

# TRINITY GUILDHALL

## Piano Syllabus

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including Accompanying, Duet  
& Six Hands

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# Piano Syllabus 2009-2011

## Introduction

This syllabus contains full details of Grade examinations in Piano and Piano Accompanying and Certificate examinations in Piano Duet and Piano – Six Hands.

It is valid from 1 January 2009 to 31 December 2011. A new syllabus will be published in July 2011 with requirements from 2012. When this syllabus is replaced there will be an overlap for the first session **only** of 2012, during which candidates will be able to offer pieces from the 2009-2011 lists.

Full details of the requirements for **First Concert Certificate and Performer's Certificate examinations in Piano** may be found on our website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). Please note that the repertoire for these examinations remains substantially unchanged from the 2007 & 2008 syllabus, however the qualification titles will change from 2009.

## Entering an examination

Examinations are normally conducted at either a Public Centre (entry through a Local Representative) or as an examiner visit (in cases where a minimum examination fee has been met). Further details are available online at [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) or directly from Trinity's Head Office. For first-time entrants, the publication *Graded Music Examinations – A Guide for Teachers and Students* (available free of charge from Trinity's Head Office or Local Representatives) helps to clarify the examination process from start to finish.

### Conduct of examinations

Candidates will be sent an appointment sheet prior to the examination. This will state the time, date and place of examination and should be taken to the examination by the candidate. Candidates should fill out the appointment sheet as instructed and hand it to the examiner on entering the examination room.

**Examinations may not be recorded by candidates and mobile phones must be left outside the examination room. Audiences are not permitted in any Trinity Guildhall examination.**

### Information and Regulations

Full details of entry procedures, examination regulations and marking criteria are given in a separate leaflet *Information and Regulations* which is available directly from Trinity's Head Office, Local Representatives or from our website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). This leaflet is updated annually and candidates should ensure that they consult the current version of this document for the year of entry.

**Entry for examination should not be made without first consulting this document.**

# Grade Examinations

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## Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty. In Piano, an Initial examination acts as an introduction to the examination system.

The structure of grade examinations is as follows:

### Pieces

Candidates play three pieces, chosen from the published list(s).

### Technical Work

Pianists must play three short exercises and a number of scales and arpeggios.

### Supporting Tests

For Piano examinations there are two further tests:

Up to and including Grade 5, candidates may choose any two tests from Aural, Sight Reading, Improvisation, Musical Knowledge.

In Grades 6, 7 and 8, Test 1 must be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

At the examination, candidates should note on the Appointment Sheet which test(s) have been chosen.

For Piano Accompanying (only available at grades 5, 6, 7, 8), there are no options for supporting tests. Test 1 is of Sight Reading and Test 2 is of Keyboard Musicianship.

For Certificate examinations in Piano Duet and Piano – Six Hands please see page 46.

### Order of examination

Scales will normally be asked before pieces. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the back of the appointment slip and indicate this on entering the examination room. This choice does not extend to cases where the syllabus stipulates the location of any item.

## Duration

Level	Duration in minutes
Initial	10
Grade 1	11
Grade 2	11
Grade 3	12
Grade 4	16
Grade 5	16
Grade 6	22
Grade 7	22
Grade 8	27

## Marking

The maximum marks available for all Graded Piano examinations are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

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

- **Notational Accuracy & Fluency (7 marks):**

How well the notes are prepared and realised. More conveniently thought of as: 'Me and the Music'.

- **Technical Facility (7 marks):**

Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling etc: 'Me and the Instrument'.

- **Communication (8 marks):**

How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing: 'Me and the Audience'.

For more detail please see the 'Mark Scheme and Assessment Criteria' sections in the current *Information and Regulations* booklet, which is available direct from Trinity's Head Office, Local Representatives or from the website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)

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## Pieces

### **Repeats, ornaments & tempi**

All pieces should be prepared in full unless otherwise stated, but repeats of more than a few bars should be omitted unless instructed otherwise in the syllabus or examination publications. All *da capo* and *dal segno* instructions should be observed, as should first- and second-time bars (of moderate length) where the first-time bar contains significant musical material. Cadential trills and other ornamentation appropriate to the style of the music are encouraged at all levels, and particularly in the higher grades. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance.

### **Page-turners**

The examiner will not be able to act as a page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner, who must not be the teacher or a close relative of the candidate, may assist in Grades 6–8 and Certificate examinations if necessary, but may remain in the examination room only whilst (s)he is needed.

### **Playing from memory**

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

### **Music and copies**

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates may use any reputable edition of the works listed in the syllabuses; publishers' details are given mainly for the purpose of identifying works and also as suggestions of suitable editions. Candidates should always try to obtain reliable and authoritative editions of all music, but should note that variations in worldwide availability may occasionally be encountered. For example, items listed in this syllabus as published by Faber will be found in some countries as Alfred or, occasionally, Warner Chappell publications. Candidates are advised always to check the contents of books before purchase. Publishers' contact details are given at the end of this syllabus.

Candidates must perform from published material in the examination room; photocopies of complete pieces may not be used in examinations. If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.

Examiners of grade examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

## Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. This must be performed as the last of their group of pieces so that the questions on the piece may follow immediately afterwards.

### Content

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

### Notation

The complete composition must be written out in the candidate's own hand (or be produced and printed by the candidate using a score-writing program). At Grades 1-5, the composition may be presented in any coherent form of notation. For compositions at Grades 6-8 staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep, with name and candidate number clearly shown.

### Assessment

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

The specific requirements are listed below.

Composition requirements—grade by grade:

Grade	Duration	Requirements
<b>Initial</b>	1-2 minutes	A piece containing sudden changes
<b>1</b>	1½-2½ minutes	A piece containing sudden dynamic contrast
<b>2</b>	1½-2½ minutes	A piece contrasting <i>legato</i> and <i>staccato</i> passages
<b>3</b>	1½-2½ minutes	A piece which starts quietly and simply, and builds to a loud, grand climax
<b>4</b>	2½-3½ minutes	A piece with long melodic phrases in both hands (though not necessarily at the same time)
<b>5</b>	2½-3½ minutes	A piece containing many wide leaps
<b>6</b>	3½-4½ minutes	A piece using a variety of pedal effects
<b>7</b>	3½-4½ minutes	A piece featuring octaves in both hands
<b>8</b>	4½-5½ minutes	A piece featuring at least two contrapuntal voices

## Technical Work

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

The requirements for each grade are given in the main body of the syllabus. The technical work for Piano Accompanying comprises prepared excerpts from mainstream repertoire, chosen to represent a variety of techniques associated with accompaniment.

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

### Playing from memory

Scales and arpeggios must be performed from memory. The exercises in part iii) of the Technical Work section for each grade may be played either from memory or using the music printed in the book of Selected Examination Pieces.

### Minor scales

Up to and including Grade 2, candidates may choose to play *either* harmonic *or* melodic *or* natural minor scales. In Grades 3, 4 and 5 candidates have a choice of harmonic *or* melodic and in Grades 6, 7 and 8 both harmonic *and* melodic minors must be prepared.

### Tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or 4s (except for Grade 1 which requires triplet broken chords). Full details of scale patterns are given in the two volumes of Piano Scales and Arpeggios. The fingering in the scale books is advisory but not compulsory; any logical fingering pattern giving a smooth legato is acceptable.












Grade	Scales	Broken Chords & Arpeggios	Scales in thirds	Dom. & dim. sevenths
Initial	♩ = 60	–	–	–
Grade 1	♩ = 70	♩ = 50	–	–
Grade 2	♩ = 80	♩ = 60	–	–
Grade 3	♩ = 90	♩ = 70	–	–
Grade 4	♩ = 100	♩ = 80	–	–
Grade 5	♩ = 110	♩ = 90	–	–
Grade 6	♩ = 120	♩ = 100	♩ = 60	♩ = 100
Grade 7	♩ = 130	♩ = 110	♩ = 70	♩ = 110
Grade 8	♩ = 140	♩ = 120	♩ = 80	♩ = 120

# Supporting Tests

## Sight Reading

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

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise short sections and may clap or tap the rhythm. The examiner will only take account of the actual performance of the test.

	Keys	Time signatures	Note values	Dynamics and tempi	Articulation	Other	
<b>Initial</b>	C major	$\frac{2}{4}$	 and 	<i>p</i> , <i>f</i> , and <i>moderato</i>	none specified	five-finger hand position only	
<b>Grade 1</b>	plus G major; A minor (white notes only)	plus $\frac{4}{4}$	plus  and 	plus <i>mf</i>	<i>legato</i>	remains within hand position (not necessarily C)	
<b>Grade 2</b>	plus A minor (all notes)	plus $\frac{3}{4}$	plus  and ties	plus <i>allegretto</i>	simple phrasing	two-part texture	
<b>Grade 3</b>	plus F major; D minor (including C#)	as above	plus  ,  , and 	plus <i>mp</i> and <i>andante</i>	more intricate phrasing	three-note chords changes of hand position	
<b>Grade 4</b>	plus D and B $\flat$ major; E and D minor (plus accidentals)		plus  and $\gamma$	plus <i>cresc.</i> and <i>dim.</i>	plus <i>staccato</i> ; and accent	four-part chords	
<b>Grade 5</b>	plus A and E $\flat$ major; B and G minor (including modulation)	plus $\frac{6}{8}$	plus  ,  , and $\gamma$	plus <i>rall.</i> , <i>accel.</i> and <i>a tempo</i>	plus pause; pedalling	more pianistic texture; some further chromaticism	
<b>Grade 6</b>	plus F# and C minor	plus $\frac{3}{8}$	as above	any common terms or signs	as above	as above	
<b>Grade 7</b>	plus E and A $\flat$ major; C# and F minor	plus $\frac{9}{8}$		as above		as above	arpeggios; more complex piano textures
<b>Grade 8</b>	plus B and D $\flat$ major; G# and B $\flat$ minor (including double sharps and flats)	plus $\frac{2}{2}$ and changing time signatures		plus duplets/ triplets		as above	as above

## Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

*NB Tests for Initial and Grade 1 are all in major keys; Grades 2–5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor.*

### Initial

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

### Grade 1

1. i) To clap back the rhythm of a four bar melody in  $\frac{2}{4}$ , or  $\frac{3}{4}$  time, played twice;  
ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

### Grade 2

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

**Grade 3**

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

**Grade 4**

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

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

Candidates may sing or hum the notes before answering.

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

**Grade 5**

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

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

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

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

Candidates may sing or hum the notes before answering.

- To listen to the piece again and to comment on the articulation and the dynamics.
- A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

### Grade 6

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

### Grade 7

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

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

### **Grade 8**

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

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

## Improvisation

The improvisation tests explore the candidate's ability to respond creatively to a musical stimulus offered by the examiner as a rhythmic, melodic or chordal cell.

### Outline and Test Parameters

According to the candidate's choice of test, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also give a notated copy of the relevant test to the candidate which the candidate can refer to throughout the test. In this way both auditory and visual learners will be assisted to produce their best possible response.

Candidates selecting the chord-based option will be given a copy of the chord symbols, which will first be played through by the examiner. They may then improvise, accompanying themselves by playing simply the bass note, or more of the notes of the chords, according to grade and ability. As an alternative, candidates playing keyboard instruments may ask the examiner to play the chord pattern, whilst they improvise higher up the keyboard.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, whilst avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

### Format

Candidates may select any one of the following types of test:

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

The parameters are given in the chart overleaf.

### Melodic Tests

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate should play the pitches back to the examiner, and then prepare and perform a short phrase incorporating these pitches.

### Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates should repeat it on their instrument using one pitch and then prepare and perform a piece of music based on this rhythm, adding melodic material as appropriate. Instrumental range used should reflect the parameters for melodic tests in the chart overleaf.

### Chordal Tests

The examiner will give the candidate a copy of a 2-stave piano score containing chords (written out without a time signature, but with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar). The candidate should then prepare and perform a short improvisation over the given chords. Candidates can choose to use the tempo and meter that the examiner played, or to request a quicker or slower tempo and a  $\frac{3}{4}$ ,  $\frac{4}{4}$  or compound 'feel' if they prefer.

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

### Written Keys for Chordal Tests

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

### Notes

Up to Grade 5, candidates will be given 30 seconds preparation time during which they may play and/or sing to develop their response. The examiner will then request that they begin their improvisation. At Grades 6-8 this preparation time is extended to 60 seconds.

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

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

### Preparation for examination

A document giving example responses and guidance on expectations is available to download from the website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). In addition, the improvisation course laid out in the *Repertoire* and *Etudes* books of the *American Popular Piano* series by Christopher Norton (published by Novus Via Music) provides structured and progressive preparation for this section of the examination.

## Parameters for Improvisation Tests

Grade	Melodic tests: Max. range of given motif	Rhythmic tests	Suggested length of response for Melodic and Rhythmic tests	Chordal tests
Initial	3 stepwise notes	In $\frac{4}{4}$ 2 bars crotchets minims	1 phrase	4 bar phrase Major key I/V 2 bars per chord
1	3 notes – one step one leap – up to 4 <sup>th</sup>	In $\frac{4}{4}$ 2 bars crotchets minims, quavers		4 bar phrase Major key I/V 1 chord per bar
2	4 notes – range up to 5 <sup>th</sup>	As above with dots	1-2 phrases	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes – range up to 6 <sup>th</sup>	As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	In $\frac{2}{4}$ , $\frac{3}{4}$ or $\frac{4}{4}$ plus semiquavers	2-3 phrases	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)			4 bar phrase Minor key I/IV/V/vi 1 chord per bar
6	Twelfth (chromatic)	Plus $\frac{6}{8}$	3-4 phrases	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7		Plus triplets		8-12 bar phrase Major or Minor key I/ii/III/iv/V/VI and 6ths/7ths 1 or 2 chords per bar
8		Plus $\frac{7}{8}$	4-6 phrases	12-16 bar phrase Major or Minor key All chords 6ths/7ths/9ths & dim/aug Simple suspensions 1 or 2 chords per bar

## Musical Knowledge (Initial-Grade 5 only)

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

Questions, each worth 2 marks, will normally be asked in 5 areas.

