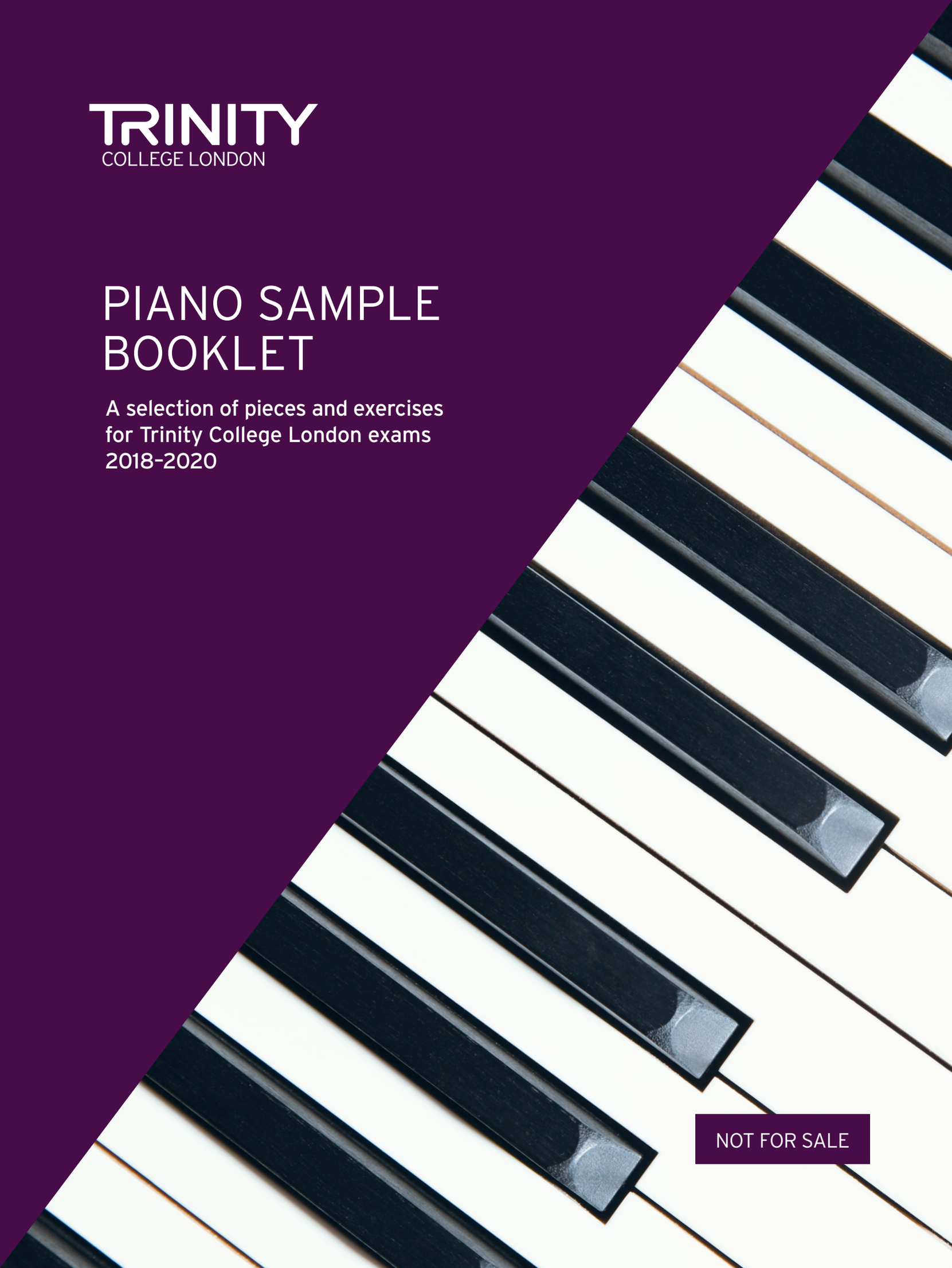TRINITY
COLLEGE LONDON

# PIANO SAMPLE BOOKLET

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



NOT FOR SALE

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# Trinity's Piano syllabus

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

**The music you want to play**
Learners can progress in their own musical style by choosing from lists of pieces carefully selected by our piano experts, including specially commissioned pieces by contemporary composers.

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

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

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

# New to the 2018–2020 syllabus

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

## Syllabus overlap arrangements

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

## Recognition and UCAS points

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

In the UK, Grades 6–8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

**Grade 6**
UCAS POINTS
Pass **6** | Merit **10** | Distinction **12**

**Grade 7**
UCAS POINTS
Pass **10** | Merit **12** | Distinction **16**

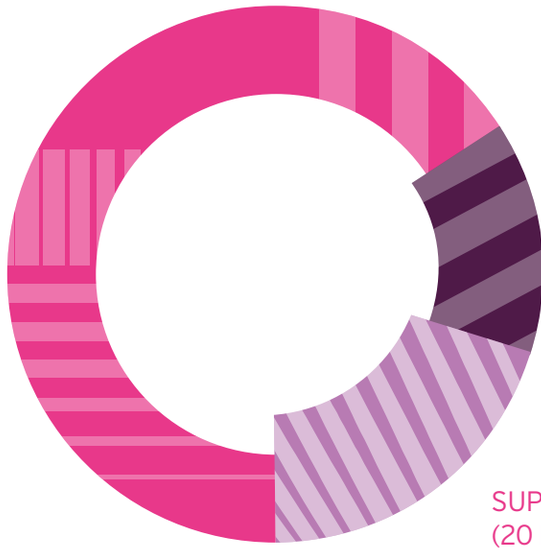
**Grade 8**
UCAS POINTS
Pass **18** | Merit **24** | Distinction **30**

# About the exam

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

PIECES
(66 MARKS)

Choose three pieces, each worth 22 marks.



TECHNICAL WORK
(14 MARKS)

Scales, arpeggios and exercises.

SUPPORTING TESTS
(20 MARKS)

A combination of sight reading, aural, improvisation and musical knowledge – depending on grade and candidate choice.

## Pieces

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

### INITIAL–GRADE 5

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

### GRADES 6–8

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

## Technical work

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

### SCALES & ARPEGGIOS

*An important part of developing technical focus, strength and agility, and harmonic and melodic skills*

Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.

### EXERCISES

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

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

## Supporting tests

At Initial to Grade 5, candidates chose two supporting tests from sight reading, aural, improvisation and musical knowledge. At Grades 6–8 candidates are assessed in sight reading, and choose either aural or improvisation for their second supporting test.

