963     |

|              |  |                   |
|--------------|--|-------------------|
| <b>Cello</b> |  |                   |
| Le Fleming   | Air (from <i>Air and Dance</i> )                         | Chester CH 56275  |
| Norton       | Rough Justice (from <i>Microjazz</i> cello collection 2) | Boosey M060111136 |

|              |   |                       |
|--------------|---|-----------------------|
| <b>Flute</b> |   |                       |
| J S Bach     | 2nd movt: Siciliano (from Sonata no. 2 in E $\flat$ , BWV 1031)<br>(from <i>Flute Sonatas</i> vol. 1) | Peters EP4461AA       |
| Cowles       | Busy Lizzie (from <i>Woodwind World Flute</i> book 4)   | Trinity               |
| Rutter       | Prelude (from <i>Suite Antique</i> )  | OUP 978-0-19-358691-8 |

|                 |  |                  |
|-----------------|--|------------------|
| <b>Clarinet</b> |  |                  |
| Druschetzky     | Allegro (from <i>Woodwind World Clarinet</i> book 3) | Trinity          |
| Lutosławski     | No. 2 of 5 <i>Dance Preludes</i>                     | Chester CH 55171 |

|                     |   |  |
|---------------------|---|--|
| <b>Group B</b>      |   |  |
| <b>Voice</b>        |   |  |
| Fauré<br>ed. Kagen  | Chanson d'amour (from <i>30 Songs</i> )                           | IMC 1601/2/1131                          |
| Schubert            | Du bist die Ruh (from <i>Schubert Lieder</i> vol. 5 – high voice) | Bärenreiter BA 7008                      |
| Vaughan<br>Williams | Linden Lea (available in F, G or A)                               | Boosey M060028434 (in F); (in G); (in A) |

|                             |   |                    |
|-----------------------------|---|--------------------|
| <b>Violin</b>               |   |                    |
| Dvořák                      | 2nd movt: Larghetto (from Sonatina in G, op. 100)   | Peters EP 9363     |
| Elgar                       | Chanson de matin op. 15 no. 2 (from <i>Edward Elgar: Chanson De Matin and Chanson De Nuit</i> ) | Novello NOV120431R |
| Shostakovich<br>arr. Fraser | Romance (from <i>The Gadfly</i> op. 97)   | Fentone F 399-401  |

|              |   |              |
|--------------|---|--------------|
| <b>Cello</b> |   |              |
| Squire       | Romance                                       | Stainer 2284 |
| Trowell      | Meditation (from <i>12 Morceaux faciles</i> ) | Schott 11212 |

**Flute**

|        |  |                       |
|--------|--|-----------------------|
| Cowles | Meadow-Sweet (from <i>Woodwind World Flute</i> book 3) | Trinity               |
| Rutter | Chanson (from <i>Suite Antique</i> )                   | OUP 978-0-19-358691-8 |

**Clarinet**

|        |  |                   |
|--------|--|-------------------|
| Finzi  | Carol (from <i>Five Bagatelles</i> op. 23)             | Boosey MO60030253 |
| Harris | Daydreams (from <i>Woodwind World Clarinet</i> book 4) | Trinity           |

**Group C**

|         |  |         |
|---------|--|---------|
| Bizet   | Entr'acte (from <i>Piano Plus</i> )                                    | Trinity |
| Fauré   | Agnus Dei (from <i>Piano Plus</i> )                                    | Trinity |
| Vivaldi | Propter magnam gloriam (from <i>Gloria</i> ) (from <i>Piano Plus</i> ) | Trinity |

**Technical Work** (14 marks)

Candidate to prepare:

**Extracts** – set for Grade 5 from Trinity's *Piano Plus 2***Supporting Tests** (2 x 10 marks)

Candidates to prepare two from:

|                      |              |                      |                          |
|----------------------|--------------|----------------------|--------------------------|
| <b>Sight Reading</b> | <b>Aural</b> | <b>Improvisation</b> | <b>Musical Knowledge</b> |
|----------------------|--------------|----------------------|--------------------------|

## Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. It is the candidate's responsibility to provide (and prepare with) the soloist(s) for the pieces in Groups A and B.

| Group A              | Piece   | Publisher                   |
|----------------------|---|-----------------------------|
| <b>Voice</b>         |   |                             |
| Caldara              | Sebben crudele (from <i>24 Italian Songs and Arias</i> )  | Schirmer GS 26114           |
| Fauré<br>ed. Kagen   | Claire de lune (from <i>30 Songs</i> )  | IMC 1601/2/1131             |
| Rutter               | All Things Bright and Beautiful   | OUP 978-0-19-342062-5       |
| <b>Violin</b>        |   |                             |
| J S Bach             | 4th movt from Sonata no. 1 in B minor, BWV 1014<br>(from <i>Six Sonatas BWV 1014-1019</i> , vol. 1)           | Bärenreiter BA 5118         |
| Corelli              | 4th movt: Giga – Allegro (from Sonata in D minor, op. 5 no. 7)  | Stainer 7406A               |
| <b>Cello</b>         |   |                             |
| Le Fleming           | Dance (from <i>Air and Dance</i> )  | Chester CH 56275            |
| Vivaldi              | Any <i>Allegro</i> movement from any of the 6 Sonatas for cello   | Schott 4927                 |
| <b>Flute</b>         |   |                             |
| Handel               | 4th movt: Allegro (from Sonata in F, HWV 369)<br>(from <i>Eleven Sonatas for Flute &amp; Basso Continuo</i> ) | Bärenreiter BA 4225         |
| Rutter               | Waltz (from <i>Suite Antique</i> )  | OUP 978-0-19-358691-8       |
| <b>Clarinet</b>      |   |                             |
| Lutosławski          | No. 1 from <i>5 Dance Preludes</i>  | Chester CH 55171            |
| Saint-Saëns          | 2nd movt: Allegro animato (from Sonata op. 167)<br>(from Sonata for Clarinet in Eb, op.167 )                  | Durand DF01006300           |
| <b>Group B</b>       |   |                             |
| <b>Voice</b>         |   |                             |
| Fauré<br>ed. Kagen   | Après un rêve (from <i>30 Songs</i> )   | IMC 1601/2/1131             |
| Head                 | Sweet Chance That Led My Steps Abroad   | Boosey                      |
| Schubert             | An die Musik  | Any reliable edition        |
| <b>Violin</b>        |   |                             |
| Elgar                | Chanson de nuit op. 15 no. 1 (from <i>Edward Elgar: Chanson de matin and Chanson de nuit</i> )                | Novello NOV120431R          |
| Elgar                | Salut d'amour   | Schott ED 11174-02          |
| Fauré                | Sicilienne op. 78   | Peters EP 7386              |
| <b>Cello</b>         |   |                             |
| Elgar                | Chanson de nuit op. 15 no. 1  | Novello NOV120943 [archive] |
| Fauré                | Sicilienne op. 78 (from <i>Élégie</i> op. 24; <i>Sicilienne</i> op. 78)                                       | Peters EP 7385              |
| Fauré<br>arr. Casals | Après un rêve   | IMC 540                     |



**Flute**

|             |  |                       |
|-------------|--|-----------------------|
| Fauré       |  |                       |
| ed. Buesser | Sicilienne op. 78                                    | Chester CH 55156      |
| Godard      | Idylle (from <i>Suite de trois morceaux</i> op. 116) | Chester CH55136       |
| Mower       | The Great Outside (from <i>Landscapes</i> )          | Itchy Fingers IFP 034 |

**Clarinet**

|        |   |                      |
|--------|---|----------------------|
| Mozart | 2nd movt from Concerto in A, K. 622                       | any reliable edition |
| Reade  | Prelude (from <i>The Victorian Kitchen Garden Suite</i> ) | Weinberger JW 485    |

**Group C**

|         |   |         |
|---------|---|---------|
| Borodin | Polovtsian Dance (no. 17 from <i>Prince Igor</i> ) (from <i>Piano Plus</i> )        | Trinity |
| Handel  | And with His Stripes we are Healed (from <i>Messiah</i> ) (from <i>Piano Plus</i> ) | Trinity |
| Haydn   | Come gentle spring (from <i>The Seasons</i> ) (from <i>Piano Plus</i> )             | Trinity |

**Technical Work** (14 marks)

|                       |
|-----------------------|
| Candidate to prepare: |
|-----------------------|

|  |
|--|
| <b>Extracts</b> – set for Grade 6 from Trinity's <i>Piano Plus 2</i> |
|--|

**Supporting Tests** (2 x 10 marks)

|                                  |  |
|----------------------------------|--|
| Candidates to prepare i) and ii) |  |
|----------------------------------|--|

|                  |                            |
|------------------|----------------------------|
| i) Sight Reading | ii) Aural or Improvisation |
|------------------|----------------------------|

## Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. It is the candidate's responsibility to provide (and prepare with) the soloist(s) for the pieces in Groups A and B.