Questions will include discussions on most of the areas mentioned, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as relevant.

For melody line instrumentalists and singers, questions will be based only on the instrumental/vocal line, and not on the accompaniment.

### Initial

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

*NB Candidates at Initial will only be expected to identify, but not to explain, items in 2. above.*

### Grade 1

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

### Grade 2

As for Grade 1, and additionally:

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

### **Grade 3**

As for previous grades, and additionally:

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

### **Grade 4**

As for previous grades, and additionally:

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

### **Grade 5**

As for previous grades, and additionally:

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

### **Grades 6-8**

Musical Knowledge questions are not available at these grades.

## Keyboard Musicianship – Piano Accompanying

### Grade 5

The examiner will choose two of the following:

#### Transposition

Two-part texture in treble and bass clefs, transposing upper stave only as for clarinet or trumpet in B $\flat$ . Keys to and from major and minor keys up to and including three sharps or flats. No modulation or accidentals other than raised 6th and 7th of minor keys. Range one octave each hand.

#### Melody harmonisation

Playing the given melody, adding a bass line and essential middle harmony notes using all of chords I, IV and V in root position and cadential  $\frac{6}{4}$ . Keys: C, G and F major with few passing notes and no modulation.

#### Score reading

Playing an SSB score, written on three staves (one part to a stave) using treble and bass clefs. Style: homophonic, no crossing of parts, middle part mainly in right hand, all parts reachable. Keys: C, G and F major, A, E and D minor; no accidentals other than raised 6th and 7th in minor keys.

### Grade 6 (as for Grade 5, plus the following)

The examiner will choose two of the following:

#### Transposition

Occasional two-part chords; transposing both staves down a tone. Keys: some accidentals. Range: twelfth each hand.

#### Melody harmonisation

Playing the given melody, adding a bass line and essential middle harmony notes including chords II, III, VI and V $^7$  and first inversions. Candidates will be expected to use V $^7$ , at least one inversion and at least one chord from II, III, VI in addition to the chords listed for Grade 5. Keys D and B $\flat$  major, A, E, D, B and G minor, with more passing notes.

#### Score reading

Style: some passing movement, middle part shared between the hands. Keys: D and B $\flat$  major, B and G minor; some other accidentals.

**Grade 7** (as for Grades 5 and 6, plus the following)

The examiner will choose two of the following:

**Transposition**

Occasional three- and four-part chords; transposing upper stave only as for horn in F. Keys: up to and including four sharps or flats, including related modulations.

**Melody harmonisation**

Simple piano style including secondary sevenths, incorporating the given melody. Keys: A and E $\flat$  major, F $\sharp$  and C minor; modulation to dominant and relative major and minor. Candidates will be expected to use at least one secondary seventh in addition to the chords listed for Grades 5 and 6.

**Score reading**

Playing an SAB score, written on three staves (one part to a stave) using treble, alto and bass clefs. Style more polyphonic. Keys: A and E $\flat$  major, F $\sharp$  and C minor; more chromaticism.

**Grade 8** (as for Grades 5-7, plus the following)

The examiner will choose two of the following:

**Transposition**

Transposing both staves down a perfect fifth of a piece in piano style similar to that of Grade 2 standard. Keys up to and including five sharps or flats, with modulations to other keys. Range: two octaves each hand.

**Melody harmonisation**

Harmonising a piece in simple piano style, incorporating the melody and including diminished sevenths and inversions of seventh chords. Candidates will be expected to use at least one diminished seventh chord and one inversion of a seventh chord in addition to the chords listed for Grades 5-7. Keys: E and A $\flat$  major, C $\sharp$  and F minor with some florid passages and modulation to other related keys.

**Score reading**

Less diatonic. Style some two- or three-note chords in a stave, with occasional part crossing. Keys: E and A $\flat$  major, C $\sharp$  and F minor; some discords.

## Pieces (3 x 22 marks)

Three pieces are to be played chosen from the list below. Alternatively, **one** piece only may be replaced by a solo piece of the candidate's own choice (of similar length and standard to the others chosen) or by their own composition (see page 7).

The following pieces are contained in the book *Piano Pieces and Exercises Initial 2009-2011* published by Trinity Guildhall:

Alexander	The Merry Merry-Go-Round
Carroll	May Day Dance
Gruber	The Acrobat
Hall	In the Desert
McNeill	Play Party [duet part optional]*
Milne	Spiral Staircase
Scher	Mr Oom Pah
Watts	Wondering, pondering
Wedgwood	Whirleybird

\*The optional duet part in Play Party may be performed in the examination by the teacher, another adult or another pupil, but may not be pre-recorded.

## Technical Work (14 marks) (see page 8)

Both sections i) and ii) to be prepared. The exercises are contained in the book *Piano Pieces and Exercises Initial 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands separately, legato and *mf*:

C major (one octave)

A minor (one octave): candidate's choice of either harmonic or melodic or natural minor

### ii) Exercises

Candidate to prepare three exercises, one from each of the following pairs:

- |                       |    |                |   |
|-----------------------|----|----------------|---|
| 1a. Pause for Thought | or | 1b. Ludwig     | (for tone, balance and voicing)               |
| 2a. Lift your Spirits | or | 2b. Bugle Call | (for co-ordination)                           |
| 3a. I'm Sorry         | or | 3b. Tannoy     | (for finger & wrist strength and flexibility) |

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see pages 10-13)

**Improvisation** (see pages 14-16)

**Musical Knowledge** (see pages 17-18)

## Pieces (3 x 22 marks)

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

The following pieces are contained in the book *Piano Pieces and Exercises Grade 1 2009-2011* published by Trinity Guildhall:

Hook	Minuetto
Mozart	Minuet, K. 6
Gurlitt	Morning Greeting
Rowley	Ill Temper
Shostakovich	Waltz
York	A Legend
Haughton	The Secret Garden
Chapple	Keeping Busy
Mier	Just Struttin' Along

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Telemann	Rigaudon	Piano All Sorts Initial-Grade 1	Trinity Faber
J C F Bach	Menuet	At the Piano with the Sons of Bach	Alfred 418
Gurlitt	Presto, no. 18	Les études poco forte – The Pianist's Repertory	Lemoine
Bartók	Where Have you Been, Little Lamb?	First Term at the Piano	EMB Z989
Járdányi	Hoppity Hop	Piano All Sorts Initial-Grade 1	Trinity Faber
Last	The Lonely Track	By Land and Sea: The Essential Joan Last	Stainer H378
Milne	Chase	Very Easy Little Peppers	Faber
Wedgwood	Damsel in Distress	Creepy Crawlies	Trinity Faber
Wood	Gigue	Piano Time Pieces 2	OUP

