

Piano Syllabus

Piano, Piano Accompanying

Grade exams
2015-2017

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Contents

Introduction.....	3									
Why take a Trinity grade exam?.....	4									
Range of qualifications	5									
About this syllabus	6									
About the exam.....	7									
Exam structure and mark scheme	7									
Pieces	8									
Own composition	10									
Mark scheme for pieces.....	11									
Technical work.....	12									
Supporting tests:	13									
Sight reading.....	14									
Aural.....	16									
Improvisation.....	19									
Musical knowledge	23									
Requirements:										
Piano (subject code PNO).....	<table border="1"><tr><td>In</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td></tr></table>	In	1	2	3	4	5	6	7	8
In	1	2	3	4	5	6	7	8		
Piano accompanying (subject code PAC).....	<table border="1"><tr><td>5</td><td>6</td><td>7</td><td>8</td></tr></table>	5	6	7	8					
5	6	7	8							
Information and regulations.....	52									
Music publishers	56									
Trinity publications	59									

Introduction

I am delighted to introduce this syllabus containing details of grade exams in piano and piano accompanying.

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit www.trinitycollege.com/music ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

Francesca Christmas

Head of Academic Governance – Music

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see our website for full details.

Why take a Trinity grade exam?

Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- ▶ offering freedom of choice within the exam to enable candidates to play to their strengths
- ▶ examining real musical skills that are specific to each instrument or the voice
- ▶ allowing candidates to express their own musical identities through options to improvise and present original compositions
- ▶ using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- ▶ linking closely with Trinity's other music qualifications to provide flexible progression routes
- ▶ drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's grade music exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

Range of qualifications

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

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for stagecraft. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in piano. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

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

* Regulated Qualifications Framework in England, Wales and Northern Ireland † Not RQF or EQF accredited

** European Qualifications Framework

About this syllabus

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

This syllabus is designed to give pianists the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, and candidates at Initial and Grade 1 can perform duets with their teacher or any other player. Technical work includes attractive, original exercises as well as scales and arpeggios. There is also flexibility of choice within the supporting tests at all grades.

The piano accompanying grades, offered from Grade 5, enable candidates to demonstrate their skills as accompanists through accompanied and solo repertoire. Supporting tests match those for the piano grades, while technical work comprises prepared excerpts from mainstream repertoire, chosen to represent a variety of technical skills most associated with accompaniment.

The following pages provide more detail on the different sections of the exam.

About the exam

Exam structure and mark scheme

Piano

Initial-Grade 5	Max. marks	Grades 6-8	Max. marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work scales & arpeggios <i>and</i> exercises	14	Technical work scales & arpeggios <i>and</i> exercises	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	Supporting test 1 sight reading	10
		Supporting test 2 One of the following: improvisation <i>or</i> aural	10
Total	100		100

Piano accompanying

Initial-Grade 5	Max. marks	Grades 6-8	Max. marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work extracts	14	Technical work extracts	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	Supporting test 1 sight reading	10
		Supporting test 2 One of the following: improvisation <i>or</i> aural	10
Total	100		100

About the exam

Comments and marks are given for each section of the exam, up to the maximums listed in the table on page 7. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, pieces are heard first in exams for accompanied instruments, and technical work is heard first in exams for unaccompanied instruments.

Exams are designed to allow sufficient time for setting up and presenting all sections.

Level	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

Pieces

Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces by at least two composers must be played.
- ▶ From Grade 4, pieces are divided into two groups: group A and group B. Candidates must choose at least one piece from each group. The third piece may be chosen from either group, or may be candidates' own composition (see page 10).

Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Cadenzas should be omitted unless otherwise stated.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Realisation of ornamentation in Trinity's exam publications is given as a guide; however, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg *Allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.

Page turns

- ▶ The examiner will not be able to act as a page turner. Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist at Grades 6-8, but may only remain in the exam when required to turn pages.

Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines 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. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed, except pieces taken from Trinity publications, as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Candidates should note that:

- ▶ the technical and musical demands of the own composition must be comparable to the pieces listed at the same grade
- ▶ own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary
- ▶ own compositions at Initial-Grade 5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation
- ▶ notation may be handwritten, typeset or produced electronically
- ▶ a copy of the own composition must be given to the examiner at the start of the exam.

Durations and compositional brief for own composition

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

Mark scheme for pieces

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

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

	Maximum mark
Fluency and accuracy	7
Technical facility	7
Communication and interpretation	8
Total mark for each piece	22

Total marks awarded for pieces correspond to the pass/below pass bands as follows:

Total mark for each piece	Band
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below pass 1
3-9	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

Technical work

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

- All similar motion scales and arpeggios must be performed ascending then descending with the right hand playing one octave above the left hand.
- Scales and arpeggios must be performed from memory. Exercises may be played either from memory or using the music printed in the Trinity *Piano Pieces & Exercises* book for the grade.
- 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 and effective fingering pattern (giving a smooth *legato*) is acceptable.

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

Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
13-14	Distinction
11-12	Merit
9-10	Pass
7-8	Below pass 1
1-6	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial-Grade 5, candidates must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge

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

Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

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

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

Tests comply with the musical parameters listed in the table opposite. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

Parameters for sight reading tests

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

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

Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from www.trinitycollege.com/shop or your local music retailer.

Grade	Parameters	Task	Response
Initial	melody only 4 bars major key $\frac{2}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
		▶ Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first three notes of the melody once	Identify the highest or lowest note
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurred ii) Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
		▶ Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

About the exam

Grade	Parameters	Task	Response
Grade 6	harmonised 8 bars major key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice ▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm
Grade 7	harmonised 8 bars major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice ▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm
Grade 8	harmonised 12-16 bars major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	▶ Listen to the piece once ▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on three other characteristics of the piece
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Improvisation

The requirements for the improvisation test have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous improvisation test cannot be offered after 31 December 2016.