### Group A

| Piece  | Publisher              |
|--|------------------------|
| <b>Voice</b>   |                        |
| Berlioz Villanelle (from <i>Les nuits d'été</i> )              | Bärenreiter BA 5784-90 |
| Gurney Desire in Spring (from <i>20 Favourite Songs</i> )      | OUP                    |
| Schubert Im Frühling (from <i>Singer's World</i> book 4: high) | Trinity                |
| Sullivan Orpheus with his Lute                                 | Boosey [archive]       |

### Violin

|  |                 |
|--|-----------------|
| Gade Second Fantasy Piece (Allegro Vivace) (from <i>Fantasy Pieces</i> op. 43) | Hansen WH03537  |
| Handel 2nd movt: Allegro (from Sonata no. 4 in D, HWV 371)                     | Peters EP 2475b |
| Mozart 2nd movt: Allegretto (from Sonata in G, K. 301)                         | Peters EP 7579a |

### Cello

|  |                   |
|--|-------------------|
| Berkeley Andantino op. 21 no. 2a                       | Chester CH 00945  |
| Stravinsky <i>arr.</i> Markevich Russian Maiden's Song | Boosey M060027017 |

### Flute

|  |                     |
|--|---------------------|
| R R Bennett Allegro Tranquillo (no. 1 from <i>Summer Music</i> )                                       | Novello NOV120560   |
| Handel 2nd movt: Allegro (from Sonata in E minor, HWV 359b)<br>(from <i>Eleven Sonatas for Flute</i> ) | Bärenreiter BA 4225 |

### Clarinet

|  |                      |
|--|----------------------|
| Mozart <i>arr.</i> Hyde 2nd movt: Larghetto (from Clarinet Quintet in A, K. 581) | Boosey 9790060038617 |
| Schumann No. 1: Zart und mit Ausdruck (from <i>Fantasiestücke</i> op. 73)        | Henle HN 416         |

### Group B

|   |                     |
|---|---------------------|
| <b>Voice</b>  |                     |
| Chausson Le Colibri   | IMC IMC 1130/31     |
| Elgar Is She Not Passing Fair? (from <i>New Imperial Edition of Tenor Songs</i> ) | Boosey              |
| Fauré Ici-bas   | IMC                 |
| Schumann Der Nussbaum   | Peters EP 8160a/b/c |

### Violin

|   |                  |
|---|------------------|
| Kreisler Liebeslied                       | Schott BSS 29029 |
| Massenet <i>trans.</i> Marsick Méditation | UMP              |

### Cello

|   |                           |
|---|---------------------------|
| Fauré Berceuse op. 16                                       | Hamelle AL 26499/HA 09060 |
| Saint-Saëns The Swan (from <i>Carnival of the Animals</i> ) | Durand DF00376700         |

**Flute**

|         |   |                |
|---------|---|----------------|
| Arrieu  | 1st movt: Sonatine                            | Amphion A126   |
| Roussel | Krishna (from <i>Joueurs de Flûte</i> op. 27) | Broekmans 1573 |

**Clarinet**

|             |  |                   |
|-------------|--|-------------------|
| Horovitz    | 2nd movt: Sonatina                         | Novello NOV120541 |
| Saint-Saëns | 1st movt: Allegretto (from Sonata op. 167) | Durand 1006300    |

**Group C**

|          |  |         |
|----------|--|---------|
| J S Bach | Wir setzen uns mit Tränen nieder (from <i>St Matthew Passion</i> ) (from <i>Piano Plus</i> ) | Trinity |
| Bizet    | Entr'acte (no. 24: Allegro vivo from <i>Carmen</i> ) (from <i>Piano Plus</i> )               | Trinity |
| Verdi    | Va pensiero (Chorus of the Hebrew Slaves from <i>Nabucco</i> ) (from <i>Piano Plus</i> )     | Trinity |

**Technical Work** (14 marks)

|  |
|--|
| Candidate to prepare:  |
| <b>Extracts</b> – set for Grade 7 from Trinity's <i>Piano Plus 2</i> |

**Supporting Tests** (2 x 10 marks)

|                                  |                                   |
|----------------------------------|-----------------------------------|
| Candidates to prepare i) and ii) |                                   |
| <b>i) Sight Reading</b>          | <b>ii) Aural or Improvisation</b> |

## Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. It is the candidate's responsibility to provide (and prepare with) the soloist(s) for the pieces in Groups A and B.

| Group A            | Piece                                       | Publisher                   |
|--------------------|---|-----------------------------|
| <b>Voice</b>       |   |                             |
| Armstrong<br>Gibbs | Five Eyes                                   | Boosey                      |
| Purcell            | Hark hark! the Echoing Air                  | Novello NOV952908 [archive] |
| Quilter            | Love's Philosophy                           | Boosey                      |
| Schubert           | Der Musensohn (from <i>Selected Songs</i> ) | Any reliable edition        |
| Schubert           | Die Forelle (from <i>Selected Songs</i> )   | Any reliable edition        |

|               |   |                        |
|---------------|---|------------------------|
| <b>Violin</b> |   |                        |
| J S Bach      | 4th movt: Allegro (from Sonata no. 3 in E, BWV 1016)<br>(from Six Sonatas BWV 1014-1019 vol. 1) | Bärenreiter BA 5118    |
| J S Bach      | 1st movt: Allegro (from Concerto in A minor, BWV 1041)  | Bärenreiter BA 5189-90 |
| Gade          | Fourth Fantasy Piece (Allegro molto vivace)<br>(from <i>Fantasy Pieces</i> op. 43)              | Hansen WH 03537        |
| Mozart        | 2nd movt: Minuetto (from Sonata in E minor, K. 304)<br>(from Violin Sonatas vol. 1)             | Peters EP 7579a        |
| Schubert      | 1st movt from Sonatina in D, op. 137 no. 1  | Stainer 35592          |

|              |  |               |
|--------------|--|---------------|
| <b>Cello</b> |  |               |
| Mendelssohn  | Song Without words op. 109                         | Stainer R2247 |
| Shostakovich | 2nd movt: Allegro (from Sonata in D minor, op. 40) | Peters EP4748 |

|              |   |                 |
|--------------|---|-----------------|
| <b>Flute</b> |   |                 |
| J S Bach     | 1st movt: Allegro moderato (from Sonata no. 2 in E♭ BWV 1031)<br>(from <i>Flute Sonatas</i> vol. 1) | Peters EP4461AA |
| J S Bach     | 3rd movt: Presto (from Sonata no. 1 in B minor, BWV 1030)<br>(from <i>Flute Sonatas</i> vol. 1)     | Peters EP4461AA |
| Mathias      | 1st movt: Allegro ritmico (from Sonatina)   | OUP             |

|                 |  |                  |
|-----------------|--|------------------|
| <b>Clarinet</b> |  |                  |
| Gade            | Fourth Fantasy Piece (Allegro molto vivace)<br>(from <i>Fantasy Pieces</i> op. 43) | Hansen WH 03537  |
| Lutosławski     | no. 3 (from <i>5 Dance Preludes</i> )  | Chester CH 55171 |
| Poulenc         | 1st movt: Allegro con fuoco (from Sonata for Clarinet and Piano)                   | Chester CH 70972 |

|                |   |                      |
|----------------|---|----------------------|
| <b>Group B</b> |   |                      |
| <b>Voice</b>   |   |                      |
| Elgar          | The Shepherd's Song (from <i>Seven Lieder</i> ) | Any reliable edition |
| Howells        | Come Sing and Dance                             | OUP                  |
| Rachmaninov    | Vocalise op. 34 no. 14                          | Boosey M060022289    |
| Schumann       | Widmung   | Any reliable edition |

**Violin**

|             |   |                   |
|-------------|---|-------------------|
| Dvořák      | 4th movt from Sonatina in G, op. 100      | Peters EP 9363    |
| Mendelssohn | 2nd movt from Concerto in E minor, op. 64 | Peters EP 1731    |
| Rachmaninov | Vocalise op. 34 no. 14                    | Boosey M060112010 |

**Cello**

|             |   |                   |
|-------------|---|-------------------|
| Rachmaninov | Vocalise op. 34 no. 14  | Boosey M060112027 |
| Saint-Saëns | Allegro appassionato (from <i>Allegro Apassionato</i> op. 43) | Stainer R10020    |

**Flute**

|         |  |                 |
|---------|--|-----------------|
| Gaubert | Madrigal                                       | Enoch UNI14224  |
| Poulenc | 1st movt: Allegretto malinconico (from Sonata) | Chester CH01605 |

**Clarinet**

|          |   |                 |
|----------|---|-----------------|
| Brahms   | 3rd movt: Allegretto grazioso (from Sonata no. 1 in F minor) (from Sonatas op. 120)                   | Peters EP 3896W |
| Brahms   | 3rd movt: Andante con moto (from Sonata no. 2 in Eb) (from Sonatas op. 120) [without Allegro section] | Peters EP 3896W |
| Schumann | No. 2: Lebhaft, leicht (from <i>Fantasiestücke</i> op. 73)  | Henle HN 416    |

**Group C**

|           |   |         |
|-----------|---|---------|
| Beethoven | Ode to Joy (chorus from Symphony no. 9 in D minor from <i>Piano Plus</i> )                      | Trinity |
| Brahms    | How Lovely Is Thy Dwelling Place (from <i>Ein Deutsches Requiem</i> ) (from <i>Piano Plus</i> ) | Trinity |
| Gershwin  | Bess, You Is My Woman Now (duet from <i>Porgy and Bess</i> ) (from <i>Piano Plus</i> )          | Trinity |

**Technical Work** (14 marks)

Candidate to prepare:

**Extracts** – set for Grade 8 from Trinity's *Piano Plus 2***Supporting Tests** (2 x 10 marks)

Candidates to prepare i) and ii)

**i) Sight Reading****ii) Aural or Improvisation**

# Certificate exams – Piano Solo, Piano Duet, Piano Six Hands & Ensembles

Full details of Certificate exams, including repertoire descriptors and regulations, are available on the Trinity website [www.trinitycollege.co.uk/CertificateExams](http://www.trinitycollege.co.uk/CertificateExams)

## Structure

| Foundation   | Intermediate | Advanced |
|--|--------------|----------|
| Performance of Pieces of a set duration                  |              |          |
| Presentation Skills                                      |              |          |
| (Technical Work and Supporting Tests are not applicable) |              |          |

## Marking

The marks available for all Certificate exams are as follows:

| Component           | Pass marks | Maximum marks |
|---------------------|------------|---------------|
| Performance         | 54         | 90            |
| Presentation Skills | 6          | 10            |
| <b>Total</b>        | <b>60</b>  | <b>100</b>    |

Pass is awarded at 60 marks and Distinction at 80.