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

### SIGHT READING

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

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

### AURAL

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

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

### IMPROVISATION

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

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

### MUSICAL KNOWLEDGE

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

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

## Mark scheme

| INITIAL–GRADE 5 | Maximum marks |
|---|---|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| Scales & arpeggios and exercises | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: | |
| ◗ Sight reading | |
| ◗ Aural | |
| ◗ Improvisation | |
| ◗ Musical knowledge | |
| TOTAL | 100 |

| GRADES 6–8 | Maximum marks |
|---|---|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| Scales & arpeggios and exercises | |
| SUPPORTING TEST 1 | 10 |
| Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: | |
| ◗ Aural | |
| ◗ Improvisation | |
| TOTAL | 100 |

| MARK | BAND |
|---|---|
| 87–100 | DISTINCTION |
| 75–86 | MERIT |
| 60–74 | PASS |
| 45–59 | BELOW PASS 1 |
| 0–44 | BELOW PASS 2 |

# Core repertoire

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

## Piano: Initial
### (TCL 016584 / TCL 016676*)

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

## Piano: Grade 1
### (TCL 016591 / TCL 016683*)

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

## Piano: Grade 2
### (TCL 016607 / TCL 016690*)

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

## Piano: Grade 3
### (TCL 016614 / TCL 016706*)

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

## Piano: Grade 4
### (TCL 016621 / TCL 016713*)

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

## Piano: Grade 5
### (TCL 016638 / TCL 016720*)

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

## Piano: Grade 6
### (TCL 016645 / TCL 016737*)

GROUP A

| | |
|---|---|
| J S BACH | Prelude in D minor, BWV 935 |
| BENDA | Sonatina in E♭ |
| BYRD | Coranto (no. 218 from *Fitzwilliam Virginal Book*) |
| JONES | Giga in A minor |

GROUP B

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

## Piano: Grade 7
### (TCL 016652 / TCL 016744*)

GROUP A

| | |
|---|---|
| EBERL | Allegro (1st movt from *Sonate*, op. 6) |
| HANDEL | Allegro (from *Suite no. 7 in G minor*, HWV 432) |
| MOZART | Minuet in D major, K. 355 |
| SCHYTTE *ed.* SNELL | Etude in A minor, op. 58 no. 6 |

GROUP B

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

## Piano: Grade 8
### (TCL 016669 / TCL 016751*)

GROUP A

| | |
|---|---|
| J S BACH | Prelude in G major, BWV 902 |
| HAYDN | Moderato (1st movt from *Sonata in G minor*, Hob. XVI:44) |
| MOZART | Allegro (1st movt from *Sonata in B♭*, K. 570) |
| RAMEAU | Fanfarinette and La triomphante (from *Suite in A minor*) |

GROUP B

| | |
|---|---|
| BARTÓK | Allegretto (1st movt from *Suite*, op. 14) |
| BRAHMS | Intermezzo in B minor, op. 119 no. 1 |
| DEBUSSY | Minstrels (from *Préludes Book 1*) |
| IRELAND | Elegy (from *A Downland Suite*) |
| MA/ZHANG N *arr.* ZHANG Z | Remote Xianggelila |
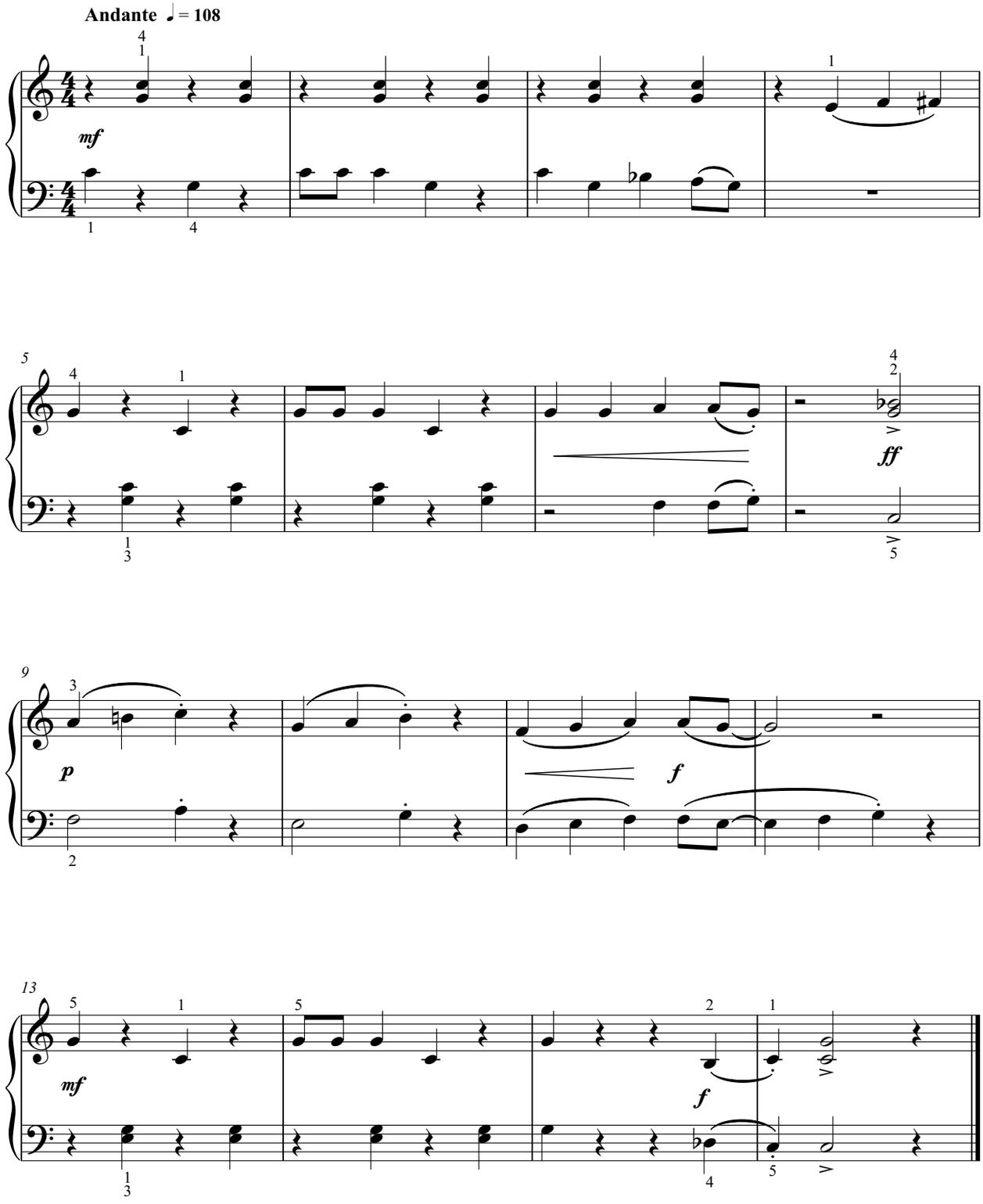
*Catalogue number for stand-alone book/book with CD and teaching notes