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

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

At all levels, responses should use both hands

Stylistic stimulus

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

Motivic stimulus

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

Harmonic stimulus

The harmonic stimulus requires candidates to improvise unaccompanied in response to a chord sequence. Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

Parameters for improvisation

All stimuli comply with the musical parameters listed in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

Grade	Length of introduction	Length of improvised section	Times improvised section is played	Total to improvise	Time signatures (cumulative*)	Keys (cumulative*)	Number of chords per bar	Chords	Styles/speeds (cumulative*)
Initial	2 bars	4 bars	1	4 bars	$\frac{4}{4}$	C major	1	I, V	March, Lullaby
Grade 1	2 bars	4 bars	2	8 bars		F and G major	1	I, V	Fanfare, Moderato
Grade 2	2 bars	4 bars	2	8 bars		A minor	1	I, IV, V i, iv, V	Tango, Andante
Grade 3	2 bars	4 bars	2	8 bars	$\frac{3}{4}$	D and Bb major D and E minor	1	I, ii, IV, V i, fib5, iv, V	Waltz, Allegretto
Grade 4	2 bars	4 bars	3	12 bars	$\frac{2}{4}$	G and B minor	1	I, ii, IV, V i, fib5, iv, V	Adagio, Allegro
Grade 5	2 bars	4 bars	3	12 bars	$\frac{6}{8}$	A and Eb major	up to 2	I, ii, IV, V, vi i, fib5, iv, V, VI	Grazioso, Vivace
Grade 6	2 bars	8 bars	2	16 bars	$\frac{12}{8}$	F# and C minor	up to 2	I, ii, IV, V, vi i, fib5, iv, V, VI 7ths	Agitato, Nocturne
Grade 7	2 bars	8 bars	2	16 bars	$\frac{9}{8}$	E and Ab major	up to 2	I, ii, iii, IV, V, vi i, fib5, III, iv, V, VI 7ths	Gigue, Grave
Grade 8	2 bars	8 bars	2	16 bars	$\frac{5}{4}$	C# and F minor	up to 2	all chords 7ths, 9ths, suspensions	Impressionistic, Irregular Dance

* Tests may also include requirements from preceding grades.

Motivic stimulus

Grade	Length of stimulus	Length of response	Time signatures (cumulative*)	Rhythmic features (cumulative*)	Articulation (cumulative*)	Intervals (cumulative*)	Keys (cumulative*)
Initial	2 bars	4-6 bars	$\frac{4}{4}$	minims, crotchets		up to minor 3rd	C major
Grade 1	2 bars	4-8 bars		quavers		major 3rd	F and G major
Grade 2	2 bars	6-8 bars		dotted notes	<i>staccato</i>	perfect 4th	A minor
Grade 3	2 bars	6-8 bars	$\frac{3}{4}$	ties		perfect 5th	D and E♭ major D and E minor
Grade 4	2 bars	8-12 bars	$\frac{2}{4}$	syncopation	accents	minor 6th, major 6th	G and B minor
Grade 5	2 bars	8-12 bars	$\frac{6}{8}$	semiquavers	slurs	octave	A and E♭ major
Grade 6	1 bar	12-16 bars	$\frac{12}{8}$		acciaccaturas	augmented 4th, diminished 5th	F# and C minor
Grade 7	1 bar	12-16 bars	$\frac{9}{8}$			minor 7th, major 7th	E and A♭ major
Grade 8	1 bar	12-16 bars	$\frac{5}{4}$	triplets, duplets	<i>sfz</i>	all up to major 10th	C# and F minor

* Tests may also include requirements from preceding grades.

22 Harmonic stimulus

Grade	Length of chord sequence	Times chord sequence is played	Total to improvise	Number of chords per bar	Chords	Keys
Initial	4 bars	1	4 bars	1	I, V	C major
Grade 1	4 bars	2	8 bars	1	I, V	
Grade 2	4 bars	2	8 bars	1	I, IV, V	C, F, G major
Grade 3	4 bars	2	8 bars	1	I, ii, IV, V	
Grade 4	4 bars	3	12 bars	1	i, iv, V	
Grade 5	4 bars	3	12 bars	1	i, iv, V, VI	A, D, E, G, B minor
Grade 6	8 bars	2	16 bars	1	I, ii, IV, V i, ii ^b 5, iv, V 7ths	
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii ^b 5, III, iv, V, VI 7ths	C, F, G, B ^b , D, Eb, A major A, D, E, G, B, C, F [#] minor
Grade 8	8 bars	2	16 bars	1	all chords 7ths, 9ths, suspensions	

Musical knowledge (Initial-Grade 5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

Example questions and responses are given in the table below. Further guidance is available on our website.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What are these called?	Pedals
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\text{♩} = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good hand position	<i>Candidate demonstrates</i>

About the exam

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Warm up	How might you warm up in preparation for playing this piece?	By playing a selection of scales and arpeggios in related keys
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

* Tests may also include requirements from preceding grades.

Turn over for grade requirements

Pieces (3 x 22 marks)

Three pieces are to be played, chosen freely from the list below. Instead of one piece, candidates may offer an own composition (see page 10). Only one duet may be chosen for the exam.

The following pieces are contained in the book *Piano Pieces & Exercises Initial 2015-2017* published by Trinity:

Charlton	Easy Living
Crosland	Ready to Go!
Holland	On a Wintry Day
Hook	Gavotte*
Milne	Smooth and Crunchy
Müller	Summer Swing
Norton	Spring Day*
Vogel	March Time
Walker	The Stroke of Midnight

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Barratt	Mopstick Rag*	Chester's Piano Duets vol. 1	Chester CH 55275
Bullard	A Chat Between Friends	Piano Time Pieces book 1	OUP 9780193727854
Churchill/Morey <i>arr.</i> Sebba	Heigh-ho	Abracadabra Piano 2	A&C Black 9780713637250
Hall	Martians' March	Piano Time Pieces book 1	OUP 9780193727854
Haughton	Flannagan's Jig	Piano Time Going Places	OUP 9780193727304
Iles	Circle Dance	Piano Time Dance	OUP 9780193370050
Trad. <i>arr.</i> Sebba	Britches Full of Stitches	Abracadabra Piano 2	A&C Black 9780713637250
Walker	Captain Xenon's Intergalactic Mystery Tour	The Superhero Piano Book	Faber 0571528589
Wilton	Little Sonata	Classics to Moderns 1	Yorktown 9780860014034

* Primo only, or as a duet. The optional duet part (lower part) 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. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
C major	min. ♩ = 60	<i>mf</i>	<i>legato</i>	one octave	hands separately
A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				to 5th	
Broken triad in C major and A minor, using the following pattern: 					
ii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total) 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 & Exercises Initial 2015-2017</i> .					
1a. Snow Flakes <i>or</i> 1b. Change of Mind	for tone, balance and voicing				
2a. Sad Moment <i>or</i> 2b. Last One In!	for co-ordination				
3a. First Frost <i>or</i> 3b. Relay Race	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

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 piece, candidates may offer an own composition (see page 10). Only one duet may be chosen for the exam.