The mark out of 90 is made up of three component marks, based on the holistic performance.

- **Notational Accuracy & Fluency (30 marks):**  
How well the notes are prepared and realised: 'Me and the Music'.
- **Technical Facility (30 marks):**  
Instrumental control and the ability to draw the most from the instrument (e.g. tone colour, articulation, pedalling): 'Me and the Instrument'.
- **Communication & Interpretation (30 marks):**  
How well the candidate interprets the music, engages the audience and conveys a sense of the context of the music they are playing: 'Me and the Audience'.

The mark out of 10 for Presentation Skills is split into 3 sections:

- **Programme Planning (4 marks)**  
The effectiveness and overall balance of the pieces played and the way in which they show different facets of the candidate's abilities. The accuracy of the timing of the programme.
- **Programme Notes (4 marks)**  
Researched notes to increase the listener's appreciation and understanding of the performance. Ranging from a brief description of each piece at Foundation to an extended and more insightful piece for Advanced.
- **Presentation Skills (2 marks)**  
Presentation of the performance to the listener; including stagecraft, personal presentation and comportment.

For Piano Duet and Piano Six Hands exams **one** written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.

## Repertoire

(See also *Pieces*, page 7)

Each exam requires a performance of pieces in accordance with a set time duration, rather than a specific number of pieces to be performed.

| Certificate exam | Programme duration* (minutes) | Exam duration (minutes) |
|------------------|-------------------------------|-------------------------|
| Foundation       | 8-10                          | 13                      |
| Intermediate     | 15-20                         | 23                      |
| Advanced         | 25-30                         | 33                      |

\* This time limit refers to the total duration of all the pieces performed, including breaks between movements but does not include:

- arrival/departure time
- setting up
- tuning
- breaks or pauses between items.

More than one item must be presented.

Repertoire lists, from which the entire programme may be freely selected are provided on pages 54-59.

### Own-choice repertoire

Candidates are permitted to make their own selections of repertoire taking up to one third (in time) of the recital programme (e.g. an Intermediate Certificate exam programme totalling 15 minutes may contain up to five minutes of own-choice repertoire).

These own-choice pieces may be taken from any source, including drawn from current or past Grade syllabuses of any accredited board which relate to each Certificate level as indicated below. All own-choice repertoire must be of a similar level of technical and musical demand as the pieces on the list. A candidate's own composition(s) may also be included.

| Certificate exam | Approximate Grade equivalent |
|------------------|------------------------------|
| Foundation       | Grade 3                      |
| Intermediate     | Grade 5                      |
| Advanced         | Grade 8                      |

There is **no facility** for pre-approval of any own-choice repertoire, either by Trinity's London office or by individual examiners. Candidates are strongly advised to refer to the lists of indicative repertoire and the repertoire descriptors for each Certificate exam level which are available on the website.

## Presentation Skills

Programme notes should be formatted in a similar way to those used for public recitals, e.g. a folded A4 (A5), typed or word-processed document. The content should range from a brief description of each piece for Foundation Certificate to a more extended and insightful piece of work for Advanced.

This work must be the candidate's own, showing evidence of personal creativity and input and must include timings for each piece.

They may be in a language other than English, though a translation to English should also be provided. The translation need not be the candidate's own work.

Programme notes should be presented to the examiner at the beginning of the exam. The examiner will then let the programme flow, without comments between pieces to allow the candidate to proceed at their own rate, within the confines of the regulatory timings.



## Certificate exams for Ensembles

Designed to encourage the co-operative skills essential for the development of a well-rounded musician, Trinity also offers Certificate exams for ensembles. These are structured in the same way as Certificate exams for individual instruments.

### **Instruments and size of ensemble**

Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the exam centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

Any ensemble of three or more players and/or singers may be entered, except in the case of Piano Six Hands, for which a syllabus already exists, and which should be entered under its own subject code. Duos will also be accepted, except in cases where standard Grade exams already exist (such as most single-line instruments with Piano or Piano Duet).

### **Repertoire**

No repertoire lists are provided, however repertoire should be chosen in line with the guidelines set out for solo Certificate exams. Each part may be played by one player, as in chamber music, or by multiple performers according to the suitability of the music. Players may change instruments between pieces, but no extra credit will be given for performing on more than one instrument.

### **Entering**

A special Ensemble entry form – obtainable from Local Area Representatives or from Trinity's London office – must be used for each ensemble. Each must be given a name (e.g. 'The Proctor Quintet') which will be printed on the report form and certificates. For Ensemble exams one written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.

A teacher may not take part in an ensemble exam except as a conductor.

## Pieces (90 marks)

A programme within the duration of **8-10 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

| Composer                | Piece   | Publisher            |
|-------------------------|---|----------------------|
| J S Bach                | Prelude in C minor BWV 999  | Any reliable edition |
| Bartók                  | A Joke from <i>Mikrokosmos</i> (from <i>Keynotes</i> Grades 2-3)  | Faber 9780571523226  |
| Bartók                  | Jest (no. 27 from <i>For Children</i> vol. 1)   | Any reliable edition |
| Bartók                  | Minuet (from <i>The First Term at the Piano</i> )   | Any reliable edition |
| Beach                   | Weaving Song (from <i>Fingerprints</i> )  | Faber 9780571520901  |
| Beethoven               | Allemande in A, WoO 81  | Any reliable edition |
| Beethoven               | Für Elise (complete)  | Any reliable edition |
| Cimarosa                | Sonata no. 1 (from <i>11 Sonatas</i> book 1)  | UMP ME00155000       |
| Clementi                | 3rd movt from Sonatina in C, op. 36 no. 3   | Any reliable edition |
| Einaudi                 | Le Onde   | Any reliable edition |
| Harris                  | Twilight (from <i>Fingerprints</i> )  | Faber 9780571520901  |
| Hässler                 | Capriccio (from <i>Succeeding With The Masters: The Festival Collection</i> book 4)   | FJH FJHFF1588        |
| Haydn                   | 4th movt: Allegro from Piano Sonata in G Hob. XVI/8   | Any reliable edition |
| Haydn<br>arr. Salomon   | Vivace from Finale to Symphony no. 96 in D  | Any reliable edition |
| Hengeveld               | Easy Improvisation no. 1<br>(from <i>13 Easy Improvisations</i> )   | Broekmans BRP831     |
| Kuhlau                  | Andante Cantabile from Sonatina in G, op. 55 no. 2<br>(from <i>Sonatinas</i> op. 20 & op. 55)   | Kjos KJ15968         |
| Lenehan                 | Marching Tune [lower version] (from <i>Keynotes</i> Grades 1-2)   | Faber 978057152320X  |
| Mozart                  | Andante no. 37 from <i>The Chelsea Notebook</i><br>(from <i>Keynotes</i> Grades 2-3)  | Faber 9780571523226  |
| L Mozart                | Allegro in G (no. 41 from <i>Notebook for Nannerl</i> )   | Any reliable edition |
| Norton                  | Any performance étude [with improvisation]<br>from <i>American Popular Piano 3 – Etudes Book</i><br>[accompanied by either the CD* or the second piano part<br>contained in <i>American Popular Piano 3 Repertoire Book</i> ] | Novus Via            |
| Pasquini                | Aria (from <i>Keynotes</i> Grades 1-2)  | Faber 978057152320X  |
| Scarlatti<br>(attrib.)  | Sonata in G (from <i>Keynotes</i> Grades 3-4)   | Faber 9780571523226  |
| Schumann                | Wild Rider (from <i>Album for the Young</i> )   | Any reliable edition |
| Sculthorpe              | Sea Chants from <i>Two Easy Pieces</i> (from <i>Keynotes</i> Grades 3-4)  | Faber 9780571523226  |
| Smetana                 | Toccata (from <i>Keynotes</i> Grades 1-2)   | Faber 978057152320X  |
| Williams<br>arr. Coates | Hedwig's Theme (from <i>Harry Potter and the Prisoner of Azkaban – Easy Piano</i> )   | Warner Bros AFM0407  |
| Zamecni                 | Burglar Music (from <i>Keynotes</i> Grades 2-3)   | Faber 978057152320X  |

## Presentation Skills (10 marks) (see page 48)

\* It is the responsibility of the person signing the entry form to ensure that suitable playback equipment for CDs is provided, by contacting the centre to confirm arrangements.

