SINGING SAMPLE BOOKLET

A selection of songs and exercises for Trinity College London exams 2018-2021

NOT FOR SALE
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Trinity’s Singing syllabus

Our 2018-2021 Singing syllabus has performance at its heart. It offers the choice and flexibility to allow singers to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

The music you want to sing
Learners can progress in their own musical style by choosing from extensive and varied lists of songs carefully selected by our singing experts.

The performer you want to be
Our performance-grounded technical work and supporting tests are specifically designed to develop learners’ skills through the music they perform.

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

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

The 2018-2021 syllabus

- Refreshed repertoire of over 1,000 songs allows singers to perform in a range of styles and languages
- Revised song groupings let singers specialise in their preferred musical styles with enough choice to ensure they become versatile performers
- A choice of four supporting tests and flexible performance options, including using backing tracks up to Grade 3 and no requirement to perform from memory, give singers the flexibility to demonstrate their individual strengths
- Specially designed technical exercises allow singers to develop vocal technique through performance
- New graded songbooks, with teaching notes, translations, recordings of the piano accompaniments, and audio pronunciation guides, provide singers with exciting repertoire for every level
- A book of newly composed vocal exercises supports singers to develop correct vocal technique across pitch and tone, rhythm, and diction

Recognition and UCAS points
Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS points for those applying to colleges and universities.

DOWNLOAD OUR SINGING SYLLABUS 2018-2021:
trinitycollege.com/singing
About the exam

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

SONGS
(INITIAL–GRADE 5: 66 MARKS, GRADES 6–8: 68 MARKS)
Choose three or four songs, depending on the grade.

TECHNICAL WORK
(INITIAL–GRADE 5: 14 MARKS, GRADES 6–8: 12 MARKS)
Choose vocal exercises, Vaccai exercise(s) or unaccompanied folk song.

SUPPORTING TESTS
(20 MARKS)
A combination of sight reading, aural, improvisation and musical knowledge – depending on grade and candidate choice.

Songs
Candidates can demonstrate their individual musical identity by choosing songs from extensive repertoire lists.

Flexible performance options are available: backing tracks can be used up to Grade 3, there’s no requirement to sing from memory, songs can be sung in any key (except opera/oratorio), and candidates can perform an own composition in place of one of the listed songs.

INITIAL–GRADE 5
Candidates choose three songs from the lists. Except at Initial, songs are divided into groups based on style and genre. There are few restrictions on song choice: up to two songs can be chosen from any group and there are no compulsory groups. The lists include repertoire from musical theatre and film, as well as a wide range of songs and folk songs, and options to sing in other languages.

GRADES 6–8
Candidates choose four songs from the lists. Songs are divided into groups based on style and genre, with few limitations on choice. ‘Group A: Songs in a dramatic context’ encompasses songs ranging from 17th century opera through to tunes from the latest West End and Broadway shows. Other groups cover songs in English, as well as German Lied, French mélodie and songs in other languages.
Technical work
This section of the exam builds an assured vocal proficiency by developing specific skills progressively through the grades. Each option also encourages musical and expressive singing, as the techniques are embedded within pieces of music which have words that need to be communicated effectively.

VOCAL EXERCISES
Vocal exercises focus on the mastery of pitch accuracy and dynamic gradation, rhythmic precision and careful diction, with a contemporary feel to the language and musical idiom.

VACCAI EXERCISE(S)
The Vaccai exercises focus on strengthening the core of the voice, developing confidence in managing intervals and encouraging clarity and accuracy of articulation and diction in the Italian language.

UNACCOMPANIED FOLK SONG
The unaccompanied folk songs focus on control of pitch and pulse, ensuring that key centre and flow are maintained while conveying a specific story, character or mood.

Supporting tests
This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial to Grade 5, candidates choose two supporting tests from sight reading, aural, improvisation and musical knowledge. At Grades 6-8, candidates are assessed in sight reading, and choose either aural or improvisation for their second supporting test.

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

SIGHT READING
*Designed to be musically intuitive and natural, preparing candidates for performance contexts*
Candidates perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken.

AURAL
*Supports the development of candidates’ abilities in musical perception and understanding*
At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style.