The following pieces are contained in the book *Piano Pieces & Exercises Grade 1 2015-2017* published by Trinity:

Cleaver	Railbird Rag
Harris	Ghostly Conversations [†]
Haughton	Swing's the Thing*
Holland	Donkey Trot
Le Couppey	Melody in C
Lully	Minuet**
Ponchielli	Dance of the Hours
Rea	Red Square March
Tanner	The Owl and the Pussycat

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arlen/Harburg <i>arr. Walker</i>	We're Off to See the Wizard	The Magic Piano Book	Faber 0571528600
Clarke	King William's March	The Young Pianist's Repertoire book 1	Faber 0571502105
Diabelli	Bagatelle	Classics to Moderns 1	Yorktown 9780860014034
Hall/Drayton	Never Vex a Tyrannosaurus Rex!	Prehistoric Piano Time	OUP 9780193727663
Kabalevsky	Little March	Classics to Moderns 1	Yorktown 9780860014034
Offenbach	Can-Can from <i>Orpheus in the Underworld</i> *	Pianoworks Duets 1	OUP 9780193378353
Rae	Ghosts!	Bewitched!	Trinity 0571522416
Telemann	Gavotte	Piano Progress book 1	Faber 057150860X
Wedgwood	The Brave Knight	Piano for Fun	Faber 0571534104

* To be performed as a duet. The duet part (lower part) must be performed in the exam by the teacher, another adult or another pupil, but may not be pre-recorded.

** First repeat to be played.

† If this piece is played on a digital piano, the instrument must be capable of delivering the effects.

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
F and G major	min. ♩ = 70	<i>mf</i>	<i>legato</i>	one octave	hands separately
D and E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)					hands together
Chromatic scale in contrary motion starting on D					
C major contrary motion					
ii) Broken chords (from memory) – the examiner will select from the following:					
F and G major	min. ♩ = 50	<i>mf</i>	<i>legato</i>	one octave	hands separately
D and E minor					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 1 2015-2017</i> .					
1a. Kit's Waltz or 1b. Stately Home	for tone, balance and voicing				
2a. On the March or 2b. The Hedgehog	for co-ordination				
3a. Concertina or 3b. The Worm	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

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 piece, candidates may offer an own composition (see page 10).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 2 2015-2017* published by Trinity:

Adam	Allegro un peu louré
Boyce	Gavotte
Bullard	Street Beat
Crosland	The Swing Detectives
Cullen	Mexican March
Donkin	The Penguin Parade
Proksch	FreuDich/Feelicitous
Schubert	Ländler
Sullivan	Willow, tit-willow (from <i>The Mikado</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arnold	Gigue from <i>Gavotte and Gigue</i>	The Young Pianist's Repertoire book 1	Faber 0571502105
Attwood	Andante	Music Through Time book 1 (Grades 1-2)	OUP 9780193571938
Bullard	Flying Above the Clouds	Piano Time Going Places	OUP 9780193727304
Hässler	Allegro	Music Through Time book 1 (Grades 1-2)	OUP 9780193571938
Seiber	Jazz – Etudiette (from <i>Easy Dances, II</i>)	The Young Pianist's Repertoire book 1	Faber 0571502105
Spindler	Waltz	Music Through Time book 2 (Grades 2-3)	OUP 9780193571945
Tanner	Walrus Rag	Seascapes Grades 1-3	Spartan SP 1135
Telemann	Fantasy	Piano Progress book 1	Faber 057150860X
Williams arr. Walker	Hedwig's Theme	The Magic Piano Book	Faber 0571528600

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
B♭ and D major	min. ♩ = 80	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands together
G and B minor (candidate's choice of <i>either</i> harmonic or melodic minor)					
Chromatic scale in similar motion starting on B♭					
C major contrary motion					
ii) Arpeggios (from memory) – the examiner will select from the following:					
B♭ and D major	min. ♩ = 60	<i>mf</i>	<i>legato</i>	two octaves	hands separately
G and B minor					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 2 2015-2017</i> .					
1a. Revolving Door or 1b. No Reply	for tone, balance and voicing				
2a. Hot Coals or 2b. Pins and Needles	for co-ordination				
3a. Chill Factor or 3b. Creepy Goings-on	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

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 piece, candidates may offer an own composition (see page 10).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 3 2015-2017* published by Trinity:

Bartók	The Highway Robber (from <i>For Children</i>)
Haydn	Allegro (from <i>Sonatina in G</i>)
Johnson	Sad Song
Leiber/Stoller	Hound Dog
Lemoine	Study, op. 37 no. 34
Moore	The Rainbow
Mozart	Bird-catcher's Song (from <i>The Magic Flute</i>)
Tadman-Robins	Square Dance
Tchaikovsky	Dance of the Little Swans (from <i>Swan Lake</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bartók	Rhythmic Dance	Masterpieces with Flair! book 1	Alfred 6666
Diabelli	Bagatelle (from <i>10 Short Pieces</i>)	Masterpieces with Flair! book 1	Alfred 6666
Goedicke	Sonatina	Music Through Time book 3 (Grades 3-4)	OUP 9780193571952
Hengeveld	Cha-cha-cha	Melodie en Rythme	Broekmans 752
Jírovec	Waltz no. 1*	Fascinations	Boosey M060119033
Martin	Jack-Junior	Composers Series 1	Bosworth BOE4941
Schubert	Ecossaise	Piano Progress book 1	Faber 057150860X
Schumann	Erster Verlust	Album for the Young, op. 68 no. 16	Peters EP9500A
Tanner	A Fish can Whistle	Eye Tunes for Zoo Keepers	Spartan SP1110

* With repeats

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
E \flat and A major	min. ♩ = 90	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands together
C and F \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)					
E \flat major contrary motion scale					
Chromatic scale in similar motion starting on F \sharp					
ii) Arpeggios (from memory) – the examiner will select from the following:					
E \flat and A major	min. ♩ = 70	<i>mf</i>	<i>legato</i>	two octaves	hands separately
C and F \sharp minor					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 3 2015-2017</i> .					
1a. Royal Visit or 1b. A Moody Moment	for tone, balance and voicing				
2a. Mirrors or 2b. Music Box	for co-ordination				
3a. Fine Fingers or 3b. Caribbean Moves	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