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 1 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands separately, legato and *mf*:

F and G major (one octave)

D and E minor (one octave): candidate's choice of *either* harmonic *or* melodic *or* natural minor

Chromatic scale in contrary motion starting on D (one octave, hands together)

### ii) Broken Chords

The following broken chords to be performed hands separately, legato and *mf*; using the pattern indicated below:

F and G major (one octave)

D and E minor (one octave)



### iii) Exercises

Candidate to prepare nos 1 (a *or* b); 2 (a *or* b); and 3 (three exercises in all):

- |                               |    |                     |   |
|-------------------------------|----|---------------------|---|
| 1a. A Sad Song – and Strange! | or | 1b. Chinese Lantern | (for tone, balance and voicing)               |
| 2a. Have Some Fun             | or | 2b. Chickens        | (for co-ordination)                           |
| 3. Slithery Snake             |    |                     | (for finger & wrist strength and flexibility) |

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see pages 10-13)

**Improvisation** (see pages 14-16)

**Musical Knowledge** (see pages 17-18)

## Pieces (3 x 22 marks)

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

The following pieces are contained in the book *Piano Pieces and Exercises Grade 2 2009-2011* published by Trinity Guildhall:

Handel	Gavotte
Despréaux	Air: des trois fermiers
Duvernoy	Study in F
Koechlin	Sicilienne
Goedicke	Study no. 21
Bartók	Children's Song
Hindemith	Lied (song)
Bullard	Oxford Rag
Kember	Song without Words

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Handel	March in G, HWV 419 <sup>3</sup>	Handel Easy Piano Pieces & Dances	Bärenreiter BA 6578
Petzold	Menuet in G minor, BWV Anh. 115		
<i>attrib. J S Bach)</i>	(from Notebook for Anna Magdalena)	Bach Easy Piano Pieces & Dances	Bärenreiter BA 6572
Dussek	Minuet	Piano All Sorts Grades 2-3	Trinity Faber
Kuhlau	Andantino	Piano All Sorts Grades 2-3	Trinity Faber
Gurlitt	Rocking Horse, no. 26 [with repeat]	Ponies – Easy Pieces with the Keyboard Crocodile	Breitkopf 8781
Bartók	Children at Play	Piano All Sorts Grades 2-3	Trinity Faber
Rockefeller	The Bubbling Brook	Jewels & Gems	Fischer O5346
Wedgwood	The Wonderful Wizard	Bewitched!	Trinity Faber
York	Dopey Diplodocus	Dinosaurs!	Trinity Faber

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 2 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands together and legato, *f* or *p* as requested by the examiner:

B $\flat$  and D major (two octaves)

G and B minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale in similar motion starting on B $\flat$  (two octaves)

### ii) Arpeggios

The following arpeggios to be performed hands separately, legato and *mf*:

B $\flat$  and D major (two octaves)

G and B minor (two octaves)

### iii) Exercises

Candidate to prepare three exercises, one from each of the following pairs:

- |                          |    |                        |   |
|--------------------------|----|------------------------|---|
| 1a. I Wish               | or | 1b. Medieval Mood      | (for tone, balance and voicing)               |
| 2a. Go to the Superstore | or | 2b. Mountain Echo      | (for co-ordination)                           |
| 3a. Gathering Strength   | or | 3b. Up Hill, Down Dale | (for finger & wrist strength and flexibility) |

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see pages 10-13)

**Improvisation** (see pages 14-16)

**Musical Knowledge** (see pages 17-18)

## Pieces (3 x 22 marks)

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

The following pieces are contained in the book *Piano Pieces and Exercises Grade 3 2009-2011* published by Trinity Guildhall:

Kirnberger	Menuet
Reichardt	Allegretto
Tchaikovsky	Old French Song
Khachaturian	A Little Song
Swinstead	The Piebald Circus Pony
Ponce	Homage to Villanueva
Hengeveld	Petite valse française
Garścia	Almond Tree
Milne	Grouch

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Kirnberger	Le Lutin	Piano All Sorts Grades 2-3	Trinity Faber
Schumann	Fröhlicher Landmann (The Merry Peasant)	Album for the Young op. 68	Wiener Urtext UT50049 or Peters EP9500a
Heller	Étude in D	Piano All Sorts Grades 2-3	Trinity Faber
Gurlitt	Impromptu op. 224 no. 5	Hours With The Masters book 2	Bosworth
Beach	Secrets op. 25 no. 5	American Piano Repertoire level 1	Faber
Poldini	The Enchanted Castle	Musical Moments Suite	Ricordi LD357
Carroll	The Elfin Harp	Forest Fantasies	Forsyth FCW04
Mower	Fingersnap	22 Treats for Piano	Itchy Fingers
Rozin	Woodpecker Waltz	Jewels & Gems	Fischer O5346

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 3 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands together and legato, *f* or *p* as requested by the examiner:

E $\flat$  and A major (two octaves)

C and F $\sharp$  minor (two octaves): candidate's choice of *either* harmonic or melodic minor

E $\flat$  major contrary motion scale (two octaves)

### ii) Arpeggios

The following arpeggios to be performed hands separately, legato and *mf*:

E $\flat$  and A major (two octaves)

C and F $\sharp$  minor (two octaves)

### iii) Exercises

Candidate to prepare nos 1 (a or b); 2 (a or b); and 3 (three exercises in all):

- |                    |    |                        |   |
|--------------------|----|------------------------|---|
| 1a. Weird or What? | or | 1b. Caribbean Cakewalk | (for tone, balance and voicing)               |
| 2a. Easy Going     | or | 2b. Ghosts             | (for co-ordination)                           |
| 3. A Good Work-out |    |                        | (for finger & wrist strength and flexibility) |

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see pages 10-13)

**Improvisation** (see pages 14-16)

**Musical Knowledge** (see pages 17-18)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition.

### Group A

The following pieces are contained in the book *Piano Pieces and Exercises Grade 4 2009-2011* published by Trinity Guildhall:

Benda	Sonatina in A minor
Frey	Rondino
Schmoll	Saltarello
Wilkinson	The Trick Cyclist

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Prelude in C minor, BWV 999	Little Preludes and Fughettas	Any reliable edition
Handel	Entrée in G minor, HWV 453 no. 2	Handel Easy Piano Pieces & Dances	Bärenreiter BA 6578
Haydn	Sonata in D, Hob. XVI/4: Menuet & Trio	Nine Little Early Sonatas (no. 9)	Henle HN 645
Beethoven	German Dance in Bb, WoO8 no. 4	Ecossaises and German Dances	Peters EP 4336
Heller	Jägerbursche (The Huntsman)	Music Book for Small Folks & Grown-ups op. 138, book 1)	Universal UE 3516
Hounsome	The Optimist	Upbeat for Piano Level 3	Subject

### Group B

The following pieces are contained in the book *Piano Pieces and Exercises Grade 4 2009-2011* published by Trinity Guildhall:

Purcell	Hornpipe
Kullak	The Ghost in the Chimney
Prokofiev	Promenade
Cornick	Ragtime Blues
Rodney Bennett	Saturday's Child

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Haas	Hausmarch op. 53 no. 4 (no. 2 of Zwei Hausmärchen)	New Recital Book for Piano vol. II	Schott ED 2794
Farr	For Salesi	Firestarters 1 – 14 Piano Miniatures	Promethean PE068
Miller-Stott	For Kate Edger, no. 2 of Votes for Women	First Fifteen – a selection of piano music by New Zealand composers	SOUNZ

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 4 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands together, legato *or* staccato; ***f*** *or* ***p*** as requested by the examiner:

A $\flat$  and E major (two octaves)

F and C $\sharp$  minor (two octaves): candidate's choice of *either* harmonic *or* melodic minor

A $\flat$  major contrary motion scale (two octaves)

Chromatic scales in similar motion starting on A $\flat$ , C, E and F (two octaves)

### ii) Arpeggios

The following arpeggios to be performed hands separately and legato, ***f*** *or* ***p*** as requested by the examiner:

A $\flat$  and E major (two octaves)

F and C $\sharp$  minor (two octaves)

### iii) Exercises

Candidate to prepare **three** exercises, one from each of the following pairs:

- |                    |           |                       |   |
|--------------------|-----------|-----------------------|---|
| 1a. Gossip         | <i>or</i> | 1b. Hustle and Bustle | (for tone, balance and voicing)               |
| 2a. Graceful Dance | <i>or</i> | 2b. Autumn Leaf       | (for co-ordination)                           |
| 3a. Go Ahead!      | <i>or</i> | 3b. Gliding           | (for finger & wrist strength and flexibility) |

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see pages 10-13)

**Improvisation** (see pages 14-16)

**Musical Knowledge** (see pages 17-18)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition.

### Group A

The following pieces are contained in the book *Piano Pieces and Exercises Grade 5 2009-2011* published by Trinity Guildhall:

Couperin	Les Chérubins
J S Bach	Menuet & Trio (from French Suite no. 3 BWV 814)
Dussek	Sonatina in G, op. 20 no. 1, 1st movt: Allegro non tanto
McClure	Camel Ride

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Couperin	Allemande in D minor	Baroque Real Repertoire	Trinity Faber
Beethoven	Bagatelle in D, op. 119 no. 3 [with repeats]	Complete Bagatelles	Henle HN 158 or Wiener Urtext UT50054
Kuhlau	Sonatina op. 55 no. 1, 2nd movt: Vivace	Sonatinas op. 20 & op. 55	Kjos KJ15968
Kullak	The Race op. 81 no. 6	Scenes from Childhood	Schirmer GS25273
Tchaikovsky	Song of the Lark	Romantic Real Repertoire	Trinity Faber
Hedges	Vivace, no. 5	5 Concert Pieces for Young Pianists	Universal UE 16220

### Group B

The following pieces are contained in the book *Piano Pieces and Exercises Grade 5 2009-2011* published by Trinity Guildhall:

Cimarosa	Sonata C. 49 (F. 49)
Chopin	Valse KK IVb no. 11
Fuchs	Lieb' Schwesterlein (Dear little sister) op. 32 no. 14
Bartók	Evening in the Country
Benjamin	Silent and soft and slow descends the snow

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Krebs	Wer nur den lieben Gott lässt walten	The Age of JS Bach – Intermediate Piano Book	Peters EP 4452
Grieg	Waltz op. 38 no. 7	Lyric Pieces book 2	Henle HN 627 or Peters EP 2150
Lutosławski	Inwencja (Invention)	The Most Beautiful Lutosławski	PWM 10 226

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 5 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands together, legato *or* staccato, *f* *or* *p* as requested by the examiner:

D $\flat$  and B major (two octaves)

B $\flat$  and G $\sharp$  minor (two octaves): candidate's choice of *either* harmonic *or* melodic minor

G harmonic minor contrary motion scale (two octaves)

### ii) Arpeggios

The following arpeggios to be performed hands together, legato *or* staccato, *f* *or* *p* as requested by the examiner:

D $\flat$  and B major (two octaves)

B $\flat$  and G $\sharp$  minor (two octaves)

Diminished 7th starting on B (two octaves)

### iii) Exercises

Candidate to prepare **three** exercises, one from each of the following pairs:

- |                   |           |                    |   |
|-------------------|-----------|--------------------|---|
| 1a. Searching     | <i>or</i> | 1b. Windmills      | (for tone, balance and voicing)               |
| 2a. Sad Sounds    | <i>or</i> | 2b. Quite Contrary | (for co-ordination)                           |
| 3a. Neat and Tidy | <i>or</i> | 3b. Fanfare        | (for finger & wrist strength and flexibility) |

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see pages 10-13)

**Improvisation** (see pages 14-16)

**Musical Knowledge** (see pages 17-18)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition.

### Group A

The following pieces are contained in the book *Piano Pieces and Exercises Grade 6 2009-2011* published by Trinity Guildhall:

Telemann	Fantasia in F, TWV 33:5
J S Bach	Gigue (from English Suite no. 2 BWV 807)
Mozart	Sonata in C, K.330, 2nd movt: Andante cantabile
Burgmüller	Morning Bells op. 109 no. 9

The following alternative pieces are also available:

Composer	Piece	Publisher
Scarlatti	Sonata in G, K. 2 (from Schott Piano Collection – D Scarlatti (p. 78))	Schott ED 7200
Paradies	Toccata in A (from Baroque Real Repertoire)	Trinity Faber
J C Bach	Sonata in B $\flat$ , op. 5 no. 1, 1st movt: Allegretto (from Piano Sonatas vol. I)	Henle HN 332
Schumann	Erinnerung op. 68 no. 28 (from Real Repertoire)	Trinity Faber
Chopin	Mazurka in G minor, op. 24 no. 1 (from Mazurkas)	Henle HN 264 or Peters EP 1902
Reinecke	Sonatine in A minor, op. 98 no. 2, 1st movt: Moderato (from Bärenreiter Sonatina Album vol. 2)	Bärenreiter BA 6549
Ilynsky	Berceuse op. 13 no. 7 (from Romantic Real Repertoire)	Trinity Faber

### Group B

The following pieces are contained in the book *Piano Pieces and Exercises Grade 6 2009-2011* published by Trinity Guildhall:

Granados	Vals Noble (no. 2 of Valses poéticos)
Khachaturian	Legend (from Pictures of Childhood)
Agay	Ballad Improvisation
McCabe	Forlane (from Afternoons and Afterwards)
Lane	Private Detective

The following alternative pieces are also available:

Composer	Piece	Publisher
Skryabin	Prelude no. 21 in B $\flat$ (from 24 Preludes op. 11)	Henle HN484
Ibert	A Giddy Girl (from 4 Pièces célèbres, extraites des <i>Histoires</i> )	Leduc AL25754
Arnold	The Buccaneer (from Twentieth Century Real Repertoire)	Trinity Faber
Brubeck	A Misty Morning (from Nocturnes)	Warner Bros AF9747