# Piano Solo – Intermediate Certificate

Subject code: PS

## Pieces (90 marks)

A programme within the duration of **15–20 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

| Group A – Baroque |  | Publisher                   |
|-------------------|--|-----------------------------|
| C P E Bach        | Solo for the Cembalo BWV Anh. 129<br>(from <i>Baroque Real Repertoire</i> )  | Trinity Faber 9780571523331 |
| J S Bach          | 1st movt: Allegro Moderato from <i>Brandenburg Concerto</i><br>no. 3 in G, BWV 1048 [ <i>Die Hard</i> ] (from <i>Cult Classics</i> ) | Faber 571520960             |
| J S Bach          | Gigue from <i>French Suite</i> no. 6 in E, BWV 817   | Any reliable edition        |
| Couperin          | Les petits moulins à vent<br>(from <i>Hours With The Masters</i> book 4)   | Bosworth BOE003585          |
| Daquin            | L'amusante (from <i>Little Piano Book</i> vol. 2<br><i>The Age of J S Bach – Intermediate Piano</i> )                                | Peters EP 4452              |
| Daquin            | Le coucou (from <i>Baroque Real Repertoire</i> )   | Trinity Faber 9780571523331 |
| Galuppi           | Adagio from Sonata in D, op. 1 no. 4   | Any reliable edition        |
| Handel            | Allemande from <i>Suite for Keyboard</i> no. 16 in G minor   | Any reliable edition        |
| Handel            | Pasacaille from Suite no. 7 in G minor, HWV 432  | Any reliable edition        |
| Leo               | Toccata in G minor (from <i>Classics to Moderns</i> book 4)  | Yorktown YK20048            |

## Group B – Classical

|            |   |                      |
|------------|---|----------------------|
| Beethoven  | 3rd movt: Scherzando from Sonatina in D major<br>(no. 3 of 3 Sonatinas WoO 47)                          | Any reliable edition |
| Beethoven  | Bagatelle in C, op. 119 no. 2 (from <i>Complete Bagatelles</i> )  | Henle HN 158         |
| Beethoven  | Bagatelle in G minor, op. 119 no. 1 (from <i>Complete Bagatelles</i> )                                  | Henle HN 158         |
| Cimarosa   | Sonata in Bb (from <i>11 Sonatas</i> book 1)  | UMP ME00155000       |
| Kuhlau     | 1st movt: Allegro con spirito from Sonatine in C, op. 55 no. 3<br>(from Sonatinas op. 20 & op. 55)      | Kjos KJ15968         |
| Mozart     | 1st movt from <i>Viennese Sonatina</i> no. 2 in A, KV 439b<br>(from <i>6 Viennese Sonatinas</i> )       | Schott ED 9021       |
| Mysliveček | Sonata in D (from <i>Bärenreiter Sonatina Album</i> vol. 2)   | Bärenreiter BA 6549  |
| Schubert   | No. 3 (in F minor) (from <i>Moments musicaux</i> op. 94 D780)   | Henle HN 375         |
| Vogel      | Andantino from Sonata on themes from the <i>Magic Flute</i> op. 48<br>(from <i>Keynotes</i> Grades 4–5) | Faber 9780571523234  |

## Group C – Romantic

|              |  |                             |
|--------------|--|-----------------------------|
| Bizet        | Habañera from <i>Carmen</i> [ <i>Trainspotting</i> ] (from <i>Cult Classics</i> )                          | Faber 0571520960            |
| Bruch        | No. 6: Andante Con Larghezza (from <i>6 Klavierstücke</i> op. 12)  | Breitkopf EB 8114           |
| Chopin       | Mazurka in A minor, op. 7 no. 2  | Any reliable edition        |
| Donizetti    | Mad Scene from <i>Lucia di Lammermoor</i> [ <i>The Fifth Element</i> ]<br>(from <i>Cult Classics</i> )     | Faber 0571520960            |
| Gade         |  |                             |
| ed. Ruthardt | No. 2: Scherzo in E from <i>Aquarelles</i> op. 19  | Peters EP 3532              |
| Mendelssohn  | Overture from <i>The Hebrides</i> [ <i>L.A. Confidential</i> ] (from <i>Cult Classics</i> )                | Faber 0571520960            |
| Mendelssohn  | Venetian Gondoliers Song op. 19 no. 6<br>(from <i>Romantic Real Repertoire</i> )                           | Trinity Faber 9780571523358 |
| Mussorgsky   | Theme from <i>Night on a Bare Mountain</i> [ <i>Natural Born Killers</i> ]<br>(from <i>Cult Classics</i> ) | Faber 0571520960            |
| Puccini      | Un bel di from <i>Madama Butterfly</i> [ <i>Fatal Attraction</i> ] (from <i>Cult Classics</i> )            | Faber 0571520960            |
| Wagner       | Albumblatt (from <i>Little Piano Book</i> vol. 4: <i>The Romantic Period</i> )                             | Peters EP 4454              |

### Group D – Early Modern

|           |   |                             |
|-----------|---|-----------------------------|
| Frank     | Adagio from <i>Three Early Pieces</i> (from <i>Keynotes</i> Grades 3–4)   | Faber 9780571523226         |
| Harvey    | Rumba Toccata (from <i>Twentieth Century Real Repertoire</i> )  | Trinity Faber 9780571523366 |
| MacDowell | To A Wild Rose, no. 1 from <i>Woodland Sketches</i> op. 51<br>(from <i>Real Repertoire</i> )                      | Trinity Faber 9780571521193 |
| Nielsen   | Spilleværket [The Musical Clock]<br>(from <i>Humoresque-bagatelles</i> op. 11 no. 6)                              | Hansen                      |
| Reger     | Fast zu keck! [Almost too bold!] op. 19/12 from <i>Aus der Jugendzeit</i><br>(from <i>The New Sonatina Book</i> ) | Schott ED 2511              |
| Satie     | Gnossienne no. 3 (from <i>Piano Works</i> vol. 1)   | Schott ED 9013              |
| Turina    | The Peasant's Boots (from <i>The Turina Collection</i> )  | Schott SMC 534              |

### Group E – Contemporary

|          |   |                   |
|----------|---|-------------------|
| Kember   | Cuban Serenade (from <i>Play Latin</i> )  | Faber 05715518958 |
| Norton   | Any performance étude [with improvisation]<br>from <i>American Popular Piano 6 – Etudes Book</i><br>[accompanied by either the CD* or the second piano part<br>contained in <i>American Popular Piano 6 Repertoire Book</i> ] | Novus Via         |
| Russell  | La Cumparsita (from <i>Play Latin</i> )   | Faber 05715518958 |
| Schifrin | Theme from the 1968 film <i>Bullitt</i> (from <i>Cult Classics</i> )  | Faber 0571520960  |

## Presentation Skills (10 marks) (see page 48)

\* It is the responsibility of the person signing the entry form to ensure that suitable playback equipment for CDs is provided, by contacting the centre to confirm arrangements.

## Pieces (90 marks)

A programme within the duration of **25–30 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

|             |  | Publisher            |
|-------------|--|----------------------|
| J S Bach    | Fantasia in C minor, BWV 906   | Any reliable edition |
| J S Bach    | Prelude & Fugue in C minor, BWV 871<br>(from <i>The Well-Tempered Clavier</i> book 2)                      | Any reliable edition |
| J S Bach    | Prelude & Fugue in E, BWV 854<br>(from <i>The Well-Tempered Clavier</i> book 1)                            | Any reliable edition |
| J S Bach    | Prelude & Fugue in Eb, BWV 876<br>(from <i>The Well-Tempered Clavier</i> book 2)                           | Any reliable edition |
| J S Bach    | Prelude & Fugue in F#, BWV 858<br>(from <i>The Well-Tempered Clavier</i> book 1)                           | Any reliable edition |
| J S Bach    | Prelude & Fugue in G, BWV 860<br>(from <i>The Well-Tempered Clavier</i> book 1)                            | Any reliable edition |
| J S Bach    | Prelude from <i>English Suite</i> no. 5 in E minor, BWV 810<br>(from <i>English Suites</i> BWV 806–811)    | Any reliable edition |
| D Scarlatti | Fugue in G minor, K. 30 ( <i>The Cat's Fugue</i> )<br>(from <i>Schott Piano Collection – D Scarlatti</i> ) | Schott ED 7200       |
| D Scarlatti | Sonata in A minor, Kp. 175   | Any reliable edition |
| D Scarlatti | Sonatas in A, Kp. 208 & 209  | Any reliable edition |

### Group B – Classical

|           |   |                          |
|-----------|---|--------------------------|
| Beethoven | 1st movt: Allegro or 4th movt: Prestissimo<br>from Sonata in F minor, op. 2 no. 1               | Any reliable edition     |
| Beethoven | Andante Favori in F, WoO 57   | Henle HN 21              |
| Beethoven | Rondo in C, op. 51 no. 1  | Henle HN 140             |
| Clementi  | 1st movt: Allegro con spirito from Sonata in C, op. 34 no. 1<br>(from <i>24 Sonatas</i> vol. 1) | Peters EP 146a           |
| Field     | Nocturne no. 6 in F (from <i>Nocturnes</i> )  | Peters EP 491            |
| Haydn     | 1st movt from Sonata in E, Hob. XVI/31  | Any reliable edition     |
| Haydn     | Fantasy in C, Hob. XVII/4   | Henle HN 69              |
| Hummel    | Rondo in Eb, op. 11   | Peters EP 7045           |
| Lipavský  | Theme with 10 Variations<br>(from <i>18th-Century Bohemian Variations</i> )                     | Bärenreiter Praha H 4136 |
| Mozart    | 1st movt: Allegro from Sonata in F K. 332   | Any reliable edition     |
| Mozart    | Fantasy in C minor, K. 475  | Henle HN 345             |
| Schubert  | Impromptu in Ab, op. 142 no. 2 (D. 935)   | Any reliable edition     |
| Schubert  | No. 1: Allegro assai from <i>Drei klavierstücke</i> D. 946                                      | Any reliable edition     |