# Sample pieces

## Initial

## Tickery Tockery

Kay Charlton
(b. 1968)
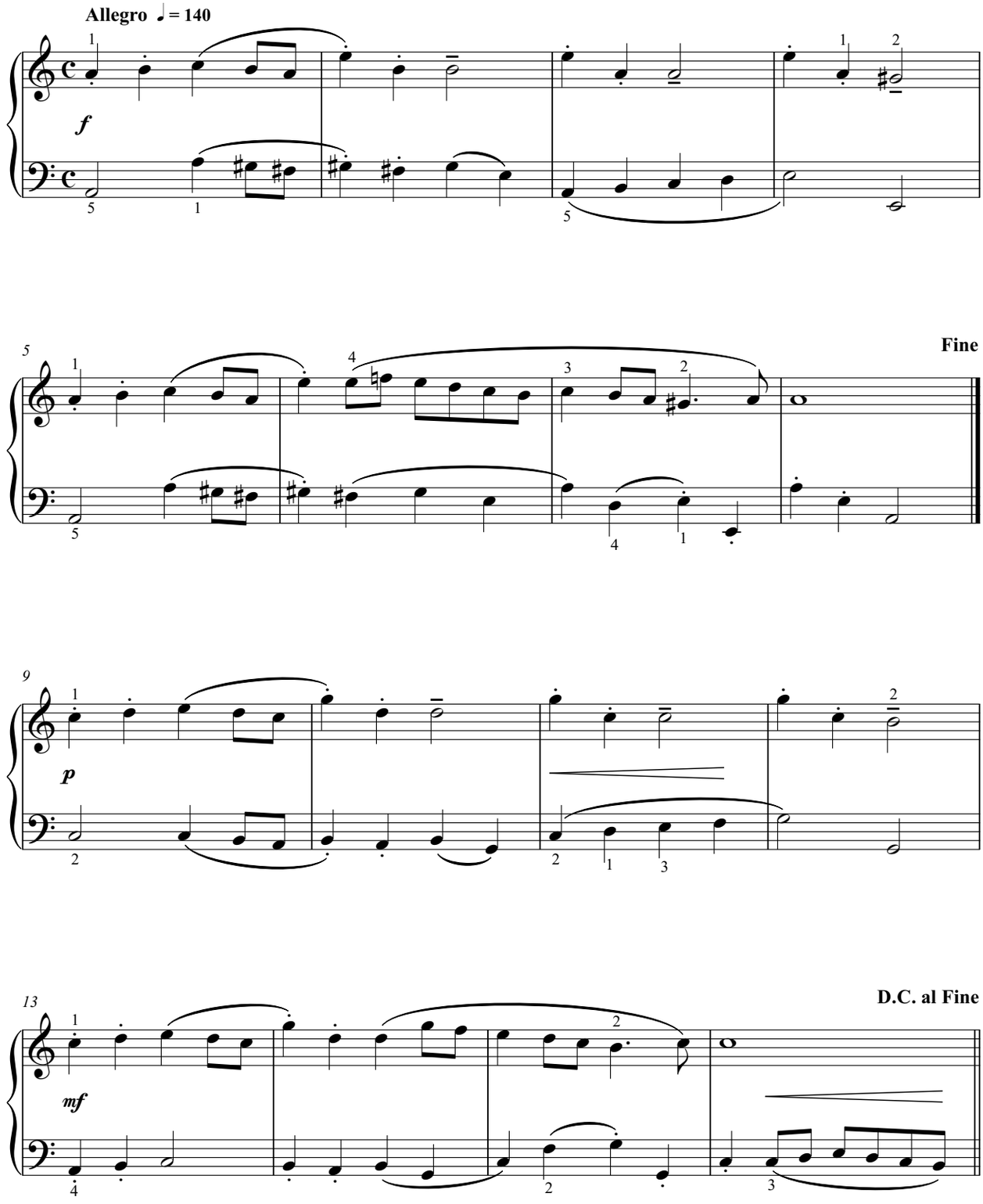





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Grade 2

# Rigaudon

Georg Philipp Telemann
(1681-1767)
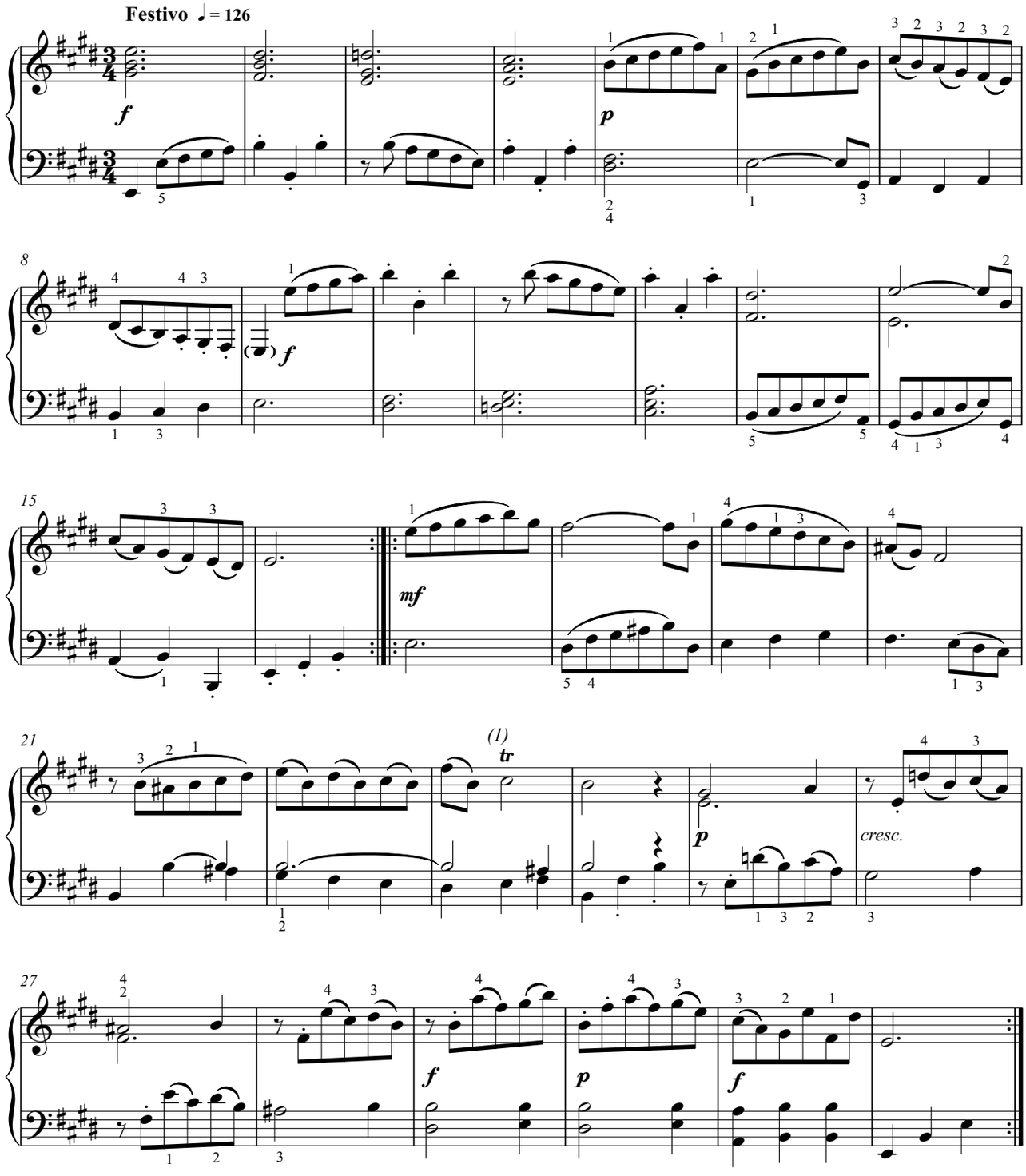



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Grade 4

# Minuet in E major

Johann Philipp Kirnberger
(1721–1783)