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 6 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed hands together, legato or staccato, ***f*** or ***mf*** or ***p*** as requested by the examiner:

- B $\flat$  and D major (four octaves)
- B $\flat$  and D harmonic *and* melodic minor (four octaves)
- Chromatic scales in similar motion starting on B $\flat$  and D (four octaves)
- C major scale in double 3rds – hands separately and legato (one octave)

### ii) Arpeggios

The following arpeggios to be performed hands together, legato or staccato, ***f*** or ***mf*** or ***p*** as requested by the examiner:

- B $\flat$  and D major (four octaves)
- B $\flat$  and D minor (four octaves)
- Diminished 7th starting on B $\flat$  and D (four octaves)
- Dominant 7th in the key of B $\flat$  and D (four octaves)
- Dominant 7th on B $\flat$  and D (four octaves)

### iii) Exercises

Candidate to prepare **three** exercises from the following list:

- |                   |                   |
|-------------------|-------------------|
| 1. Chromatic Rock | 4. Sad Story      |
| 2. Gladiators     | 5. Con sentimento |
| 3. Chameleon      | 6. Not Quite Sure |

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

**i) Sight Reading** (see page 9)

**ii) Aural** (see pages 10-13) **or Improvisation** (see pages 14-16)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition. Each piece played must be by a different composer.

### Group A

The following pieces are contained in the book *Piano Pieces and Exercises Grade 7 2009-2011* published by Trinity Guildhall:

Rameau	L'Egiptienne
Scarlatti	Sonata in E, K. 380
Kuhlauf	Sonata (no. 2 of Trois sonates non difficiles op. 60)
Chopin	Mazurka in A minor, op. 67 no. 4
Tchaikovsky	April (from The Seasons op. 37b)

The following alternative pieces are also available:

Composer	Piece	Publisher
Rameau	Le rappel des oiseaux [with ornaments] (from Baroque Real Repertoire)	Trinity Faber
J S Bach	French Suite no. 6 in E, BWV 817: Allemande (from French Suites)	Bärenreiter BA 5166 or Peters EP 4594
Haydn	Sonata in B minor, Hob XVI/32, 1st movt: Allegro moderato (from Sonatas vol. IV or Selected Sonatas vol. 1)	Peters EP 713D or Henle HN 152
Heller	Study no. 25 [ossia may be played from bar 33] (from Melodious Studies op. 45)	Alfred 451
Chabrier	Feuille d'album (from Complete Works for Piano or single sheet)	Dover or Enoch
Fauré	Romance sans paroles op. 17 no. 3 (from Romantic Real Repertoire)	Trinity Faber

### Group B

The following pieces are contained in the book *Piano Pieces and Exercises Grade 7 2009-2011* published by Trinity Guildhall:

Martinů	The Shy Puppet (Chanson) (no. 3 of Puppets book 1)
Quilter	Shepherd Song (no. 1 of Country Pieces op. 27)
Hancock-Child	Leo (from Zodiac – 12 Preludes)
Johnston	Grumpy Trolls

The following alternative pieces are also available:

Composer	Piece	Publisher
Janáček	Come With Us! from <i>On an Overgrown Path</i> (from Twentieth Century Real Repertoire)	Trinity Faber
Poulenc	Nocturne no. 8 (from Nocturnes)	Heugel HE 33336
Kabalevsky	Sonatina op. 13 no. 1, 3rd movt: Presto (from Sonatinas for piano op. 13 nos. 1 & 2)	Boosey
P, S & O Wedgwood	Wedgwood Blue [Theme and either Variation 1 or Variation 2] (from Wedgwood Blue)	Faber

## Technical Work *(14 marks)* (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 7 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed legato *or* staccato, ***f*** *or* ***mf*** *or* ***p***, *or* with crescendo/diminuendo (***p-f-p***) as requested by the examiner:

A $\flat$  and E major (four octaves)

G $\sharp$  and E harmonic *and* melodic minor (four octaves)

Chromatic scale in similar motion a minor 3rd apart, starting on C and E $\flat$  (four octaves)

E major scale in double 3rds – hands separately (two octaves)

### ii) Arpeggios

The following arpeggios to be performed legato *or* staccato, ***f*** *or* ***mf*** *or* ***p***, *or* with crescendo/diminuendo (***p-f-p***) as requested by the examiner:

A $\flat$  and E major (four octaves)

G $\sharp$  and E minor (four octaves)

Diminished 7th starting on A $\flat$  and E (four octaves)

Dominant 7th in the key of A $\flat$  and E (four octaves)

Dominant 7th on A $\flat$  and E (four octaves)

### iii) Exercises

Candidate to prepare **three** exercises from the following list:

- |                 |                           |
|-----------------|---------------------------|
| 1. Puppeteer    | 4. Split Personality      |
| 2. Coloratura   | 5. Three-part Contraption |
| 3. Balkan Dance | 6. Gavotte                |

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

Candidates to prepare i) *and* ii):

**i) Sight Reading** (see page 9)

**ii) Aural** (see pages 10-13) *or* **Improvisation** (see pages 14-16)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition. Each piece played must be by a different composer.

### Group A

The following pieces are contained in the book *Piano Pieces and Exercises Grade 8 2009-2011* published by Trinity Guildhall:

J S Bach	Prelude from English Suite no. 3 BWV 808
Beethoven	Sonata in C minor, op. 2 no. 3, 3rd movt: Scherzo & Trio
Mendelssohn	Song without Words op. 67 no. 2
C Schumann	Witches' Dance (no. 1 of Quatre pièces caractéristiques op. 5)

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Prelude and Fugue in F minor, BWV 881 (from The Well-tempered Clavier book 2)	Bärenreiter BA 5192 or Peters EP 4691b
Haydn	Sonata in B $\flat$ , Hob. XVI:41, 1st movt: Allegro (from Piano Sonatas Selection vol. 2)	Henle HN 153
Mozart	Sonata in D K. 284, 1st movt: Allegro (from Piano Sonatas vol. I)	Henle HN 1 or Wiener Urtext UT50026
Mendelssohn	Scherzo in E minor op. 16 no. 2 (from Selected Songs Without Words & Scherzo in E minor or Piano Works vol. II)	Kjos KJ15969 Peters EP 1704b
Liszt	Au lac de Wallenstadt (from <i>Années de pèlerinage I, Suisse</i> )	Henle HN 173
Mussorgsky	Gopak (from Russian Masters)	Schott EE 3075
Chabrier	Danse villageoise (from Complete Works for Piano or single sheet)	Dover Enoch

### Group B

The following pieces are contained in the book *Piano Pieces and Exercises Grade 8 2009-2011* published by Trinity Guildhall:

Grieg	Prelude from <i>Holberg's Time</i> op. 40
Elgar	In Smyrna
Piazzolla	Street Tango
Françaix	Little Upstart (no. 10 of Ten Pieces for Children to Play and Dream)
Takemitsu	Litany ( <i>In Memory of Michael Vyner</i> )