IMPROVISATION
*Develops creative musicianship skills that unlock a variety of musical styles and technical ability*
This test assesses candidates’ ability to improvise fluently, coherently and creatively in response to a musical stimulus, which can be stylistic, motivic or harmonic at the candidate’s choice.

MUSICAL KNOWLEDGE
*Encourages candidates to understand the wider musical context of the songs they perform, as well as to develop their knowledge of notation and the voice*
The examiner asks carefully graded questions based on the candidate’s chosen songs.
Trinity Singing Sample Booklet 2018–2021

Mark scheme

<table>
<thead>
<tr>
<th>INITIAL-GRADE 5</th>
<th>Maximum marks</th>
<th>GRADES 6-8</th>
<th>Maximum marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONG 1</td>
<td>22</td>
<td>SONG 1</td>
<td>17</td>
</tr>
<tr>
<td>SONG 2</td>
<td>22</td>
<td>SONG 2</td>
<td>17</td>
</tr>
<tr>
<td>SONG 3</td>
<td>22</td>
<td>SONG 3</td>
<td>17</td>
</tr>
<tr>
<td>TECHNICAL WORK</td>
<td>14</td>
<td>SONG 4</td>
<td>17</td>
</tr>
</tbody>
</table>

TECHNICAL WORK

ONE of the following:
- Vocal exercises
- Vaccai exercise
- Unaccompanied folk song

SUPPORTING TESTS

Any TWO of the following:
- Sight reading
- Aural
- Improvisation
- Musical knowledge

TOTAL 100

TOTAL 100

Trinity’s graded songbooks

Trinity’s graded songbooks offer a complete solution for the repertoire part of the exam, providing singing candidates with attractive and contrasting songs with which to form a programme. Please refer to the current syllabus for the full list of songs.

Singing: Initial
(Trinity TCL 016805*)

ANDERSON Winter
BARRATT Elephant
COOMBES Whales – Swimming Free
COURT Korimako, Bellbird
CRAWLEY Food (from Ev’ryday Things)
GRITZ My Mother Said
LEE Earth Folk
PITT arr. MARSH Two Little Men in a Flying Saucer
RITCHIE Albatross Flying So High
STROGERS Cradle Song
TRAD. Bound for South Australia
TRAD. My Father’s Garden
TRAD. arr. DÉDIS Oats and Beans and Barley Grow
TRAD. arr. LONG Sur le pont d’Avignon
TRAD. arr. WRIGHT I Know Where I’m Going

MARK BAND

<table>
<thead>
<tr>
<th>MARK</th>
<th>BAND</th>
</tr>
</thead>
<tbody>
<tr>
<td>87-100</td>
<td>DISTINCTION</td>
</tr>
<tr>
<td>75-86</td>
<td>MERIT</td>
</tr>
<tr>
<td>60-74</td>
<td>PASS</td>
</tr>
<tr>
<td>45-59</td>
<td>BELOW PASS 1</td>
</tr>
<tr>
<td>0-44</td>
<td>BELOW PASS 2</td>
</tr>
</tbody>
</table>
Singing: Grade 1
(Trinity TCL 016812*)

CARTER      One More Step Along the World I Go
CRAWLEY     We Can Make a Difference
DAWSON      The Magic Night
EXLEY       Hop Bird (from Four Small Songs)
FRASER       Fishing
HAMILTON    Cakes (from Just Desserts)
HARRIS      My Uncle Rumbold
LENNOX      Albatross (Toroa)
MARSH       Seagull
PARKE       Over the Hills and Far Away
ROBERTON    The Cat and the Fiddle
ROWLEY      The Grandfather Clock
TRAD.       The Overlander
TRAD. arr. ELKIN The Bouquet of Rosemary
WESTCOTT    Twinkle, Twinkle, Little Star

Singing: Grade 2
(Trinity TCL 016829*)

ANDERSON    Evening in Autumn
BAYNON      The Spanish Main
BURTCH       The World’s End
COGHLAN & COGHLAN Rocking in Rhythm
CRAWLEY     Abdul, the Magician
CRAWLEY     Grizelda
EXLEY       A Fly
HAMILTON    Chocolate (from Just Desserts)
NELSON      Ghosts in the Belfry
ROBERTON    Westering Home
SKEMPTON    Pigs Could Fly
TELFER      On the Back of an Eagle
THIMAN      The Skylark
TRAD. arr. O’NEILL Farewell, Lad
VINE        Love Me Sweet