### Group C – Romantic

|                         |   |                      |
|-------------------------|---|----------------------|
| Brahms                  | Ballade in D minor, op. 10 no. 1                                      | Any reliable edition |
| Brahms                  | Intermezzo in A minor, op. 116 no. 2 (from <i>Fantasien</i> op. 116)  | Henle HN 120         |
| Brahms                  | Intermezzo in E, op. 116 no. 4 (from <i>Fantasien</i> op. 116)        | Henle HN 120         |
| Brahms                  | Intermezzo in Eb, op. 117 no. 1 (from <i>Drei Intermezzi</i> op. 117) | Henle HN 121         |
| Brahms<br>arr. Grainger | Cradle Song (from <i>Free Settings of Favourite Melodies</i> )        | Schott ED 12778      |

|             |   |  |
|-------------|---|--|
| Brahms      | Intermezzo in B minor, op. 119 no. 1 (from <i>Klavierstücke</i> op. 119)  | Henle HN 123   |
| Chabrier    | Ronde Champêtre (from <i>Works for Piano</i> )                            | Dover  |
| Chopin      | Etude no. 1 in F minor (from <i>Trois nouvelles études</i> )              | Any reliable edition   |
| Chopin      | Mazurka in A minor, op. 59 no. 1  | Any reliable edition   |
| Chopin      | Nocturne in C# minor, op. posth. no. 20a                                  | Any reliable edition   |
| Chopin      | Nocturne in F minor, op. 55 no. 1   | Any reliable edition   |
| Chopin      | Valse Brillante no. 4 in F, op. 34 no. 3                                  | Any reliable edition   |
| Chopin      | Valse no. 14 in E minor, op. posth.                                       | Any reliable edition   |
| Grieg       | March of the Trolls op. 54 no. 3 (from <i>Lyric Pieces</i> )              | Any reliable edition   |
| Grieg       | Wedding Day at Trolldhaugen op. 65 no. 6                                  | Peters EP 2922   |
| Lavallée    | Le Papillon [The Butterfly] op. 18  | UMP 11399  |
| Liadov      | Prelude in Db, op. 57 no. 1 (from <i>Selected Pieces</i> )                | Peters EP 9193   |
| Liszt       | Consolation no. 2   | Any reliable edition   |
| Liszt       | Notturmo no. 1 in Ab: Hohe Liebe (from <i>Liebesträume, 3 Notturmos</i> ) | Henle HN 634   |
| Martucci    | Scherzo op. 53 no. 2  | UMP NR12800100   |
| Mendelssohn | Song without Words in Ab major, op. 38 no. 6, <i>Duetto</i>               | Any reliable edition   |
| Mendelssohn | Prelude and Fugue in D, op. 35 no. 2                                      | Any reliable edition   |
| Schumann    | Arabesque op. 18 (from <i>Arabesque and Blumenstücke</i> )                | Wiener UT50059   |
| Schumann    | Aufschwung [Soaring] (from <i>Fantasiestücke</i> op. 12)                  | Any reliable edition   |
| Smith       | La Traviata fantasie brillante op. 103                                    | <a href="http://www.sydney-smitharchive.org.uk">www.sydney-smitharchive.org.uk</a> |
| Smith       | Lucia di Lammermoor op. 7   | <a href="http://www.sydney-smitharchive.org.uk">www.sydney-smitharchive.org.uk</a> |

## Group D – Early Modern

|              |   |                         |
|--------------|---|-------------------------|
| Arndt        | Nola – A Silhouette for the Piano<br>(from <i>In Recital – for the Advancing Pianist: book 1 – Popular</i> )          | FJH FJHFF1796           |
| Bartók       | Dances in Bulgarian Rhythm [any 1 or 2 movements]<br>(from <i>Mikrokosmos</i> vol. 6)                                 | Boosey M060080067       |
| Bartók       | Ostinato (from <i>Mikrokosmos</i> vol. 6)   | Boosey M060080067       |
| Bowen        | Nocturne or Finale (Allegro) (from <i>4 Pieces</i> op. 3)   | Schott ED 13061         |
| Britten      | No. 3: Fun-Fair (from <i>Holiday Diary</i> op. 5)   | Boosey M060014451       |
| Confrey      | Kitten on the Keys Hal Leonard [single sheet download from <a href="http://www.musicroom.com">www.musicroom.com</a> ] |                         |
| Copland      | Jazzy (from <i>Three Moods</i> )  | Boosey M051282753       |
| Debussy      | Arabesque no. 2   | Any reliable edition    |
| Debussy      | La fille aux cheveux de lins  | Any reliable edition    |
| Debussy      | No. 5: Bruyères (from <i>Préludes</i> book 2)   | Any reliable edition    |
| Debussy      | Prélude (from <i>Suite Bergamasque</i> )  | Any reliable edition    |
| Delius       | Prelude no. 1 for piano (from <i>Three Preludes</i> 1923)   | Any reliable edition    |
| Dohnányi     | Gigue (from <i>Suite in the Olden Style</i> op. 24)   | Simrock M221110770      |
| Gershwin     | Three Preludes [complete] (1926)  | Any reliable edition    |
| Granados     | No. 6: Zapateado (from <i>Seis piezas sobre cantos populares españoles</i> )  | UME UMP71040            |
| Ireland      | Sonatina [complete]   | OUP [archive] 193729407 |
| Ireland      | The Darkened Valley   | Stainer H 0642          |
| Khachaturian | Toccata   | Peters EP 4734          |
| Moeran       | Windmills (from <i>Fancies</i> )  | Schott ED 12343         |
| Rachmaninov  | Prelude in C# minor, op. 3 no. 2  | Any reliable edition    |
| Scott        | Lotus Land op. 47 no. 1   | Novello NOV260322       |
| Shostakovich | Three Fantastic Dances [complete] op. 5   | Boosey M060024603       |

|             |  |                 |
|-------------|--|-----------------|
| Turina      | Exaltacion (from <i>Danzas Fantásticas</i> op. 22)   | UME UMP21257    |
| Turina      | Toccata y Fuga from <i>Fantasia Sobre Cinco Notas</i> op. 83<br>(from <i>Piano Music of Spain</i> )              | Chester CH68288 |
| Villa-Lobos | Dansa (Miudinho) from <i>Bachianas Brasileiras</i> no. 4<br>(from <i>The Piano Music of Heitor Villa-Lobos</i> ) | Amsco AM41732   |

### Group E – Contemporary

|              |   |                         |
|--------------|---|-------------------------|
| Causton      | Non mi comporto male  | OUP [Archive] 193558351 |
| Chapple      | Nos. 2 & 3 from <i>Bagatelles Diverses</i>  | Chester CH74371         |
| Einaudi      | Divenire  | Chester CH72006         |
| Horne        | 4ths and 5ths (from <i>The Boosey &amp; Hawkes<br/>20th-Century Piano Collection – 1945</i> ) | Boosey M060106729       |
| Kapustin     | Toccatina op. 36  | MusT M708036081         |
| Kats-Chernin | No. 1: Russian Rag (from <i>Book of Rags for Piano</i> )                                      | Boosey M051246199       |
| Lutosławski  | 2 studies from <i>The Most Beautiful Lutosławski</i><br>[either or both may be played]        | PWM PWM 10226           |
| McCabe       | Snowfall in Winter  | Novello NOV955207       |
| Peterson     | Pacific Ocean Blue  | Wirripang M720065885    |
| Rawsthorne   | Any 2 from <i>4 Romantic Pieces</i> (from <i>Selected Piano Pieces</i> )                      | OUP 193735651           |

## Presentation Skills (10 marks) (see page 48)

## Pieces (90 marks)

A programme within the duration of **8-10 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

|          |   | Publisher           |
|----------|---|---------------------|
| J S Bach | Air from Suite in D (from <i>Advertising the Classics</i> book 1) | Hal Leonard 017082Q |
| J S Bach | Arioso (from <i>The Joy of Piano Duets</i> )                      | Yorktown YK21111    |
| Boyce    | Gavot from Symphony IV (from <i>Two 18th-Century Gavottes</i> )   | Banks 13904         |
| Handel   | Hornpipe (from <i>The Classic Experience</i> )                    | Cramer 90533        |
| Vivaldi  | Spring (from <i>The Classic Experience</i> )                      | Cramer 90533        |

### Group B – Classical

|           |   |                     |
|-----------|---|---------------------|
| Beethoven | Pastoral Symphony (from <i>Advertising the Classics</i> book 1)                           | Hal Leonard 017082Q |
| Clementi  | 1st movt: Allegro from Sonatina no. 1 (from <i>6 Sonatinas</i> op. 36)                    | Peters EP 1979      |
| Diabelli  | Rondo (from <i>Studio 21 Duets</i> )  | Universal UE 19174  |
| Mozart    | La ci dare La mano Duet from <i>Don Giovanni</i><br>(from <i>The Joy of Piano Duets</i> ) | Yorktown YK21111    |
| Mozart    | Minuet from <i>A Little Night Music</i> (from <i>The Joy of Piano Duets</i> )             | Yorktown YK21111    |

### Group C – Romantic

|                               |  |                      |
|-------------------------------|--|----------------------|
| Burgmüller                    | Arabesque (from <i>The Library of Piano Duets</i> ) <sup>†</sup>             | Music Sales AM948904 |
| Grieg                         | Morning (from <i>Advertising the Classics</i> book 1)                        | Hal Leonard 017082Q  |
| Grechaninov                   | In the Meadows or Mother's Song (from <i>In the Meadows</i> op. 99)          | Schott ED 1172       |
| Grechaninov<br>ed. Schüngeler | Der kleine Gernegroß op. 98 no. 15 (from <i>Original Piano Duets</i> vol. 1) | Schott ED 2892       |
| Tchaikovsky                   | Danse des Mirlitons (from <i>Advertising the Classics</i> book 1)            | Hal Leonard 017082Q  |

### Group D – Early Modern

|           |   |                      |
|-----------|---|----------------------|
| Bartók    | Frolic (from <i>The Joy of Piano Duets</i> )                          | Yorktown YK21111     |
| Carse     | Fair Exchange or Dance or Good-night (from <i>Tunes For Two</i> )     | Stainer H1125        |
| Fauré     | Pavane (from <i>Advertising the Classics</i> book 1)                  | Hal Leonard 017082Q  |
| Macdowell | To a Wild Rose (from <i>The Library of Piano Duets</i> ) <sup>†</sup> | Music Sales AM948904 |
| Ravel     | Pavane de la belle au bois dormant (no. 1 from <i>Ma mère l'oye</i> ) | Durand 774600        |
| Satie     | Gymnopédie (from <i>Advertising the Classics</i> book 1)              | Hal Leonard 017082Q  |
| Warlock   | Pavane (from <i>Capriol Suite</i> )                                   | Curwen JC99059       |