The following alternative pieces are also available:

Composer	Piece	Publisher
Chaminade	Pierrette op. 41 (from Female Composers)	Schott ED 7197
Debussy	Dr Gradus ad Parnassum (from Children's Corner)	Wiener Urtext UT50082 or Alfred 667
Joplin	Gladiolus Rag (from Piano Rags book 1)	Novello NOV916134

Rachmaninov	Mélodie op. 3 no. 3 (from Rachmaninoff Piano Compositions vol. 3)	Boosey
Ireland	Month's Mind from <i>London Pieces</i> (from Collected Piano Works vol. 4)	Stainer & Bell
Bridge	Valse Capricieuse (from Three Sketches)	Boosey
Bartók	Rondo no. 1 (from Three Rondos on Folk Tunes)	Universal UE 9508
Bowen	Shadows (from Two Preludes op. 100)	Weinberger
Boulanger	D'un vieux jardin (from Female Composers)	Schott ED 7197
Confrey	Dizzy Fingers [with repeats]	Alfred
Kapustin	Sonatina op. 100	A-RAM

## Technical Work (14 marks) (see page 8)

Candidate to prepare **all** sections [i) to iii)]. The exercises are contained in the book *Piano Pieces and Exercises Grade 8 2009-2011* published by Trinity Guildhall:

### i) Scales

The following scales to be performed legato *or* staccato, ***f*** or ***mf*** or ***p***, or with crescendo/diminuendo (***p-f-p***) as requested by the examiner:

F#, E♭ and B major (four octaves)

F#, E♭ and B harmonic *and* melodic minor (four octaves)

Chromatic scales in similar motion starting on F#, E♭ and B (four octaves)

B melodic minor scale in double 3rds – hands separately (two octaves)

B major scale in double 3rds – hands separately (two octaves)

### ii) Arpeggios

The following arpeggios to be performed legato *or* staccato, ***f*** or ***mf*** or ***p***, or with crescendo/diminuendo (***p-f-p***) as requested by the examiner:

F#, E♭ and B major (four octaves)

F#, E♭ and B minor (four octaves)

Diminished 7th starting on F#, E♭ and B (four octaves)

Dominant 7th in the key of F#, E♭ and B (four octaves)

Dominant 7th on E♭ and B (four octaves)

### iii) Exercises

Candidate to prepare nos 1 (a *or* b); 2 (a *or* b); *and* 3 (three exercises in all):

- |                          |           |  |
|--------------------------|-----------|--|
| 1a. Showtime             | <i>or</i> | 1b. Drammatico                               |
| 2a. Con moto             | <i>or</i> | 2b. Two for the Price of Three [with repeat] |
| 3. Molto legato, commodo |           |  |

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

**i) Sight Reading** (see page 9)

**ii) Aural** (see pages 10-13) **or Improvisation** (see pages 14-16)

# 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 prepare with) the soloist(s) for the pieces in Groups A and B).

<b>Group A</b>	<b>Piece</b>	<b>Publisher</b>
<b>Voice</b>		
Arne	When Daisies Pied (from Selected Songs)	Boosey
Pergolesi	Se tu m'ami (from 24 Italian Songs and Arias)	Schirmer
Purcell	Music for a While (from 15 Songs and Airs Set 2)	Novello
<b>Violin</b>		
J S Bach	Sonata no. 1 in B minor, BWV 1014, 3rd movt: Andante	Bärenreiter BA 5118
Corelli	Sonata in E minor, op. 5 no. 11, 2nd movt: Allegro	Kunzelmann GM 1119c
Fiocco	Allegro [arr. Bent & O'Neill]	Schott ED 11963
<b>Cello</b>		
Le Fleming	Air (from Air and Dance)	Chester CH 56275
Norton	Rough Justice (from Microjazz for Cello)	Boosey
<b>Flute</b>		
J S Bach	Sonata no. 2 in E $\flat$ BWV 1031, 2nd movt: Siciliano	Peters EP 4461
Cowles	Busy Lizzie (from Woodwind World Flute book 4)	Trinity
Rutter	Prelude (from Suite Antique)	OUP
<b>Clarinet</b>		
Druschetzky	Allegro (from Woodwind World Clarinet book 3)	Trinity
Lutosławski	no. 2 of 5 Dance Preludes	Chester CH 55171
<b>Group B</b>		
<b>Voice</b>		
Fauré	Chanson d'amour	IMC 1601/2/1131
Schubert	Du bist die Ruh (from Schubert Lieder vol. 5 (high voice))	Bärenreiter BA 7008
Vaughan Williams	Linden Lea	Boosey
<b>Violin</b>		
Dvořák	Sonatina, 2nd movt: Larghetto	Peters EP 8162
Elgar	Chanson de matin	Novello NOV 120431R
Shostakovich	Romance from <i>The Gadfly</i> op. 97 [arr. Fraser]	De Haske
<b>Cello</b>		
Squire	Romance	Stainer 2284
Trowell	Meditation	Schott 11212
<b>Flute</b>		
Cowles	Meadow-Sweet (from Woodwind World Flute book 3)	Trinity
Rutter	Chanson (from Suite Antique)	OUP

**Clarinet**

Finzi	Carol (from Five Bagatelles op. 23)	Boosey
Harris	Daydreams (from Woodwind World Clarinet book 4)	Trinity

**Group C**

Bizet	Entr'acte (Andantino in Eb) (no. 17 from <i>Carmen</i> ) (from Piano Plus)	Trinity
Fauré	Agnus Dei (from <i>Requiem</i> ) (from Piano Plus)	Trinity
Vivaldi	Propter magnam gloriam (from <i>Gloria</i> ) (from Piano Plus)	Trinity

**Technical Work** (14 marks) (see page 8)

Candidate to prepare:

Extracts set for Grade 5 from Piano Plus 2 Trinity

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

Candidates to prepare i) and ii):

**i) Sight Reading**

This will be administered as an accompaniment test at the piano, using established repertoire or folk-song material. The examiner will play the solo line alongside the candidate in the treble range of the piano, well clear of the range being used by the candidate. The candidate starts in this test; the examiner will join in at the speed set by the candidate. Candidates are allowed 30 seconds to prepare their response to this test, which may include trying out short extracts.

**ii) Keyboard Musicianship** (see pages 19-20)

# Piano Accompanying – Grade 6

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 prepare with) the soloist(s) for the pieces in Groups A and B).