Singing: Grade 3
(TCL 016836*)

ARMSTRONG GIBBS When I Was One-and-Twenty
CHILCOTT     Irish Blessing
COWLES       Lurking in the Pond
EXLEY        Peacocks
GLANVILLE-HICKS Come Sleep
HARRIS       Villanelle
HIGGINSON    From a Railway Carriage
HYDE         The Apple Tree
PLUMSTEAD    Close Thine Eyes
THORNE       Cool Cat (from The Cat’s Whiskers)
TRAD. arr. WRIGHT El vito
TRAD. arr. WRIGHT The Gartán Mother’s Lullaby
Singing: Grade 4
(TCL 016843*)

COPE  Shiny
FOSTER  Jeannie with the Light Brown Hair
PARRY  Career Paths
ROFE  Dinah's Song
SCARLATTI  O cessate di piagarmi
SCHUMANN  Schneeglöckchen (Snowdrops), op. 79 no. 27
THIMAN  The Man in the Moon
THORNE  Nine Lives (from *The Cat's Whiskers*)
TRAD. arr. JOYCE  The Leprechaun
TRAD. arr. O'LEARY  Moreton Bay
TRAD. arr. TATE  The Lark in the Clear Air
TRAD. arr. WECKERLIN  Jeune fillette

Singing: Grade 5
(TCL 016850*)

BOULANGER  Cantique
BULLARD  Come Live with Me and Be My Love
CAMPION  Fair, If You Expect Admiring
HIGGINSON  Fear No More the Heat o’ the Sun (from *Cymbeline*)
MENDELSSOHN  Der Blumenstrauss (The Nosegay)
MOZART  Oiseau, si tous les ans (Ariette, K. 307 (284d))
QUILTER  By the Sea (from *Songs of the Sea*, op. 1)
REGER  Waldeinsamkeit (The Quiet of the Woods), op. 76 no. 3
STOVE  Lullaby
TRAD. arr. HARTY  My Lagan Love
VIVALDI arr. HOLLOWAY  Vieni, vieni o mio diletto
WILSON  The Phoenix

Singing: Grade 6
(TCL 016867* [high voice], TCL 017949* [low voice])

ARMSTRONG GIBBS  The Cherry Tree
CUNNINGHAM  Summer
ELWYN-EDWARDS  Gaeaf (Winter)
HAHN  Quand je fus pris au pavillon
KEATS  The Lamb
L’ESTRANGE  Now Sleeps the Crimson Petal
MOZART  Das Veilchen
RIGHINI  T’intendo, sì, mio cor
TRAD. arr. HUGHES  She Moved through the Fair
TRAD. arr. QUILTER  Over the Mountains

*Catalogue number
Singing: Grade 7  
(TCL 016874* [high voice], TCL 017956* [low voice])

BENNETT | Jewels
DRING | Crabbed Age and Youth
IRELAND | If There Were Dreams to Sell
MENDELSSOHN | Schliflial, op. 71 no. 4
MENDELSSOHN-HENSEL | Nachtwanderer
ROE | Stop All the Clocks (‘Funeral Blues’)
ROREM | The Nightingale
SAINT-SAËNS | Chanson triste
STANFORD | The Fairy Lough
STOVE | Love Song

Singing: Grade 8  
(TCL 016881* [high voice], TCL 017963* [low voice])

ARGENTO | Dirge (from *Six Elizabethan Songs*)
CHABRIER | Villanelle des petits canards
DEBUSSY | Nuit d’étoiles
DRING | A Bay in Anglesey
GURNEY | Spring
MCDOWALL | If There Are Angels
MENDELSSOHN | Herbstlied
OBRADORS | Del cabello más sutil (from *Dos cantares populares*)
SCHOENBERG | Arie aus dem Spiegel von Arcadien
VILLETTE | Il est des mots d’amour, op. 11

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Sample songs

**Food**
(from *Ev'ryday Things*)

Words and music by
Clifford Crawley
(1929–2016)

Molto moderato  \( \text{j} = 92 \)