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 piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2015-2017* published by Trinity:

Gounod	Soldiers' Chorus (from <i>Faust</i>)
Haydn	Presto (3rd movt from Sonata in A, Hob. XVI/26)
Köhler	Allegro moderato (1st movt from Sonatine, op. 300)
Podgornov	Der Schmetterling und die Blume ('June' from <i>The Seasons</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carroll	From Ship to Shore	In Southern Seas	Forsyth FCW07
Diabelli	Rondo (from <i>Sonatina in G major</i> , op. 168 no. 2, p. 47)	Eleven Sonatinas, op. 151 & op. 168 for the piano	Alfred 038081038179
Farnaby	Tower Hill	Music Through Time book 3 (Grades 3-4)	OUP 9780193571952
Kabalevsky	Toccatina (from <i>Thirty Pieces for Children</i> op. 27)	The Best of Grade 4 Piano	Faber 0571527744

Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2015-2017* published by Trinity:

Benda	Sonatina no. 16
Crosland	Cucumber Jam
McMillan	Matsuri
Milne	Garden Path
Tanner	Forty Winks

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bartók	Variations	Mikrokosmos vol. 3	Boosey M060080036
Benjamin	Soldiers in the Distance (from <i>Fantasies</i>)	The Best of Grade 4 Piano	Faber 0571527744
Clementi	Rondo (3rd movt from <i>Sonatina in G</i> , op. 36 no. 5)	The Best of Grade 4 Piano	Faber 0571527744
Milne	No Worries	Even More Little Peppers	Faber 0571523153
Scarlatti	Minuet, Kp.83	The Best of Grade 4 Piano	Faber 0571527744

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
Ab and E major	min. ♩ = 100	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
F and C# minor (candidate's choice of <i>either</i> harmonic or melodic minor)					
E major contrary motion scale			<i>legato</i> only	one octave	
Chromatic scale in similar motion starting on B					
Chromatic scale in contrary motion starting on Ab					
ii) Arpeggios (from memory) – the examiner will select from the following:					
Ab and E major	min. ♩ = 80	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands separately
F and C# minor					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 4 2015-2017</i> .					
1a. Cycling Holiday or 1b. Major to Minor	for tone, balance and voicing				
2a. Arches or 2b. Opposite Views	for co-ordination				
3a. Cheeky Charlie or 3b. Rolling Wrist	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

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 piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2015-2017* published by Trinity:

Diabelli	Rondo (3rd movt from Sonatina in F, op. 168)
Jones	Giga in D minor
Scarlatti	Capriccio in G
Vogel	Andantino (from Sonata on Themes from <i>The Magic Flute</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
C P E Bach	La Caroline	23 Pièces Caractéristiques for Keyboard	OUP 9780193722248
Beach	Pantalon	Young People's Carnival, op. 25	Alfred 038081044286
Chapple	Washtub Rag	On the Cool Side	Chester CH 59436
Kabalevsky	Dance	30 Children's Pieces, op. 27	Boosey M060113291

Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2015-2017* published by Trinity:

Balch	What to do when it rains
Goedicke	Miniature, op. 8 no. 10
Gillock	Mister Trumpet Man
Granados	Dedicatoria (from <i>Cuentos de la juventud, op.1</i>)
Roxburgh	Spanish Dancer (from <i>Les Miroirs de Miró</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Burgmüller	Heimkehr, op. 100 no. 23	25 Easy & Progressive Studies	Peters EP 3101
Hedges	In a Playful Mood	Composers Series 1	Bosworth BOE4941
Milhaud	Les Jouets (Toys)	L'Enfant Aime (A Child Loves), op. 289	Hal Leonard 9781423415251
Shostakovich	Romance	Dances of the Dolls	Boosey M060024078
Tansman	Vienna Waltz*	The Century of Dance	Schott 9790600010356

* With repeats

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
D \flat and B major	min. ♩ = 110	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
B \flat and G \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)					
G harmonic minor contrary motion scale					
Chromatic scale in similar motion starting on D \flat					
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E			<i>legato</i> only		
ii) Arpeggios (from memory, in similar motion) – the examiner will select from the following:					
D \flat and B major	min. ♩ = 90	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
B \flat and G \sharp minor					
Diminished 7th starting on B					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 5 2015-2017</i> .					
1a. Waltz or 1b. Bewildered	for tone, balance and voicing				
2a. Swirling or 2b. Best Behaviour	for co-ordination				
3a. Dark or 3b. Serioso	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

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 piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2015-2017* published by Trinity:

Dello Joio	Prayer of the Matador (no. 2 from <i>Lyric Pieces for the Young</i>)
Clementi	Sonatina, op. 36 no. 6 (1st movt only)
Dussek	Andantino Grazioso (2nd movt from Sonata in F)
Peerson	The Fall of the Leafe (from <i>The Fitzwilliam Virginal Book</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
C P E Bach	Solfeggietto	Recital Repertoire book 1	Faber 9780571506361
Britten	No. 1 from 5 <i>Waltzes</i>	5 <i>Waltzes</i>	Faber 9780571500749
Diabelli	Allegro moderato (1st movt from <i>Sonatina in Bb</i> , op. 168)	Eleven <i>Sonatinas</i> : op. 151 & op. 168 for the Piano	Alfred 038081038179
Kuhlau	Allegro Burlesco (from <i>Sonatine in A minor</i> , op. 88 no. 3)	Classical Real Repertoire	Trinity 057152334X

Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2015-2017* published by Trinity:

Armstrong	Castle Ward – Temple Dancer in Blue
Merikanto	Valse lente
Mompou	Evocation (no. 10 from <i>Variations sur un Thème de Chopin</i>)
Tanner	The Wit and Wisdom of the Night
Wilkinson	Jazzin' Grace

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Prelude in E, BWV 937	Kleine Praeludien	Schott/Universal Wiener Urtext UT50041
Casella	Galop Final from <i>11 Pezzi Infantili</i>	Animations	Boosey M060117657
Chopin	Cantabile	Recital Repertoire book 1	Faber 9780571506361
Debussy	The Little Shepherd from <i>Children's Corner</i>	Twentieth Century Real Repertoire	Trinity/Faber 0571523366
Haydn	Scherzando (2nd movt from <i>Sonata in C# minor</i> , Hob. XVI/36)	Haydn Sonaten I	Peters EP713A