Play the repeats in the exam.
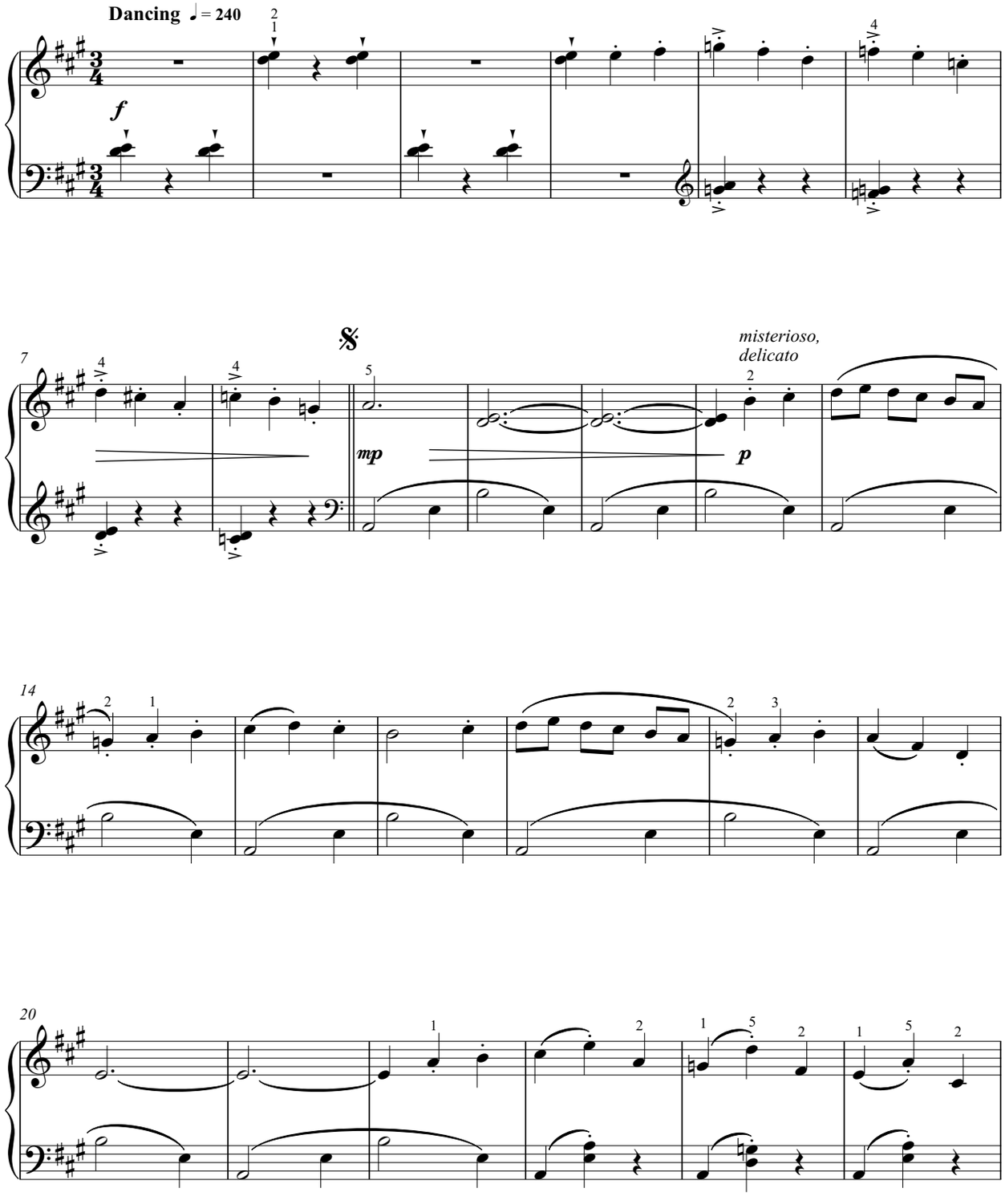


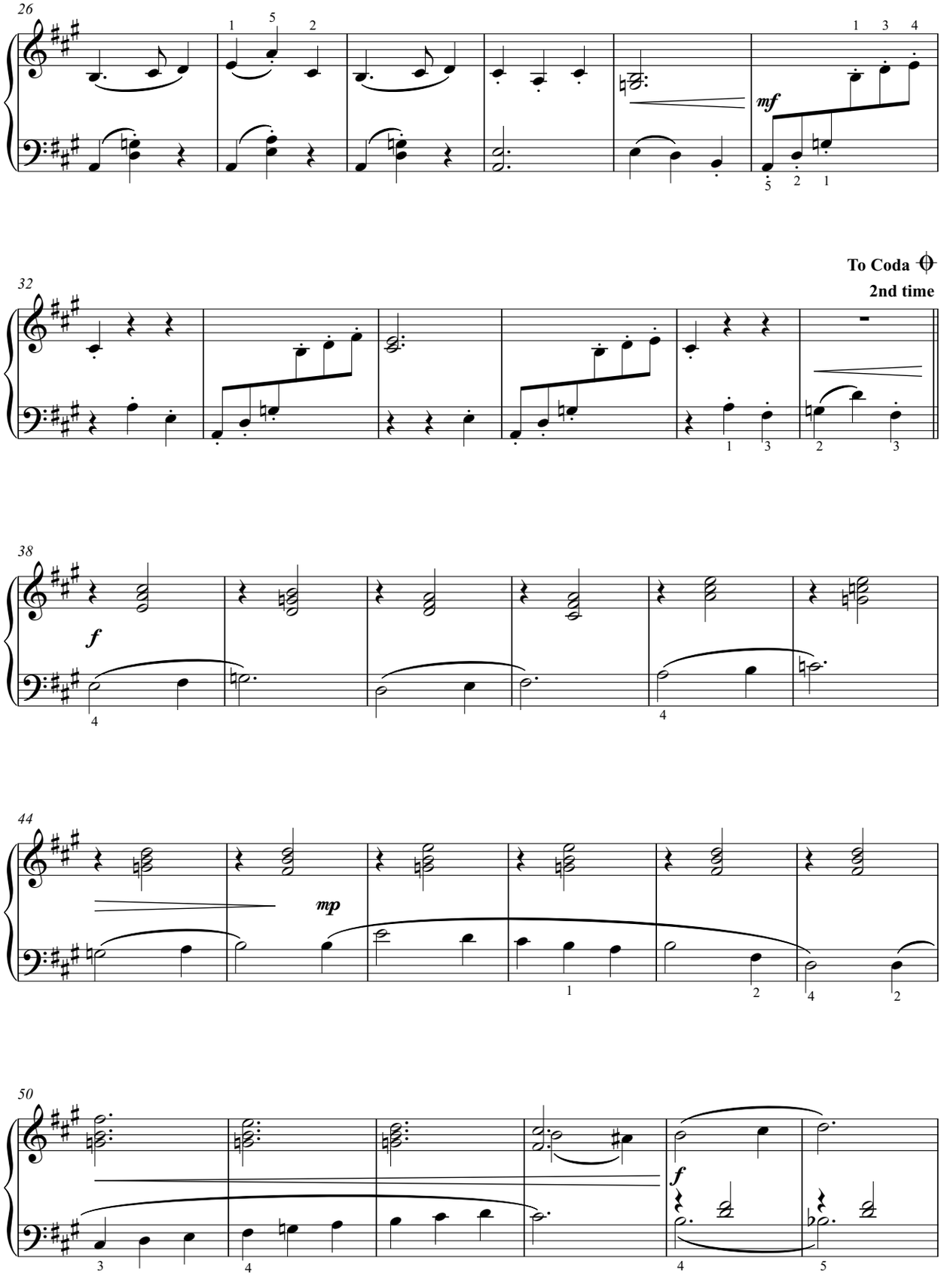