### Group E – Contemporary

|            |   |                         |
|------------|---|-------------------------|
| Cornick    | Blues for Two or Chromatic Blues [with repeats]<br>(from <i>Jazzy Duets 1</i> ) | Universal UE 19756      |
| Cornick    | The Metamorphic Rock Boogie (from <i>Boogie Piano Duets</i> )                   | Universal UE 18796      |
| Cowles     | Preamble and Dirge (from <i>6 Easy Duets in the Modern Idiom</i> )              | Griffiths GE0178        |
| Drumheller | The Banjo Rag [with repeats] (from <i>The Joy of Piano Duets</i> )              | Yorktown YK21111        |
| Gilkyson   | Bare Necessities (from <i>Disney Movie Hits for Two</i> )                       | Hal Leonard HLD00292076 |
| Hall       | Donkey Ride or Ghost Walk (from <i>Duets with a Difference</i> book 1)          | OUP 19-372753-3         |
| Helyer     | The Musical Box or Hornpipe (from <i>Two's Company</i> )                        | Novello NOV100139       |
| Hengeveld  | Noorse Dans or Quick Fox (from <i>Ten Folk and Rhythmical Dances</i> )          | Broekmans BRP 756       |



|                          |  |                         |
|--------------------------|--|-------------------------|
| John                     | I Just Can't Wait to be King<br>(from <i>Disney Movie Hits for Two</i> )   | Hal Leonard HLD00292076 |
| Kember                   | Black-note Blues or Ragetty Waltz or Body and Soul<br>(from <i>On the Lighter Side</i> )   | Schott ED 12615         |
| Khatchaturian            | Theme from Spartacus (from <i>The Classic Experience</i> )   | Cramer 90533            |
| Last                     | Echo Tune or Gliding or Comic Capers (from <i>For You and Me</i> book 1)   | Forsyth FLJ 15          |
| Menken                   | A Whole New World or Beauty and the Beast or<br>Under The Sea (from <i>Disney Movie Hits for Two</i> )   | Hal Leonard HLD00292076 |
| Norton                   | Any 1 duet piece<br>from <i>American Popular Piano Repertoire</i> book 4   | Novus Via NVM 49        |
| Rodgers &<br>Hammerstein | Edelweiss (from <i>The Sound of Music</i> :<br><i>Early Intermediate Piano Duets</i> )   | Hal Leonard HLW00290389 |
| Runswick                 | Ginger Baker or Treesa's Blues or Orlando's Boogie or<br>Josephine Baker (from <i>Play Boogie Duets</i> )  | Faber 9780571513913     |
| Schmitz                  | Take Five for Mini Player or Czerny-Jogging and Clementi Swing<br>(from <i>Mini Jazz</i> vol. 2)   | Dvfm DVFM31092          |
| Schönberg                | I Dreamed A Dream (from <i>Les Misérables Piano Duet</i> ) <sup>†</sup>  | Music Sales AM947276    |
| Scott                    | A Foggy Day (from <i>Studio 21 Duets</i> )   | Universal UE 19174      |
| Shur                     | Any piece from <i>Keys for Two</i> book 2  | Spartan SP315           |
| arr. Shur                | We wish you a Merry Christmas with The Holly and The Ivy<br>and either The First Nowell or Rocking Carol or<br>Go Tell it on the Mountain (from <i>Easy Piano</i> !) | Spartan SP431           |
| Smith                    | Daisy or Buttercup (from <i>The Flower Duets</i> book 1)   | Banks BE 71             |
| Norton                   | Winter Scene and Bike Blues (from <i>Microjazz Duets</i> collection 1)   | Boosey MO60106804       |

## Presentation Skills (10 marks) (see page 48)

<sup>†</sup> Available from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

## Pieces (90 marks)

A programme within the duration of **15-20 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

|              |  | Publisher         |
|--------------|--|-------------------|
| J S Bach     | Badinerie (from <i>The Classic Experience</i> )              | Cramer CRA90533   |
| J S Bach     | Sheep May Safely Graze (from <i>Perfect Partners</i> vol. 1) | Fentone F 602-401 |
| Handel       | Largo from <i>Xerxes</i>                                     |                   |
| Pachelbel    |  |                   |
| arr. Johnson | Canon in D Major (from <i>Perfect Partners</i> vol. 1)       | Fentone F 602-401 |
| Rameau       | Tambourin en rondeau (from <i>Court Dances</i> )             | Stainer H 223     |
| Vivaldi      | Winter (from <i>Advertising the Classics</i> )               | LGB               |
| Whittaker    | Sarabande and Air with Doubles (from <i>A Dance Suite</i> )  | Banks 13930       |

### Group B – Classical

|           |   |                     |
|-----------|---|---------------------|
| Beethoven | Minuet in G (from <i>Perfect Partners</i> vol. 3)                                       | Fentone F 611-401   |
| Clementi  | Sonatina no. 1, 2nd movt: Andante and 3rd movt: Vivace (from 6 <i>Sonatinas</i> op. 36) | Peters EP 1979      |
| Dussek    | Allegretto (from Sonata in G) (from <i>Studio 21 Duets</i> )                            | Universal UE 19174  |
| Kuhla     | Allegro (from Sonatina op. 17)  | Kjos KJ 14460       |
| Mozart    | A Musical Joke KV 522   | Fentone F 296-401   |
| Mozart    | Turkish Rondo from Sonata in A, K. 331 (from <i>Perfect Partners</i> vol. 3)            | Fentone F 611-401   |
| Schubert  | Any 3 pieces from 20 <i>Ländler für Pianoforte</i>                                      | Universal UE 31 958 |
| Vanhal    | no. XX (Polonaise) and no. XXI (Allegretto) (from 24 <i>Little Duets</i> )              | Schott ED 9027      |

### Group C – Romantic

|                 |   |                   |
|-----------------|---|-------------------|
| Bizet           | La poupée or Petit mari, petite femme (from <i>Jeux d'enfants</i> op. 22)     | Peters EP 8747    |
| Bruckner        | Drei kleine Stücke [complete] (from <i>Original Piano Duets</i> vol. 1)       | Schott ED 2892    |
| Chopin          | Two Mazurkas no. 2 <sup>†</sup>   |                   |
| Dvořák          | Largo from <i>New World Symphony</i> (from <i>Perfect Partners</i> vol. 4)    | Fentone F 612-401 |
| Gossec          | Tambourin   | Stainer H 297     |
| Grieg           | Gavotte and Musette (from <i>Holberg Suite</i> op. 40)                        | Peters EP 2266    |
| Rimsky-Korsakov | Song of India <sup>†</sup>  |                   |
| Schumann        | Träumerei <sup>†</sup>  |                   |
| Strauss         | Pizzicato Polka   | Ashdown EA11984   |
| Tchaikovsky     | Love theme from <i>Romeo and Juliet</i> (from <i>Perfect Partners</i> vol. 1) | Fentone F 602-401 |
| Tchaikovsky     | Sugar Plum Fairy (from <i>Advertising the Classics</i> book 2)                | LGB 017083U       |
| Verdi           | Chorus of Slaves ( <i>Nabucco</i> ) (from <i>Perfect Partners</i> vol. 4)     | Fentone F 612-401 |

### Group D – Early Modern

|          |  |                                  |
|----------|--|----------------------------------|
| Elgar    | Chanson de matin (from <i>The Classic Experience</i> )               | Cramer CRA90533                  |
| Gershwin | Melody from <i>Rhapsody in Blue</i> (from <i>Piano Duet Series</i> ) | Fentone 454<br>[Print on demand] |
| Joplin   | Any piece from 5 <i>Joplin Rags</i>                                  | Kjos KJ14445                     |

|                     |   |                    |
|---------------------|---|--------------------|
| MacDowell           | To a Wild Rose (from <i>Perfect Partners</i> vol. 3)  | Fentone F 611-401  |
| Prokofiev           | Peter and the Wolf (from <i>Perfect Partners</i> vol. 1)                                    | Fentone F 602-401  |
| Rachmaninov         | Piano Concerto no. 2: theme from 1st movement<br>(from <i>20th-Century Classics</i> vol. 1) | Boosey BH200097    |
| Ravel               | Petit Poucet no. 2 (from <i>Ma mère l'oye</i> )   | Durand DR 774600   |
| Reger               | Walzer op. 22 no. 5 (from <i>Tunes for 4 Hands</i> )  | Universal UE 10191 |
| Rowley              | Any piece from <i>Six short dance impressions</i> op. 41                                    | Peters EP 4381     |
| Vaughan<br>Williams | Prelude: Rhosymedre   | Stainer H 287      |
| Warlock             | Basse-Danse (from <i>Capriol Suite</i> )  | Curwen JC99059     |