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
B \flat and D major	min. ♩ = 120	<i>f</i> or <i>mf</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	four octaves	hands together
B \flat and D harmonic and melodic minor					
Chromatic scales in similar motion starting on B \flat and D					
Chromatic scale in contrary motion starting on E \flat				two octaves	hands together
C major scale in 3rds	min. ♩ = 60		<i>legato</i> only	one octave	hands separately
ii) Arpeggios (from memory, in similar motion) – the examiner will select from the following:					
B \flat and D major	min. ♩ = 100	<i>f</i> or <i>mf</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	four octaves	hands together
B \flat and D minor					
Diminished 7ths starting on B \flat and D					
Dominant 7ths in the keys of B \flat and D					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 6 2015-2017</i> .					
1a. Make it Fit! or 1b. A Song	for tone, balance and voicing				
2a. Stubborn or 2b. Confused	for co-ordination				
3a. A Lucky Find or 3b. Valse Triste	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

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 piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2015-2017* published by Trinity:

Clementi	Allegretto (2nd movt from Sonata in F, op. 4 no. 6)
Gregson	Adam's Allemande (from <i>An Album for my Friends</i>)
Paradis	Sicilienne
Scarlatti	Sonata in D, Kp.512 L.339

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Fugue from Prelude and Fugue in E minor, BWV 855	The Well-Tempered Clavier Part 1	Henle HN 1014
Haydn	Allegro di molto (2nd movt from Sonata in B \flat Hob. XVI/41)	Haydn Sonaten III	Henle HN 153
Ibert	Le petit âne blanc	Histoires	Leduc 16512
Mendelssohn	Venetianisches Gondellied (Venetian Gondola Song), op. 19 no. 6		Henle HN 1172

Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2015-2017* published by Trinity:

Arne	Presto (1st movt from Sonata in A)
Earl	At Miss Florence's
Fauré	Improvisation (from <i>Pièces brèves pour piano</i>)
Grovlez	Petites litanies de Jésus (from <i>L'Almanach aux images</i>)
Lane	Struttin' at the Waldorf (No. 3 from <i>Three Little Bites at the Big Apple</i>)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bartók	Paprikajanci	Mikrokosmos vol. 5, no. 139 or Twentieth Century Real Repertoire	Boosey or Trinity/Faber 0571523366
Chaminade	Pas des Echarpes (Der Schärpentanz)		UMP
Chopin	Mazurka in F minor, op. 63 no. 2		Peters 1902
Norton	Barbed Wire Blues, no. 26	Microjazz Collection 3	Boosey 9790060122538
Ruiz	Chaplin (Charlot)	Piano Pieces for Children Under 100 Years of Age	Spartan SP1188

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
A \flat and E major	min. ♩ = 130	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo (<i>p</i> - <i>f</i> - <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
G \sharp and E harmonic and melodic minor					
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on E \flat					
E major scale in 3rds	min. ♩ = 70	<i>mf</i>	<i>legato</i>	two octaves	hands separately
ii) Arpeggios (from memory, in similar motion unless specified as contrary) – the examiner will select from the following:					
A \flat and E major	min. ♩ = 110	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo (<i>p</i> - <i>f</i> - <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
G \sharp and E minor					
Diminished 7ths starting on A \flat and E					
Dominant 7ths in the keys of A \flat and E					
E major contrary motion			<i>legato</i>	two octaves	
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 7 2015-2017</i> .					
1a. Aria Semplice or 1b. Forlorn Forlane	for tone, balance and voicing				
2a. Sad Song or 2b. A Touch of 'Roque	for co-ordination				
3a. Ever So Slightly Dizzy or 3b. Rustling Leaves	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

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 piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2015-2017* published by Trinity:

C P E Bach	Allegro assai (1st movt from Sonata in F minor, Wq. 57/6)
Debussy	Golliwogg's* Cake-walk (from <i>Children's Corner</i>)
Grieg	Notturmo, op. 54 no. 4 (from <i>Lyric Pieces</i>)
Haydn	Moderato (1st movt from Sonata in E, Hob XVI/31)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	1st movt from <i>Italian Concerto</i> , BWV 971		Bärenreiter BA 5244
Field	Nocturne no. 4 in A	Nocturnes (complete)	Peters EP 491
Mozart	Presto (3rd movt from Sonata in G, K. 283)		Henle HN 601
Poulenc	Novelette no. 1 in C major		Chester CH 61584

Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2015-2017* published by Trinity:

Berkeley	No. 6 (from <i>Six Preludes</i>)
Chopin	Valse, op. 64 no. 1
Falla	Danse du meunier (from <i>El Sombrero de Tres Picos</i>)
Kaski	Nacht am Seestrand, op. 34 no. 1
Scarlatti	Sonata in A, Kp.209 L.428

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bartók	Dance in Bulgarian Rhythm no. 2 or no. 6	Mikrokosmos vol. 6	Boosey M060080067
Ireland	Villanella	John Ireland: The Collected Piano Works vol. 6	Stainer B925
Joplin	The Cascades	Scott Joplin: Piano Rags book 3	Novello NOV 916149
Ravel	Menuet (2nd movt from <i>Sonatine</i>)**		Henle HN 1018
Wolf <i>arr. Iles</i>	Spring can really hang you up the most	Jazz in Springtime	OUP 9780193391550

* Debussy's original spelling.