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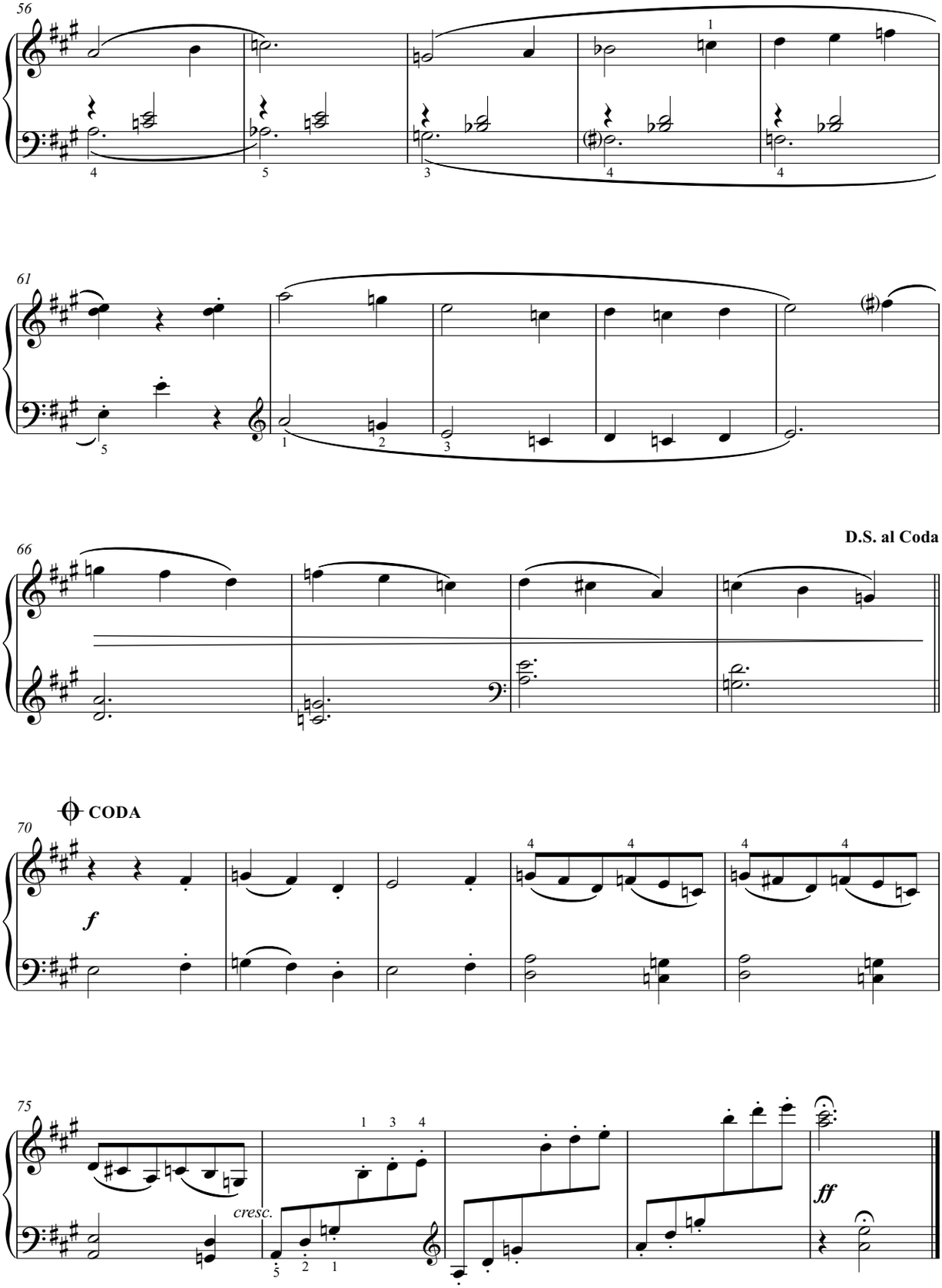
Grade 6

# Weaving a Spell

Robert Ramskill
(b. 1950)