1. Some like tea and

some like coffee,

Some like chocolate and some like toffee,

Some like hot food and some like cold,

Some like new potatoes,

Food (from *Ev'ryday Things*)

Words and music by
Clifford Crawley
(1929–2016)

10. Some like old.

13. Some like vegetables and some like pickles, some eat far too much and some too little. I eat most things and when I'm in the mood I like, I like, I like, I LIKE FOOD!
Pigs Could Fly

Words and music by
Howard Skempton
(b. 1947)

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Has real flair. I wouldn’t pine for a polar bear. Or bill and coo with a
caribou, or fall off a log for a whale that sings. Give me a hog with wings, with
wings. La la la la la la, La la la la la la.

La la la la la la, La la la la la la.

La la la la la la, La la la la la la.
From a Railway Carriage

Robert Louis Stevenson
(1850–1894)

Ian Higginson
(b. 1959)

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From a Railway Carriage

Allegretto \( \frac{\text{ allegretto}}{\text{ q.}} = 52 \)

legato \( \text{ legato} \)

\( \text{ mf} \)

\( \text{ f} \)

\( \text{ mp} \)

\( \text{ mf} \)

\( \text{ p} \)

\( \text{ mf} \)

\( \text{ f} \)

Fast er than fair ies, faster than witch es. Bridg es and hou ses, hed ges and ditch es; And charg ing a long like troops in a bat tle, All through the mea dows the
horses and cattle:

All of the sights of the hill and the plain Fly as thick as

driving rain; And ever again, in the wink of an eye, Painted stations

whistle by.
Here is the child who clammers and scrambles,

All by himself and gathering brambles; Here is a tramp who

stands and gazes; And here is the green for stringing the daisies!

Here is the cart running

Here is the child who clammers and scrambles,

All by himself and gathering brambles; Here is a tramp who

stands and gazes; And here is the green for stringing the daisies!

Here is the cart running
way in the road________ Lump ing a long with man and load; And

here is a mill and there is a river; Each a glimpse and

rit. tempo primo

gone for ev er!

Gone for ev er!
T’intendo, si, mio cor

I feel it, my heart your fast beat! I know you want to groan, the lover that you are. Ah! Conceal your pain. Ah! Bear your torture. Withhold, and do not be unfaithful to my feelings!

Pietro Metastasio
(1698-1782)

Vincenzo Maria Righini
(1756-1812)
dirgli af-fet-ti miei. ah! ta-ci il tuo do-

-f - il tuo do-

-ior, ah! sof-fri il tuo mar-tir, ta-cilo, e non tra-

- dirgli af-fet-ti miei. ah!

pp cresc.
Nuit d’étoiles

Starry night, beneath your veils, beneath your scented breeze, a sad lyre sighs, I dream of past love.
Serene melancholy reaches the depth of my heart, and I hear my beloved’s soul trembling in the dreamy wood.
At our fountain I see once more your eyes, blue like the sky.

This rose is your breath and the stars are your eyes.

Théodore de Banville
(1823–1891)

Claude Debussy
(1862–1918)

Allegro  \( \text{\textit{mf}} \)  \( \text{\textit{f}} \)  \( \text{\textit{un peu animé}} \)  \( \text{\textit{dim.}} \)

Nuit d’étoiles, Sous tes voiles, Sous ta brise et tes parfums, Triste lyre, Qui soupire, Je rêve aux amours défunt,

Je rêve aux amours défunt. La sereine mélancolie Vient é
clore au fond de mon cœur, Et j’en-tends l’âme de ma mie Très

lir dans le bois rêveur.

Nuit d’étoiles, Sous tes voiles, Sous ta brise et tes parfums, Triste ly

un poco rit.
Qui soupière, Je rêve aux amours défunts,

Je rêve aux amours défunts. Je revois à notre fontaine Tes regards bleus comme les cieux; Cette rose, c'est ton haleine,

Et ces étoiles sont tes yeux.
Nuit d'étoiles, Sous tes voiles,
Sous ta brise et tes parfums, Triste
lyrique Qui soupirre, Je
rêve aux amours défunts, Je rêve aux amours défunts.
Sample exercises

Trinity's Vocal Exercises (Initial-Grade 8) from 2018 provides singers with exercises across three areas: pitch and tone, rhythm, and diction. The exercises help develop key performance-based technical skills needed by vocalists.