** First repeat to be played in the exam.

Technical work (14 marks)

All sections to be prepared. (see page 12)					
i) Scales (from memory) – the examiner will select from the following:					
F#, E♭ and B major	min. ♩ = 140	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo (<i>p</i> – <i>f</i> – <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
F#, E♭ and B harmonic and melodic minor					
Chromatic scales in similar motion starting on F#, E♭ and B					
B major scale in 3rds	min. ♩ = 80	<i>mf</i>	<i>legato</i>	two octaves	hands separately
C harmonic minor scale in 3rds					
ii) Arpeggios (from memory, in similar motion unless specified as contrary) – the examiner will select from the following:					
F#, E♭ and B major	min. ♩ = 120	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo (<i>p</i> – <i>f</i> – <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
F#, E♭ and B minor					
Diminished 7ths starting on F#, E♭ and B					
Dominant 7ths in the keys of F#, E♭ and B					
E♭ major contrary motion			<i>legato</i>	two octaves	
F# minor contrary motion					
iii) Exercises (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)					
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 & Exercises Grade 8 2015-2017</i> .					
1a. Dead Spooky or 1b. A Soap Opera Romance	for tone, balance and voicing				
2a. Strutting Your Stuff or 2b. Pezzo Agitato	for co-ordination				
3a. Boisterous or 3b. Crazy Goings-on	for finger & wrist strength and flexibility				

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Piano Accompanying – Grade 5

Subject code: PAC

Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
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Voice

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

Violin

J S Bach	3rd movt: Andante (from Sonata no. 1 in B minor, BWV 1014) (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) (from <i>Violin Sonatas</i> op. 5 vol. 1)	Wiener UT50236
Fiocco arr. Bent & O'Neill	Allegro	Schott ED 11963

Cello

Le Fleming	Air (from <i>Air and Dance</i>)	Chester CH 56275
Norton	Rough Justice (from <i>Microjazz</i> cello collection 2)	Boosey M06011136

Flute

J S Bach	2nd movt: Siciliano (from Sonata no. 2 in E \flat , BWV 1031) (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

Clarinet

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

Group B

Voice

Fauré 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 Williams	Linden Lea (available in F, G or A)	Boosey M060028434 (in F); (in G); (in A)

Violin

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 arr. Fraser	Romance (from <i>The Gadfly</i> op. 97)	Fentone F 399-401

Cello

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 M060030253
Harris	Daydreams (from <i>Woodwind World Clarinet</i> book 4)	Trinity

Group C

Bizet	Entr'acte (from <i>Piano Plus</i>)	Trinity TCL003034
Fauré	Agnus Dei (from <i>Piano Plus</i>)	Trinity TCL003034
Vivaldi	Propter magnam gloriam (from <i>Gloria</i>) (from <i>Piano Plus</i>)	Trinity TCL003034
	Any piece from <i>Piano Pieces & Exercises Grade 5 2015-2017</i>	Trinity TCL012760

Technical work (14 marks)**Candidate to prepare:****Extracts – set for Grade 5 Technical Development from Trinity's *Piano Plus 2***

All extracts should be prepared. Only three will be heard in the exam.

Supporting tests (2 x 10 marks)**Candidates to prepare two from:**

sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)
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Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
Voice		
Caldara	Sebben crudele (from <i>24 Italian Songs and Arias</i>)	Schirmer GS 26114
Fauré 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
Violin		
J S Bach	4th movt from Sonata no. 1 in B minor, BWV 1014 (from <i>Six Sonatas BWV 1014-1019, vol. 1</i>)	Bärenreiter BA 5118
Corelli	4th movt: Giga – Allegro (from Sonata in D minor, op. 5 no. 7)	Stainer 7406A
Cello		
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
Flute		
Handel	4th movt: Allegro (from Sonata in F, HWV 369) (from <i>Eleven Sonatas for Flute & Basso Continuo</i>)	Bärenreiter BA 4225
Rutter	Waltz (from <i>Suite Antique</i>)	OUP 978-0-19-358691-8
Clarinet		
Lutoslawski	No. 1 from <i>5 Dance Preludes</i>	Chester CH 55171
Saint-Saëns	2nd movt: Allegro animato (from Sonata op. 167) (from Sonata for Clarinet in E \flat , op.167)	Durand DF01006300
Group B		
Voice		
Fauré 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
Violin		
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
Cello		
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 arr. Casals	Après un rêve	IMC 540

Flute

Fauré	<i>ed. Buesser Sicilienne op. 78</i>	Chester CH 55156
Godard	Idylle (from <i>Suite de trois morceaux op. 116</i>)	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 TCL003034
Handel	And with His Stripes we are Healed (from <i>Messiah</i>) (from <i>Piano Plus</i>)	Trinity TCL003034
Haydn	Come gentle spring (from <i>The Seasons</i>) (from <i>Piano Plus</i>) Any piece from <i>Piano Pieces & Exercises Grade 6 2015-2017</i>	Trinity TCL003034 Trinity TCL012777

Technical work (14 marks)

Candidate to prepare:
Extracts – set for Grade 6 Technical Development from Trinity's <i>Piano Plus 2</i> All extracts should be prepared. Only three will be heard in the exam.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
Voice		
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 arr. 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) (from <i>Eleven Sonatas for Flute</i>)	Bärenreiter BA 4225
Clarinet		
Mozart arr. 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		
Voice		
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 DFO0376700

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 TCL003034
Bizet	Entr'acte (no. 24: Allegro vivo from <i>Carmen</i>) (from <i>Piano Plus</i>)	Trinity TCL003034
Verdi	Va pensiero (Chorus of the Hebrew Slaves from <i>Nabucco</i>) (from <i>Piano Plus</i>)	Trinity TCL003034
	Any piece from <i>Piano Pieces & Exercises Grade 7 2015-2017</i>	Trinity TCL012784

Technical work (14 marks)

Candidate to prepare:
Extracts – set for Grade 7 Technical Development from Trinity's <i>Piano Plus 2</i> All extracts should be prepared. Only three will be heard in the exam.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
Voice		
Armstrong 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
Violin		
J S Bach	4th movt: Allegro (from Sonata no. 3 in E, BWV 1016) (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) (from <i>Fantasy Pieces</i> op. 43)	Hansen WH 03537
Mozart	2nd movt: Minuetto (from Sonata in E minor, K. 304) (from Violin Sonatas vol. 1)	Peters EP 7579a
Schubert	1st movt from Sonatina in D, op. 137 no. 1	Stainer 35592
Cello		
Mendelssohn	Song Without words op. 109	Stainer R2247
Shostakovich	2nd movt: Allegro (from Sonata in D minor, op. 40)	Peters EP4748
Flute		
J S Bach	1st movt: Allegro moderato (from Sonata no. 2 in E♭ BWV 1031) (from <i>Flute Sonatas</i> vol. 1)	Peters EP4461AA
J S Bach	3rd movt: Presto (from Sonata no. 1 in B minor, BWV 1030) (from <i>Flute Sonatas</i> vol. 1)	Peters EP4461AA
Mathias	1st movt: Allegro ritmico (from Sonatina)	OUP
Clarinet		
Gade	Fourth Fantasy Piece (Allegro molto vivace) (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
Group B		
Voice		
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 TCL003034
Brahms	How Lovely Is Thy Dwelling Place (from <i>Ein Deutsches Requiem</i>) (from <i>Piano Plus</i>)	Trinity TCL003034
Gershwin	Bess, You Is My Woman Now (duet from <i>Porgy and Bess</i>) (from <i>Piano Plus</i>)	Trinity TCL003034
	Any piece from <i>Piano Pieces & Exercises Grade 8 2015-2017</i>	Trinity TCL012791