26
mf
32
To Coda
2nd time
38
f
44
mp
50
f
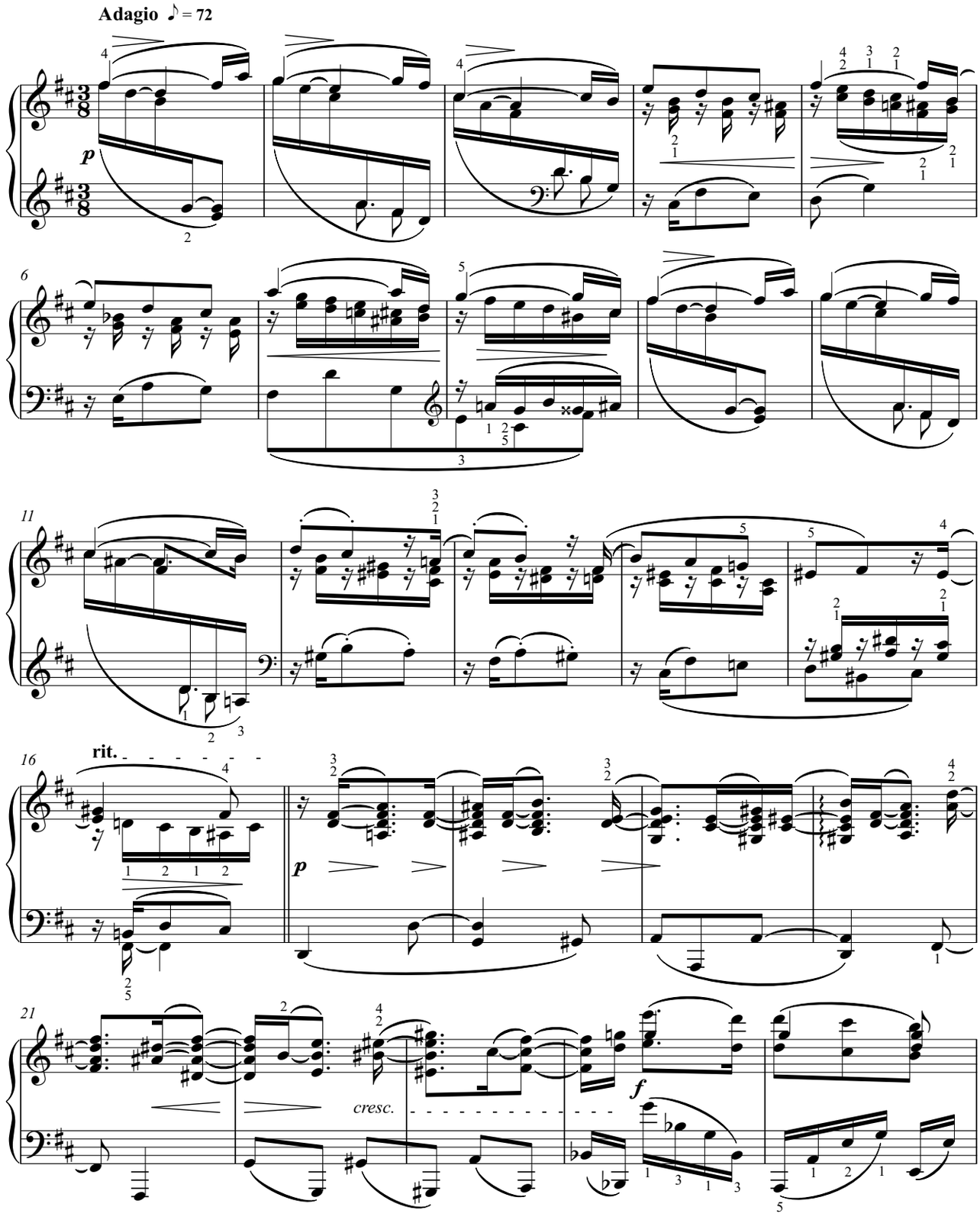



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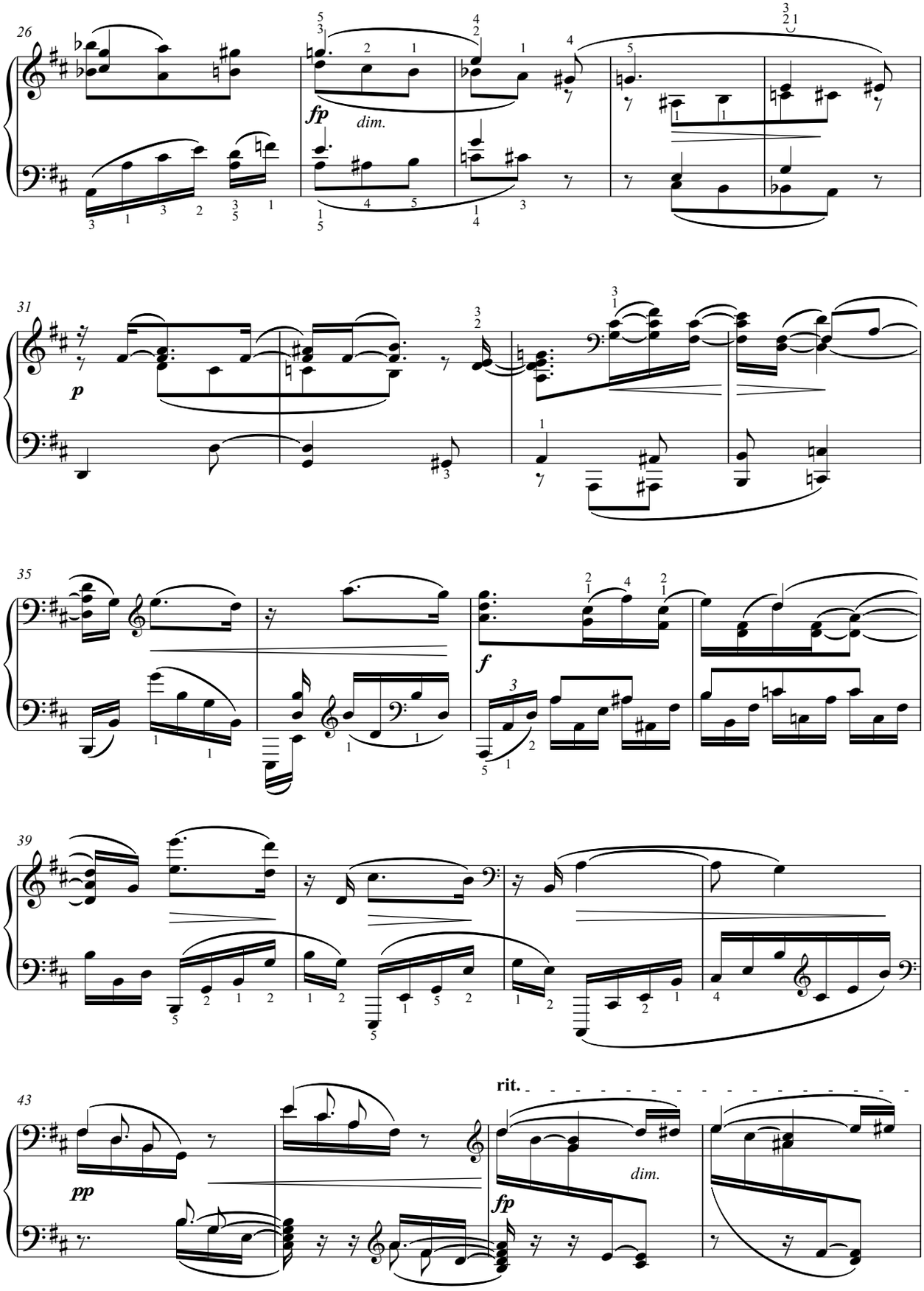
Grade 8