### Group E – Contemporary

|                          |  |  |
|--------------------------|--|--|
| Batt                     | Bright Eyes (from <i>It's Easy To Play Piano Duets</i> )   | Wise AM62514   |
| Bernstein                | America (from <i>West Side Story</i> ) (from <i>20th-Century Classics</i> vol. 1)  | Boosey BH200097  |
| Britten                  | Theme from <i>The Young Person's Guide to the Orchestra</i><br>(from <i>20th-Century Classics</i> vol. 1)  | Boosey BH200097  |
| Copland                  | Fanfare for the Common Man (from <i>20th-Century Classics</i> vol. 1)  | Boosey BH200097  |
| Cornick                  | Blues no. 2 (from <i>Jazz Suite for Piano Duet</i> )   | Universal UE 21548   |
| Cornick                  | Dissonant Boogie (from <i>Boogie Piano Duets</i> )   | Universal UE 18796   |
| Cornick                  | Sur la plage or Fugue (from <i>Jazzy Duets Piano 2</i> )   | Universal UE 16536   |
| Hedges                   | Hornpipe Rondo (from <i>Studio 21 Duets</i> )  | Universal UE 19174   |
| Hengeveld                | Spaanse Dans or Rumba Cubana<br>(from <i>Ten Folk and Rhythmical Dances</i> )  | Broekmans BRP 756  |
| Horner                   | My Heart Will Go On  | Hal Leonard HL00351795   |
| James                    | Angela (theme from <i>Taxi</i> ) (from <i>It's Easy To Play Piano Duets</i> )  | Wise AM62514   |
| Joel                     | Just the Way You Are (from <i>It's Easy To Play Piano Duets</i> )  | Wise AM62514   |
| Kabalevsky               | Comedians' Galop (from <i>The Joy of Piano Duets</i> )   | Yorktown YK21111   |
| Lennon/<br>McCartney     | Yesterday or Michelle (from <i>It's Easy to Play Piano Duets</i> )   | Wise AM62514   |
| Lloyd Webber             | Memory   | [single sheet download from <a href="http://www.musicroom.com">www.musicroom.com</a> ] |
| Martin                   | Boogie For Two (from <i>The Joy of Piano Duets</i> )   | Yorktown YK21111   |
| Norton                   | Any 1 duet piece<br>from <i>American Popular Piano Repertoire</i> book 7   | Novus Via NVM 8  |
| Norton                   | Brat Pack or Feeling Zany (from <i>Rock Duets</i> )  | Boosey BH 200128   |
| Norton                   | Plucky or Running Shoes or Sailboat or Waltz<br>(from <i>Microjazz Duets</i> collection 3)   | Boosey M060106828  |
| Rodgers &<br>Hammerstein | The Sound Of Music<br>(from <i>The Sound of Music: Early Intermediate Piano Duets</i> )  | HLW00290389  |
| Schönberg                | On My Own†   |  |
| Senneville               | Ballade pour Adeline (from <i>It's Easy To Play Piano Duets</i> )  | Wise AM62514   |
| Shur                     | The Water Wheel or Celebration Waltz (from <i>Keys for Two</i> book 3)   | Spartan SP360  |
| arr. Shur                | Good King Wenceslas with O Little Town of Bethlehem and<br>In Dulci Jubilo with I Saw Three Ships and God Rest You<br>Merry Gentlemen (from <i>Pianoë!</i> ) | Spartan SP312  |
|                          | Or O Come All Ye Faithful with<br>Hark the Herald Angels Sing and either Sussex Carol or<br>Rise Up, Shepherd, and Follow (from <i>More Pianoë!</i> )        | Spartan SP531  |

† Available from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

|          |  |                     |
|----------|--|---------------------|
| Takács   | Park in the Mist or Chimes Canon or Austrian Potpourri or Alborada<br>(from <i>4x4 Piano Pieces for Four Hands</i> ) | Universal UE 17419  |
| Walton   | Hop Scotch (from <i>Duets for Children</i> )   | OUP 19-368323-5     |
| Wedgwood | Just Another Day (from <i>After Hours for Piano Duet</i> )   | Faber 9780571522606 |

**Presentation Skills** (10 marks) (see page 48)

## Pieces (90 marks)

A programme within the duration of **25-30 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

|                       |                                   |                             |
|-----------------------|-----------------------------------|-----------------------------|
| Bach <i>arr.</i> Hess | Jesu, Joy of man's desiring       | OUP 9780193851726 [archive] |
| Handel                | The Arrival of the Queen of Sheba | Peters EP 7721              |

### Group B – Classical

|            |   |                     |
|------------|---|---------------------|
| J C F Bach | 1st movt: Allegro con spirito from Sonata in A op. 18 no. 5   | Schott ED 9023      |
| J C Bach   | Rondo from Sonata in C (from 3 <i>Sonatas for Piano Duet</i> )  | Peters EP 4516      |
| Benda      | 1st movt: Allegro vivo or 2nd movt: Presto scherzando from Sonata in E♭   | Schott ED 9020      |
| Mozart     | 2nd movt: Adagio from Sonata in B♭ K. 358 (from <i>Works for Piano Duets</i> )  | Bärenreiter BA 4786 |
| Mozart     | 1st movt: Allegro from Sonata in D K. 381 or 1st movt: Allegro from Sonata in B♭, K. 358 (from <i>Works for Piano Duets</i> ) | Bärenreiter BA 4786 |
| Mozart     | 3rd movt: Allegro from Sonata in D, K. 381 (from <i>Works for Piano Duets</i> )   | Bärenreiter BA 4786 |

### Group C – Romantic

|          |   |                          |
|----------|---|--------------------------|
| Bizet    | La Toupe or Le bal (from <i>Jeux d'enfants</i> op. 22)                            | Peters EP 8747           |
| Brahms   | Hungarian Dance no. 3 (from <i>Hungarian Dances</i> )                             | Wiener UT50181           |
| Brahms   | Waltzes 1-4 (from <i>Waltzes</i> op. 39)  | Peters EP 3665           |
| Brahms   | Waltzes 12-15 (from <i>Waltzes</i> op. 39)  | Peters EP 3665           |
| Dvořák   | Slavonic Dance no. 6 (from <i>Slavonic Dances</i> op. 46)                         | Schott ED 9004           |
| Dvořák   | Slavonic Dance no. 7 (from <i>Slavonic Dances</i> op. 46)                         | Schott ED 9004           |
| Dvořák   | Waltz in G minor op. 54 no. 5 (from <i>Vierhändiges Klavierbuch</i> )             | Schott ED 4550           |
| Grieg    | Air or Praeludium (from <i>Holberg Suite</i> op. 40)                              | Peters EP 2266 [archive] |
| Schumann | Bilder aus dem Osten op. 66 no. 2 & no. 4 (from <i>Vierhändiges Klavierbuch</i> ) | Schott ED 4550           |
| Strauss  | Tritsch-Tratsch Polka   | Ashdown EA12008          |

### Group D – Early Modern

|             |   |                   |
|-------------|---|-------------------|
| Bowen       | Serenade op. 90 no. 3 (from <i>Twentieth-Century British Composers</i> )  | OUP 19-372117-3   |
| Debussy     | Ballet (from <i>Petite suite</i> )  | Peters EP 7262    |
| Debussy     | En bateau (from <i>Petite suite</i> )   | Peters EP 7262    |
| Elgar       | Land of Hope and Glory ( <i>Pomp &amp; Circumstance</i> March no. 1) (from <i>20th Century Classics</i> vol. 1) | Boosey M060084782 |
| Fauré       | Berceuse or Kitty Waltz or Le pas espagnole (from <i>Dolly Suite</i> op. 56)                                    | Peters EP 7430    |
| Joplin      | Bethena (from 4 <i>Joplin Waltzes</i> )   | Kjos KJ14817      |
| Poulenc     | Final (from Sonata for four hands – 1918)   | Chester CH02907   |
| Prokofiev   | Larghetto and Gavotte from <i>Classical Symphony</i> (from <i>20th-Century Classics</i> vol. 1)                 | Boosey M060084782 |
| Rachmaninov | Vocalise (from <i>20th-Century Classics</i> vol. 2)   | Boosey M060087790 |
| Ravel       | Bolero (from <i>Perfect Partners</i> vol. 4)  | Fentone F 612-401 |

|                  |   |                   |
|------------------|---|-------------------|
| Ravel            | Laideronnette, Impératrice des Pagodes (from <i>Ma mère l'oye</i> )                   | Durand DR 774600  |
| Ravel            | Les entretiens de la belle et de la bête (from <i>Ma mère l'oye</i> )                 | Durand DR 774600  |
| Satie            | Fugue de Papier (from <i>World Renowned Piano Duets</i> book 1)                       | Lengnick ALO692   |
| Shostakovich     | Symphony no. 5: theme from 2nd movement<br>(from <i>20th-Century Classics</i> vol. 2) | Boosey MO60087790 |
| Vaughan Williams | The Lake in the Mountains<br>(from <i>Twentieth-Century British Composers</i> )       | OUP 19-372117-3   |
| Warlock          | Pieds en l'air and either Bransles or Mattachins (from <i>Capriol Suite</i> )         | Curwen JC99059    |

### Group E – Contemporary

|              |  |                              |
|--------------|--|------------------------------|
| Arnold       | English Dances Set One no. 1 or no. 4<br>(from <i>World Renowned Piano Duets</i> book 1) | Lengnick ALO692              |
| Barber       | Pas de Deux (from <i>Souvenirs from Ballet Suite</i> op. 28)                             | Schirmer GS28637             |
| Benjamin     | Jamaican Rumba   | Boosey MO60012877            |
| Berkeley     | Andante (from <i>Sonatina</i> op. 39 in E♭ major)  | Chester CH02944              |
| Claus-Dieter | Happy Birthday – Humorous Variations on a Birthday Song                                  | Schott ED 9749               |
| Cornick      | Temporary Diversion (from <i>Blue Piano Duets</i> )                                      | Universal UE 21006           |
| Cornick      | Latin or Swing or Waltz or Boogie/Latin<br>(from <i>Jazz Suite for Piano Duet</i> )      | Universal UE 21548           |
| Fraser       | Strathspey (from <i>Strathspey &amp; Reel</i> )  | Fraser-Enoch 40492           |
| Hengeveld    | Paso-Doble or Rumba (from <i>Ten Rhythmical Dances</i> )                                 | Broekmans BRP 444            |
| Joubert      | Vivace (from <i>Divertimento</i> )   | Novello NOV 100140 [archive] |
| Lane         | Mouvement perpétuel (from <i>Badinages</i> )   | Robertson 9919               |
| Ligeti       | 1st movt: Allegro from <i>Sonatina</i> (from <i>Five Pieces</i> )                        | Schott ED 7955               |
| Moskowski    | Spanish Dance no. 2 or no. 3 or no. 5<br>(from <i>Spanish Dances</i> op. 12 [complete])  | Peters EP 2125               |
| Norton       | Any piece from <i>American popular Piano Repertoire</i><br>book 8                        | Novus Via Publications NVM 9 |
| Proksch      | No. 12 from <i>A Spaniard for Elise</i>  | Breitkopf EB 8769            |
| Rawsthorne   | Sprat and Carp (from <i>The Creel</i> )  | OUP 19-373568-2 [archive]    |
| Scott        | Danse nègre  | Novello NOV 260448 [archive] |
| Shur         | Negro Spiritual Fantasy  | Alfred PA9523                |
| Walton       | Popular Song from <i>Façade</i><br>(from <i>Twentieth-Century British Composers</i> )    | OUP 19-372117-3              |