Technical work (14 marks)

Candidate to prepare:

Extracts – set for Grade 8 Technical Development from Trinity's <i>Piano Plus 2</i>
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All extracts should be prepared. Only three will be heard in the exam.
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Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)

i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)
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Information and regulations

The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

Entry requirements

- ▶ There are no age requirements or limitations for any Trinity grade exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

Exam centres

- ▶ Exams can be taken at one of Trinity's Public examination centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's London office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
 - for late entries received up to 21 days before the exam date:
+ 50% of the entry fee
 - for late entries received between 20 and 14 days before the exam date:
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.

- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's London office.

Recordings of exams

- ▶ Trinity audio records all grade exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.
- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical

certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.

- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the examination session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

Syllabus infringements

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

Results review and appeals procedure

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

Policies

Equal opportunities

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

Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's London office for further information.

Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

Malpractice

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Music publishers

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

A & C Black (*A & C Black Publishers Ltd*): 36 Soho Square, London W1D 3QY

T +44 (0)20 7758 0200; www.acblack.com

Alfred (*Alfred Publishing*): www.alfred.com; c/o Faber

Allegro (*Allegro Music*): 43 The Hop Pocket Craft Centre, New House Farm, Bishops Frome, Wiltshire WR6 5BT; T +44 (0)1885 490375; www.allegro.co.uk

Amphion (*Amphion Music Publishing*): c/o De Haske Hal Leonard Ltd

Amsco (*Amsco Publications*): c/o Music Sales

Banks (*Banks Music Publications*): The Granary, Wath Court, Hovingham, York YO63 4NN, UK

T +44 (0)1653 628 545; www.banksmusicpublications.co.uk

Bärenreiter (*Bärenreiter Ltd*): Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK

T +44 (0)1279 828 930; www.barenreiter.com

Bärenreiter Praha (*Bärenreiter Praha*): c/o Bärenreiter

Belwin (*Belwin-Mills Publishing*): c/o Faber

Boosey (*Boosey & Hawkes Music Publishers Ltd*): www.boosey.com; c/o Schott

Bosworth (*Bosworth & Co Ltd*): c/o Music Sales

Breitkopf (*Breitkopf & Härtel*): Walkmühlstrasse 52, Wiesbaden D-65195, Germany; T +49 611 45008 58

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

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

T +31 (0)20 7240 1612; www.broekmans.com

Chester (*Chester Music Ltd*): c/o Music Sales

Consolidated (*Consolidated Music Publishers*): c/o Music Sales

Cramer (*Cramer Music Ltd*): 23 Garrick Street, London WC2E 9RY, UK

T +44 (0)20 7240 1612; www.cramermusic.co.uk

Curwen (*J. Curwen and Sons*): c/o Music Sales

De Haske (*De Haske Hal Leonard Ltd*): T +44 (0)20 7395 0380 www.dehaske.com

Doblinger (*Musikverlag Doblinger*): Dorotheerg. 10, A-1010 Wien, Austria

T +43 (1) 515 030; www.doblinger-musikverlag.de; in UK: c/o Universal Edition

Dover (*Dover Publications*): c/o Music Sales

Dunvagen (*Dunvagen Music Publishers*): c/o Music Sales

Durand (*Durand et Cie*): 5 rue du Helder, 75009 Paris, France

T +33 (0)1 53 24 80 01; www.durand-salabert-eschig.com; in UK: c/o De Haske Hal Leonard Ltd