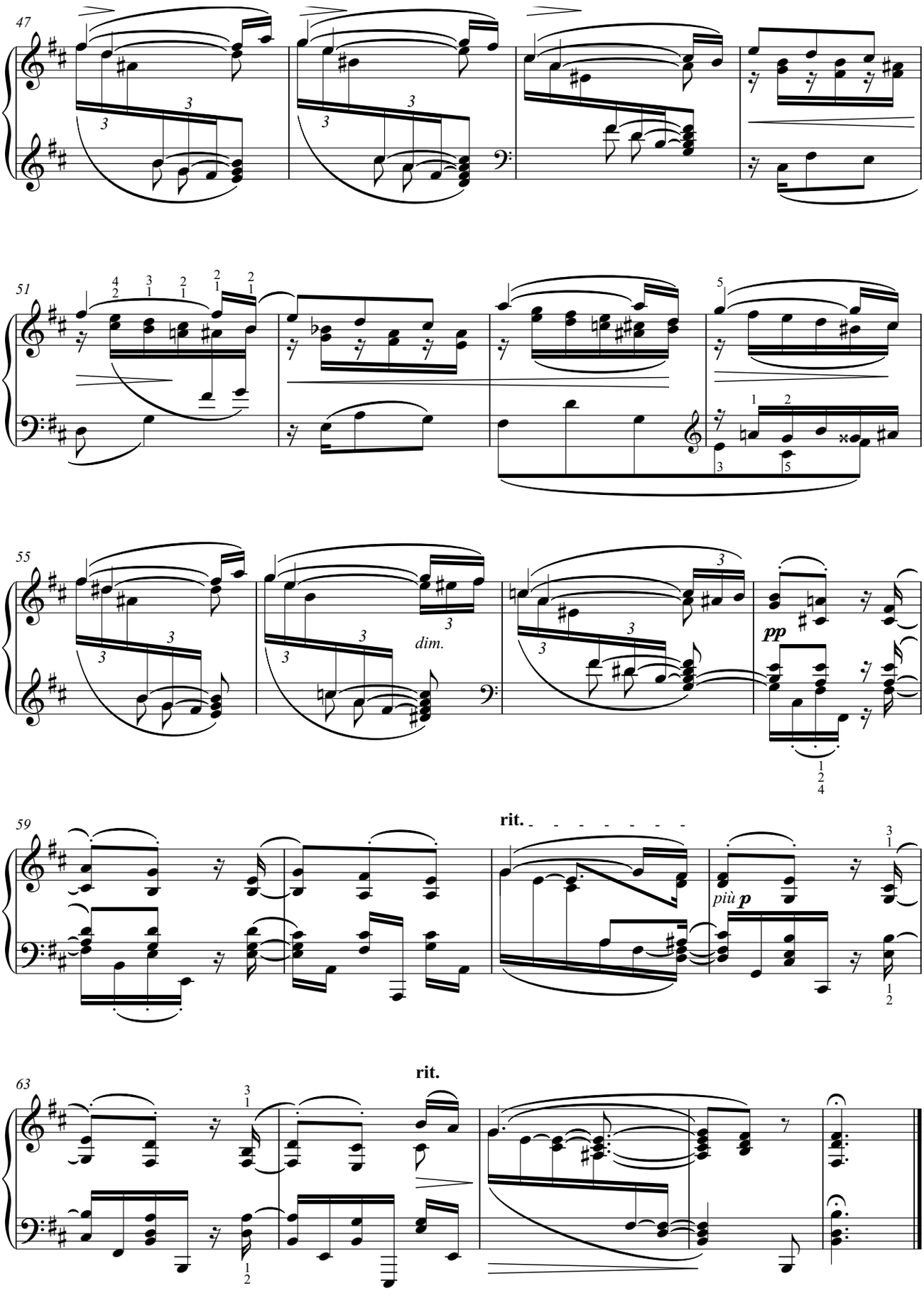
# Intermezzo in B minor

op. 119 no. 1

Johannes Brahms
(1833–1897)




26
fp
dim.
31
p
35
f
39
43
pp
fp
dim.
rit.






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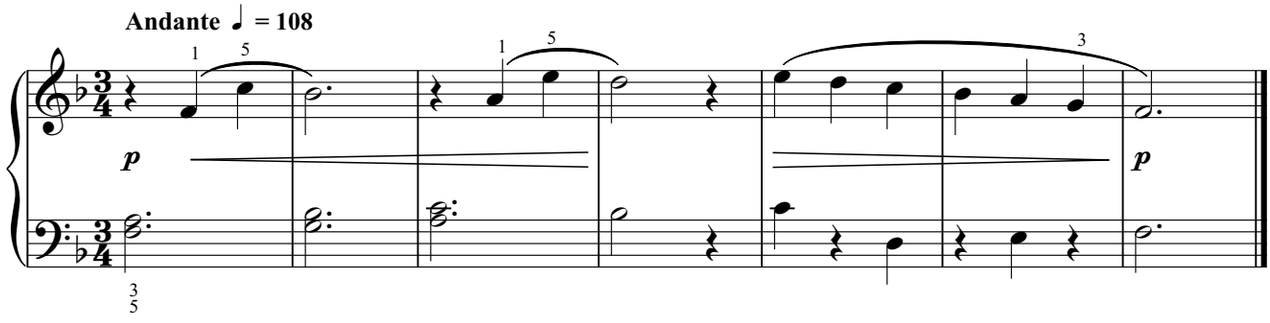
# Sample exercises