## Presentation Skills (10 marks) (see page 48)

# Piano Six Hands – Foundation Certificate

Subject code: PSH

## Pieces (90 marks)

A programme within the duration of **8-10 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

|             |   |                       |
|-------------|---|-----------------------|
| Campolleti  | Passeggiata per pianoforte a 6 mani   | www.freehandmusic.com |
| Cornick     | Encore (from <i>4 Pieces for 6 Hands at 1 Piano</i> )   | Universal UE 21300    |
| Cornick     | Blues for three (from <i>4 pieces for 6 Hands at 1 Piano</i> )  | Universal UE 21300    |
| Cornick     | At the movies §   | Universal UE 21520    |
| Fauré       | Pie Jesu from Requiem (from <i>Thirty Fingers Easy Romantic</i> )   | Roberton 09934        |
| Moy         | The Haunted House (from <i>Three's Company</i> )  | Lengnick AL3391       |
| Norton      | Slow Dance and Enchanted Castle and Donkey Ride<br>(from <i>The Microjazz Trios Collection Level 4</i> )      | Boosey BH 200211      |
| Norton      | Bouncing Along and Net Surfer and Country Waltz<br>(from <i>The Microjazz Trios Collection Level 4</i> )      | Boosey BH 200211      |
| Shur        | A Sad Day and Coffee Calypso (from <i>More Tunes for Three</i> )  | Novello NOV100283     |
| Shur        | Lazy River (from <i>Tunes for Three</i> )   | Novello NOV100272     |
|             | and Clapping Song (from <i>More Tunes for Three</i> )   | Novello NOV100283     |
| arr. Shur   | Choose any 3 from <i>Christmas Tunes for Three</i>  | Novello NOV100282     |
| Schmitz     | Happy Birthday Rock and Boogie for Six Hands<br>(from <i>Mini Jazz – 13 Easy Piano Pieces for Six Hands</i> ) | DVfM DV 31093         |
| Tchaikovsky | Arabian Dance (from <i>Thirty Fingers Easy Romantic</i> )   | Roberton 09934        |
| Tchaikovsky |   |                       |
| arr. Shur   | Dance of the Sugar Plum Fairy §   | Universal UE 21519    |
| Trad.       |   |                       |
| arr. Shur   | Greensleeves §  | Universal UE 21518    |
| Wedgwood    | Poppy (from <i>Riverdancing, Three Pieces for Six Hands</i> )   | Faber 9780571566624   |

## Presentation Skills (10 marks) (see page 48)

# Piano Six Hands – Intermediate Certificate

Subject code: PSH

## Pieces (90 marks)

A programme within the duration of **15-20 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

|           |  |                       |
|-----------|--|-----------------------|
| J S Bach  | 2 Gavotten (from <i>Klavierspiel zu dritt Band 3</i> )                                   | Schott ED 7703        |
| Beethoven | Türkischer Marsch (from <i>Klavierspiel zu dritt Band 3</i> )                            | Schott ED 7703        |
| Cornick   | Easy Going Blues (from <i>4 Pieces for 6 Hands at 1 Piano</i> )                          | Universal UE 21300    |
| Cornick   | Module Five (homage to Paul Desmond) §   | Universal UE 21314-27 |
|           | and Sempre legato (from <i>4 Pieces for 6 Hands at 1 Piano</i> )                         | Universal UE 21300    |
| Dennys    | Three-way Stretch and Clowning Around and Bumpy Road<br>(from <i>Three-way Stretch</i> ) | Novello NOV100264     |
| Dennys    | Fantasy Dance  | Novello NOV100308     |
| Gautier   | The Secret   | Faber 9780571507085   |

§ Available from [www.universaledition.com/trinity](http://www.universaledition.com/trinity) or [www.musicroom.com](http://www.musicroom.com) or [www.musicnotes.com](http://www.musicnotes.com)

## Piano Six Hands – Intermediate Certificate

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|                     |   |                     |
|---------------------|---|---------------------|
| Gurlitt             | Gavotta (from <i>Klavierspiel zu dritt Band 2</i> )                       | Schott ED 7258      |
| Haydn               | No. 1 of 2 Menuette (from <i>Klavierspiel zu dritt band 3</i> )           | Schott ED 7703      |
| Joplin<br>arr. Shur | Maple Leaf Rag  | Peacock P347        |
| Kaja Bjomtvædt      | Fast Forward (from <i>Piquant Pieces</i> )                                | Musikk-Husets       |
| Mendelssohn         | Frühlingslied op. 62/5 (from <i>Klavierspiel zu dritt band 2</i> )        | Schott ED 7258      |
| Missa               | Les Caquets du Moulin   | UMP M224407747      |
| Norton              | Strength of Feeling (from <i>The MicroJazz Trios Collection Level 4</i> ) | Boosey BH 200211    |
| Norton              | Free 'n' Easy (from <i>The MicroJazz Trios Collection Level 4</i> )       | Boosey BH 200211    |
| Shur                | Just Reminiscing (from <i>Concert Tunes for Three</i> )                   | Novello NOV100307   |
| Shur                | Marching By (from <i>Concert Tunes for Three</i> )                        | Novello NOV100307   |
| Shur                | Tropical Breeze (from <i>Concert Tunes for Three</i> )                    | Novello NOV100307   |
| Shur                | Ragamatazz (from <i>Concert Tunes for Three</i> )                         | Novello NOV100307   |
| Wedgwood            | Riverdancing (from <i>Riverdancing, Three Pieces for Six Hands</i> )      | Faber 9780571566624 |

## Presentation Skills (10 marks) (see page 48)

## Piano Six Hands – Advanced Certificate

Subject code: PSH

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### Pieces (90 marks)

A programme within the duration of **25-30 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

|                       |   |                    |
|-----------------------|---|--------------------|
| J S Bach              | Vivace from BWV 530 (from <i>Thirty Fingers</i> )                   | Roberton 09936     |
| J S Bach<br>arr. Shur | Jesu Joy of Man's Desiring (from <i>Piano Trio Series book 1</i> )  | Peacock P100       |
| W F E Bach            | Dreyblatt (from <i>Klavierspiel zu dritt band 3</i> )               | Schott ED 7703     |
| Beethoven             | Allegro con brio from Symphony no. 5 (from <i>Thirty Fingers</i> )  | Roberton 09937     |
| Castérède             | Ménage a trios  | UMP UN184353       |
| Cornick               | Anyone for Tennis (from <i>3 Pieces for 6 Hands at 1 Piano</i> )    | Universal UE 21123 |
| Cornick               | Baroque to the Blues (from <i>3 Pieces for 6 Hands at 1 Piano</i> ) | Universal UE 21123 |
| Cornick               | Bénodet Breeze (from <i>3 Pieces for 6 Hands at 1 Piano</i> )       | Universal UE 21123 |
| Debussy<br>arr. Shur  | Clair de Lune   | Peacock P346       |
| Debussy<br>arr. Shur  | Golliwog's Cake Walk (from <i>Piano Trio Series book 1</i> )        | Peacock P100       |
| Glass                 | Playtime  | Griffiths GEO 169  |
| Mendelssohn           | Wedding March (from <i>Klavierspiel zu dritt Band 3</i> )           | Schott ED 7703     |
| Norton                | Regrets (from <i>The Microjazz Trios Collection Level 4</i> )       | Boosey BH 200211   |
| Norton                | Gliding (from <i>The Microjazz Trios Collection Level 4</i> )       | Boosey BH 200211   |
| Rachmaninov           | Valse or Romance (from <i>Valse and Romance</i> )                   | Belwin PA02284a    |
| Shur                  | The Clog Dance  | Peacock P348       |
| R Weber               | Vier Miniaturen (from <i>Klavierspiel zu dritt band 2</i> )         | Schott ED 7258     |
| Zilcher               | Alla Tarentella (from <i>Klavierspiel zu dritt band 2</i> )         | Schott ED 7258     |

## Presentation Skills (10 marks) (see page 48)



# Music publishers

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**Allegro** (*Allegro Music*): 43 The Hop Pocket Craft Centre, New House Farm, Bishops Cleeve, Shropshire WV6 5BT; T +44 (0)1885 490375; [www.allegro.co.uk](http://www.allegro.co.uk)

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In UK: c/o Main View Cottage, Main Road, Terrington St John, Norfolk PE14 7RR, UK; T +44 (0)1945 882221;  
[www.breitkopf.com](http://www.breitkopf.com)

**Broekmans** (*Broekmans & van Poppel*): Van Baerlstraat 92-94, 1071 BB Amsterdam, Netherlands;  
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