DVfM (*Deutsche Verlag für Musik*): c/o Breitkopf

Edwin Ashdown (*Edwin Ashdown*): c/o Music Sales

EMB (*Editio Musica Budapest*): PO Box 332, H-1370 Budapest, Hungary

T +36 (0)1483 3100; www.emb.hu; in UK: c/o Faber

Enoch (*Enoch & Co*): c/o UMP

Faber (*Faber Music Ltd*): Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK

T +44 (0)1279 828 989; www.fabermusic.com

- Fentone** (Fentone Music Ltd): c/o De Haske Hal Leonard Ltd
- FJH** (FJH Music Company Inc): c/o De Haske Hal Leonard Ltd
- Forsyth** (Forsyth Brothers Ltd): 126 Deansgate, Manchester M3 2GR, UK
T +44 (0)161 834 3281; www.forsyths-music.co.uk
- Fraser-Enoch** (Fraser-Enoch Publications): High View, Rackham Road, Amberley, West Sussex BN18 9NR, UK; T +44 (0)1798 831010; Steve@profact.co.uk
- Goodmusic** (Goodmusic Music Publishers): PO Box 100, Tewkesbury GL20 7YQ, UK
T +44(0)1684 773883; www.goodmusicpublishing.co.uk
- Griffiths** (Griffiths Edition): 21 Cefn Coed, Bridgend, Mid Glamorgan CF31 4PH, UK; T +44 (0)1656 766 559
- Hal Leonard** (*De Haske Hal Leonard Ltd*): T +44 (0)20 7395 0380 www.dehaske.com
- Hamelle** (Editions Hamelle): c/o Leduc
- Hansen** (Edition Wilhelm Hansen): T +45 (0)33 11 78 88; www.ewh.dk; *in UK*: c/o Music Sales
- Henle** (G Henle Verlag): Forstenrieder Allee 122, 81476 München, Germany; T +49 89 759 820;
www.henle.de; *in UK*: c/o Schott
- Hunt** (Hunt Edition): c/o Spartan
- IMC** (International Music Company): 5 West 37 Street, New York, NY 10018 USA;
T +1 (0)212 391 4200; www.internationalmusicco.com
- Itchy Fingers** (Itchy Fingers): *in UK*: c/o Schott; www.itchyfingers.com
- Kjos** (Neil A Kjos Music Company): c/o Music Sales
- Leduc** (Editions Musicales Alphonse Leduc): 175, rue Saint-Honoré 75040, Paris cedex 01, France
T +33 (0)1 42 96 89 11; www.alphonseleduc.com; *in UK*: c/o UMP
- Lengnick** (Alfred Lengnick & Co.): c/o Faber
- LGB** (Leonard, Gould & Boltler): c/o Music Exchange
- Mayhew** (Kevin Mayhew Publishers): Buxhall, Stowmarket, Suffolk IP14 3b.W, UK;
T +44 (0)1449 737 978; www.kevinmayhew.com
- Music Exchange** (Music Exchange (Manchester) Ltd): Claverton Road, Wythenshawe, Manchester M23 9ZA, UK; T +44 (0)161 946 9321; www.music-exchange.co.uk
- Music Sales** (Music Sales Ltd): 14-15 Berners Street, London W1T 3LJ, UK
T +44 (0)20 7712 7400; www.musicroom.co.uk
- Musikk-Husets** (*Musikk-Husets Forlag A/S*): Pb. 822 Sentrum, 0104 Oslo, Norway; T +47 (0)22 82 59 00;
F +47 (0)22 82 59 01; www.musikk-huset.no
- MusT** (Music Trading): 33 Quernmore Road, London N4 4QT, UK; T +44 (0)20 8341 4088;
www.music-trading.co.uk or www.tutti.co.uk
- Novello** (Novello & Co Ltd): c/o Music Sales
- Novus Via** (Novus Via Publications): 189 Douglas Street, Stratford, ON N5A 5P8, Canada;
www.nvmusicgroup.com; *in UK*: c/o Schott
- OUP** (Oxford University Press): Customer Service & Distribution, Saxon Way West, Corby, Northants NN18 9ES, UK; T +44 (0)1536 454 590; www.oup.co.uk
- OUP [archive]** (OUP [archive]): c/o Allegro
- Peacock** (Peacock Press): Scout Bottom Farm, Mythromroyd, Hebden Bridge HX7 5SJ, UK;
T +44 (0)1422 882751; www.recordermail.co.uk
- Peters** (Peters Edition Ltd): 2-6 Baches Street, London N1 6DN, UK; T +44 (0)20 7553 4000;
www.edition-peters.com
- PWM** (PWM Edition): Al. Krasieńskiego 11a, 31-111 Krakow, Poland; T +48 (012) 422-70 44; www.pwm.com.pl
in UK: c/o Universal Edition

- Ricordi** (Ricordi): BMG Publications Customer Service, Via Liguria 4, Fraz. Sesto Ulteriano, 20098 San Giuliano Milanese, Italy; T +39 02 989813 4314; www.ricordi.com; *in UK*: c/o De Haske Hal Leonard Ltd
- Roberton** (Roberton Publications): c/o Goodmusic
- Schirmer** (G. Schirmer Inc): c/o Music Sales
- Schott** (Schott Music Ltd): c/o Bauer & Hiber, 48 Great Marlborough Street, London W1F 7BB, UK
T +44 (0)20 7292 6090; www.schott-music.com
- Simrock** (N Simrock): c/o Schott
- Spartan** (Spartan Press Music Publishers Ltd): Strathmashie House, Laggan Bridge, Scottish Highlands PH20 1BU, UK; T +44 (0)1528 544 770; www.spartanpress.co.uk
- Stainer** (Stainer & Bell Ltd): PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, UK
T +44 (0)20 8343 3303
- Sydney Smith Archive** (Sydney Smith Archive): www.sydney-smith-archive.org.uk
- Trinity** (Trinity College London): www.trinitycollege.com; trade: c/o MDS Ltd www.mds-partner.com
- Trinity Faber** (Trinity Faber): c/o Faber
- UME** (Union Musical Ediciones): c/o Music Sales
- UMP UK** (United Music Publishers Ltd): 33 Lea Road, Waltham Abbey EN9 1ES, UK
T +44 (0)1992 703 110; www.ump.co.uk
- Universal Edition** (Universal Edition (London) Ltd): 48 Great Marlborough Street, London W1F 7BB, UK
T +44 (0)20 7437 1246; www.universaledition.com
- Warner Bros** (Warner Bros. Publications): c/o Faber
- Wiener** (Wiener Urtext Edition): c/o Schott
- Wirripang** (Wirripang Pty Ltd): 8/106 Corrimal Street, Wollongong NSW 2500, Australia;
T +61 2 4228 9388 www.australiancomposers.com.au
- Wise** (Wise Publications): c/o Music Sales
- Yorktown** (Yorktown Music Press): c/o Music Sales

Trinity publications

All available from your local music retailer or Trinity's online shop www.trinitycollege.com/shop

Piano Exam Pieces & Exercises 2015-2017

Book only

Initial	TCL 012715	Grade 5	TCL 012760
Grade 1	TCL 012722	Grade 6	TCL 012777
Grade 2	TCL 012739	Grade 7	TCL 012784
Grade 3	TCL 012746	Grade 8	TCL 012791
Grade 4	TCL 012753		

Book, CD & teaching notes for the grade

Initial	TCL 012807	Grade 5	TCL 012852
Grade 1	TCL 012814	Grade 6	TCL 012869
Grade 2	TCL 012821	Grade 7	TCL 012876
Grade 3	TCL 012838	Grade 8	TCL 012883
Grade 4	TCL 012845		

CD only

Initial & Grade 1	TCL 012890	Grade 5	TCL 012937
Grade 2	TCL 012906	Grade 6	TCL 012944
Grade 3	TCL 012913	Grade 7	TCL 012951
Grade 4	TCL 012920	Grade 8	TCL 012968

Teaching Notes 2015-2017

Initial-Grade 8 TCL 013002

Piano Scales & Arpeggios from 2015

Initial-Grade 5 TCL 012982
Grades 6-8 TCL 012999

Piano Sound at Sight (2nd series)

Book 1 (Initial-Grade 2)	TG 009180	Book 3 (Grades 5-6)	TG 009203
Book 2 (Grades 3-4)	TG 009197	Book 4 (Grades 7-8)	TG 009210

Piano Sound at Sight (original series)

Book 1 (Initial-Grade 2)	TCL 002648	Book 3 (Grades 6-8)	TCL 002679
Book 2 (Grades 3-5)	TCL 002655		

Piano Plus TCL 003034

Piano Plus 2 TCL 003041

Notes