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

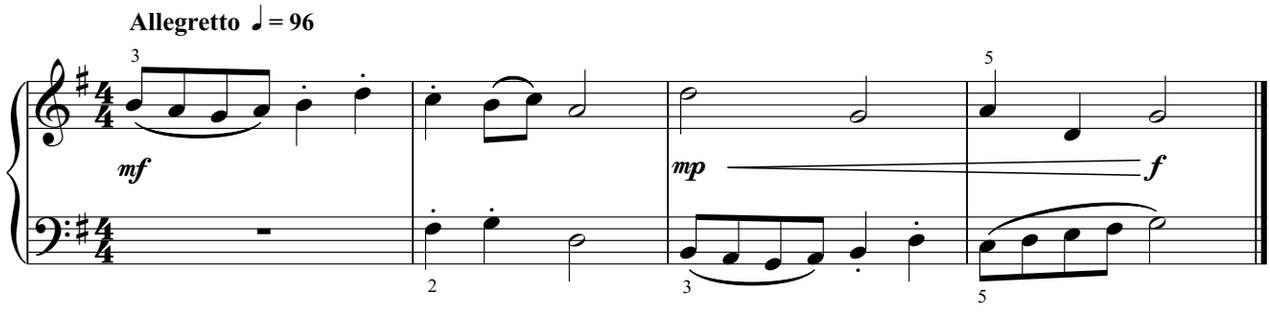
## Grade 1

## Exercises
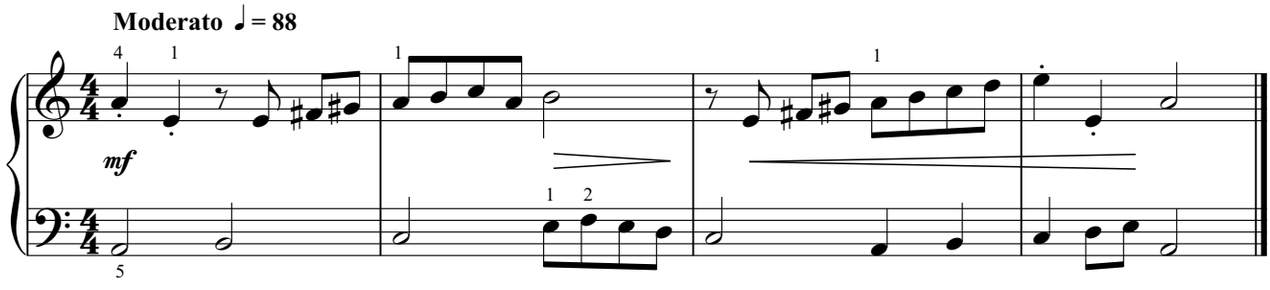
### 1a. Tundra – tone, balance and voicing




### 2a. Pas de Deux – co-ordination




### 3a. Going Underground – finger & wrist strength and flexibility
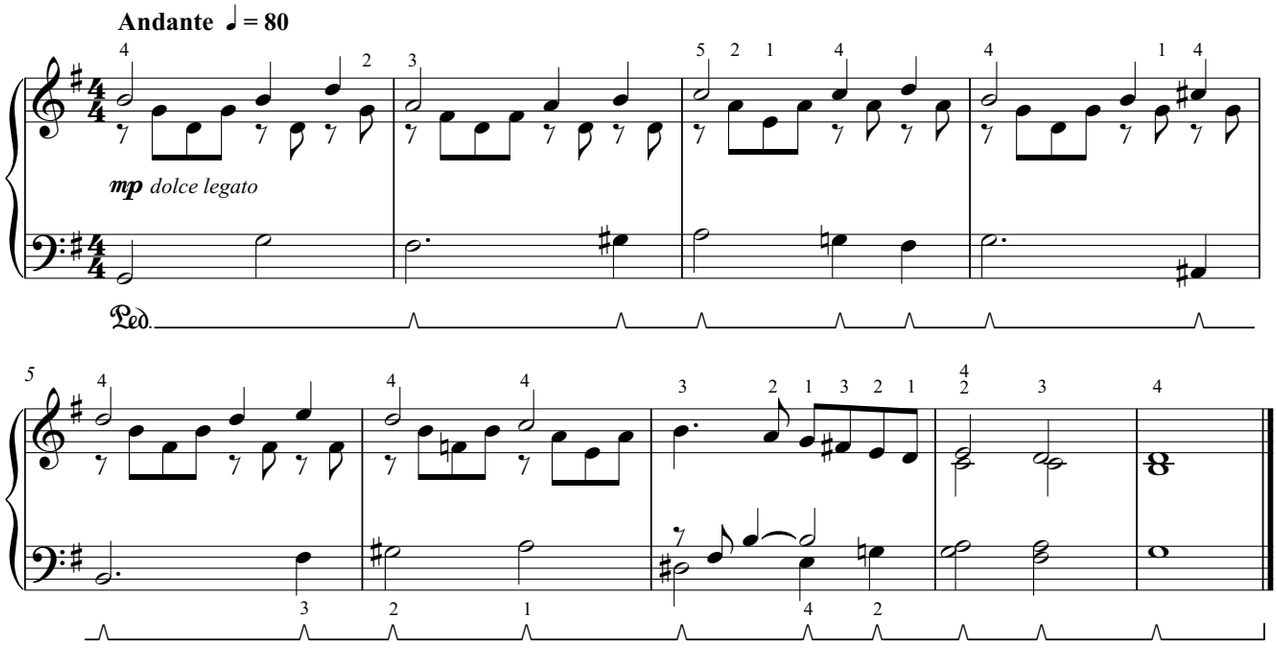



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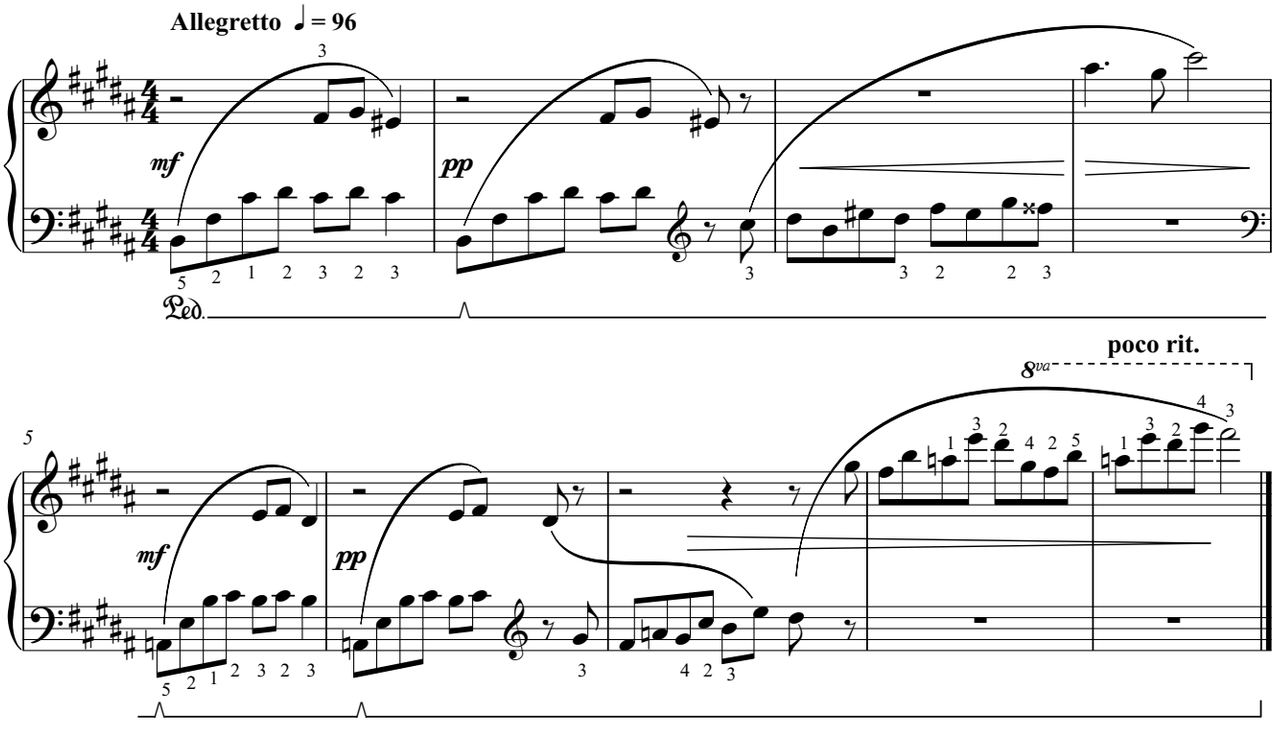
Grade 5

# Exercises

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




## 2b. Gentle Arabesque – co-ordination






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# Contributors

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

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

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

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

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

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

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

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

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

# Certificate and theory exams

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

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

# Repertoire books and support publications

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

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

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

## Piano Teaching Notes 2018–2020

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

## Piano Scales & Arpeggios

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

## Raise the Bar Piano

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

## Sound at Sight Piano

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




# Join us online

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

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

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

You can access:

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

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

**/TrinityCollegeLondon** **/TrinityVideoChannel** **@TrinityC_L** **trinitymusicblog.com**

PIANO SAMPLE BOOKLET 2018–2020

For online versions of the Trinity music syllabuses and further information about the exams visit **trinitycollege.com/music**

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MUSIC-BROC-04 (PIANO-01)