Grade 1

a. Spooky! – pitch and tone (3rds)

```
Deliberately \( \frac{\text{mf}}{\text{In the old house up the attic}} \)

stairs, creaking noises, better be aware.
```

(Staff notation follows the text.)
b. Riding the Waves – rhythm (quavers, crotchets and dotted crotchets)

Allegretto \( \dot{J} = 56 \) mf

I know where we are going,

mf

over seas and riding the waves, to and fro, to and fro.

mf

Adagio \( J = 60 \) mf

Dipping and diving the swallows are gliding

mw

high as they fly up above in the darkening sky.

mm
a. The Sleeping Giant – pitch and tone (7ths)

Adagio $j = 70$

<table>
<thead>
<tr>
<th>mf</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{Silence the sleeping giant,}$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mf</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{no fire burns brightly, no smoke yet rises,}$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mf</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{but could it be tonight?}$</td>
</tr>
</tbody>
</table>

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Contributors

Trinity works with a range of contributors when creating new syllabuses and accompanying books and audio. A panel of experts makes sure that all chosen songs match the criteria, and are engaging and varied. For this syllabus, the panel was led by Luise Horrocks.

After studies at Oxford University and the Royal College of Music, **Luise Horrocks**’ career as a professional soloist (soprano) took her across the UK, Europe, America and South Africa. She has held teaching positions in both the Junior and Senior departments of the Birmingham Conservatoire and as a visiting lecturer at Birmingham University. She runs an extensive private teaching practice and works as a vocal coach on residential courses. She has also trained and conducted the Wyre Forest Young Voices choir and has adjudicated for The British and International Federation of Festivals. Luise is a consultant and senior examiner for Trinity.

To produce the accompanying piano recordings, we worked with **Pamela Lidiard (Initial–Grade 5)** and **Yulia Chaplina (Grades 6–8):**

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

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

**Christopher Dixon** was an adviser on the recording of these accompaniments. He also recorded many of the pronunciation guides included on the accompanying CDs:

**Christopher Dixon** read Modern and Medieval Languages at Clare College, Cambridge before studying Opera Performance at the Royal Academy of Music and the National Opera Studio. He has sung the title role in Tchaikovsky’s *Eugene Onegin* for Welsh National Opera at Cardiff’s Millennium Centre, and the title role in Mozart’s *Don Giovanni* conducted by the late Sir Colin Davis. He has also sung solo roles for Glyndebourne Festival Opera, Scottish Opera and the BBC Proms. Christopher is a freelance opera and concert singer and an experienced singing teacher.

The exercises featured in *Vocal Exercises (Initial–Grade 8)* from 2018 were written and composed for this syllabus by **Emily Barden and Jeff Leach:**

**Emily Barden** is a singer-songwriter, composer and performer who runs many adult community choirs, as well as working with national music organisations providing vocal consultancy to music hubs and teachers.

**Jeff Leach** is an accomplished pianist, keyboard player, producer and arranger. He has worked with a variety of artists, touring and recording.

Certificate and theory exams

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

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

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

Singing: Exam Songs & Teaching Notes 2018–2021

Available for singing for the first time, these books contain a selection of songs carefully chosen, graded and edited by a panel of experts. Teaching notes are included for each song, giving valuable insights to help with exam preparation. Also included is a CD with recordings of all the piano accompaniments, as well as a spoken pronunciation guide for all song texts.

Encompassing a wide range of styles and genres at every grade, this progressive series provides a wealth of engaging repertoire for any singer.

Vocal Exercises (Initial–Grade 8)

Written by vocalist Emily Barden, with accompaniments composed and performed by pianist Jeff Leach, our new vocal exercises have been specially written to develop vocal technique across three areas: pitch and tone, rhythm, and diction.

These short, fun songs target the techniques specifically required of vocalists in a performance-based context, making them ideal preparation for the exam and stage performances.

Sing Musical Theatre

This series for Foundation and Intermediate levels features songs from a range of shows, with background and performance notes, singing tips and exercises. The books also include a backing track CD.

Join us online

Get the full music experience online at trinitycollege.com/singing-resources

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

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

You can access:

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

You can contact the music support team at Trinity’s central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

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