<b>Group A</b>	<b>Piece</b>	<b>Publisher</b>
<b>Voice</b>		
Caldara	Sebben crudele (from 24 Italian Songs and Arias)	Schirmer GS 26114
Fauré	Claire de lune	IMC
Rutter	All Things Bright and Beautiful	OUP
<b>Violin</b>		
J S Bach	Sonata no. 1 in B minor, BWV 1014: 4th movt (from Six Sonatas BWV 1014-1019, vol. 1)	Bärenreiter BA 5118
Corelli	Sonata in D minor, op. 5 no. 7, 4th movt: Giga-Allegro	Stainer 7406A
<b>Cello</b>		
Le Fleming	Dance (from Air and Dance)	Chester CH 56275
Vivaldi	Any Allegro movement from any of the 6 Sonatas (from 6 Sonatas for cello)	Schott 4927
<b>Flute</b>		
Handel	Sonata in F, HWV 369, 4th movt: Allegro (from Eleven Sonatas for Flute)	Bärenreiter BA 4225
Rutter	Waltz (from Suite Antique)	OUP
<b>Clarinet</b>		
Lutosławski	No. 1 (from 5 Dance Preludes)	Chester CH 55171
Saint-Saëns	Sonata op. 167, 2nd movt: Allegro animato	Durand 1006300
<b>Group B</b>		
<b>Voice</b>		
Fauré	Après un rêve	IMC 1601/2/1132
Head	Sweet Chance that Led my Steps Abroad	Boosey
Schubert	An die Musik	Peters EP 8250a/b/c
<b>Violin</b>		
Elgar	Chanson de nuit	Novello NOV 120431R
Elgar	Salut d'amour	Schott ED 11174-02
Fauré	Sicilienne op. 78	Peters EP 7386
<b>Cello</b>		
Elgar	Chanson de nuit	Novello NOV 120943 archive
Fauré	Après un rêve [arr. Casals]	IMC
Fauré	Sicilienne op. 78	Peters EP 7385
<b>Flute</b>		
Fauré	Sicilienne op. 78 [ed. Buesser]	Chester CH 55156
Godard	Idylle (from Suite de trois morceaux)	Chester CH55136
Mower	The Great Outside (from Landscapes)	Itchy Fingers IFP 034

**Clarinet**

Mozart	Concerto in A, K. 622: 2nd movt	any reliable edition
Reade	Prelude (from The Victorian Kitchen Garden Suite)	Weinberger JW 485

**Group C**

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

**Technical Work** (14 marks) (see page 8)

Candidate to prepare:

Extracts set for Grade 6 from Piano Plus 2 Trinity

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

Candidates to prepare i) and ii):

**i) Sight Reading**

This will be administered as an accompaniment test at the piano, using established repertoire or folk-song material. The examiner will play the solo line alongside the candidate in the treble range of the piano, well clear of the range being used by the candidate. The candidate starts in this test; the examiner will join in at the speed set by the candidate. Candidates are allowed 30 seconds to prepare their response to this test, which may include trying out short extracts.

**ii) Keyboard Musicianship** (see pages 19-20)

# Piano Accompanying – Grade 7

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 prepare with) the soloist(s) for the pieces in Groups A and B).

<b>Group A</b>	<b>Piece</b>	<b>Publisher</b>
<b>Voice</b>		
Berlioz	Villanelle (from <i>Les nuits d'été</i> )	Bärenreiter BA 5784a
Gurney	Desire in Spring (from <i>20 Favourite Songs</i> )	OUP
Schubert	Im Frühling (from <i>Singer's World book 4: high</i> )	Trinity
Sullivan	Orpheus with his lute	Boosey
<b>Violin</b>		
Gade	Second Fantasy Piece ( <i>Allegro Vivace</i> ) (from <i>Fantasy Pieces op. 43</i> )	Hansen WH03537
Handel	Sonata no. 4 in D, HWV 371, 2nd movt: <i>Allegro</i>	Peters EP 2475b
Mozart	Sonata in G, K. 301, 2nd movt: <i>Allegretto</i>	Peters EP 7579a
<b>Cello</b>		
Berkeley	Andantino	Chester CH 00945
Stravinsky	Russian Maiden's Song	Boosey
<b>Flute</b>		
Handel	Sonata in E minor, HWV 359b, 2nd movt: <i>Allegro</i> (from <i>Eleven Sonatas for Flute</i> )	Bärenreiter BA 4225
R R Bennett	<i>Allegro Tranquillo</i> (no. 1 from <i>Summer Music</i> )	Novello NOV120560
<b>Clarinet</b>		
Mozart	Clarinet Quintet K. 581, 2nd movt: <i>Larghetto</i> [arr. Hyde]	Boosey
Schumann	No. 1: <i>Zart und mit Ausdruck</i> (from <i>Fantasiestücke op. 73</i> )	Henle HN 416
<b>Group B</b>		
<b>Voice</b>		
Chausson	Le Colibri	IMC IMC 1130/31
Elgar	Is she not Passing Fair? (from <i>New Imperial Edition of Tenor Songs</i> )	Boosey
Fauré	Ici-bas	IMC
Schumann	Der Nussbaum	Peters EP 8160a/b/c
<b>Violin</b>		
Kreisler	Liebeslied	Schott BSS 29029
Massenet	Méditation [trans. Marsick]	UMP
<b>Cello</b>		
Fauré	Berceuse op. 16	Hamelle AL26499
Saint-Saëns	The Swan (from <i>Carnival of the Animals</i> )	Durand O376700
<b>Flute</b>		
Arrieu	Sonatine: 1st movt	Amphion A126
Roussel	Krishna (from <i>Joueurs de Flûte op. 27</i> )	Broekmans 1573

**Clarinet**

Horowitz	Sonatina: 2nd movt	Novello NOV120541
Saint-Saëns	Sonata op. 167, 1st movt: Allegretto	Durand 1006300

**Group C**

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

**Technical Work** (14 marks) (see page 8)

Candidate to prepare:

Extracts set for Grade 7 from Piano Plus 2

Trinity

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

Candidates to prepare i) *and* ii):

**i) Sight Reading**

This will be administered as an accompaniment test at the piano, using established repertoire or folk-song material. The examiner will play the solo line alongside the candidate in the treble range of the piano, well clear of the range being used by the candidate. The candidate starts in this test; the examiner will join in at the speed set by the candidate. Candidates are allowed 30 seconds to prepare their response to this test, which may include trying out short extracts.

**ii) Keyboard Musicianship** (see pages 19-20)

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
<b>Voice</b>		
Armstrong		
Gibbs	Five Eyes	Boosey
Purcell	Hark hark! the Echoing Air	Novello NOV 952908 archive
Quilter	Love's Philosophy	Boosey
Schubert	Der Musensohn (from Selected Songs)	Peters EP 8150a/b/c
Schubert	Die Forelle (from Selected Songs)	Peters EP 8150a/b/c
<b>Violin</b>		
J S Bach	Sonata no. 3 in E, BWV 1016, 4th movt: Allegro	Bärenreiter BA 5118
J S Bach	Concerto in A minor, BWV 1041, 1st movt: Allegro	Bärenreiter BA 5189a
Gade	Fourth Fantasy Piece (Allegro molto vivace) (from Fantasy Pieces op. 43)	Hansen WH 03537
Mozart	Sonata in E minor, K. 304, 2nd movt: Minuetto	Peters EP 7579a
Schubert	Sonatina in D, op. 137 no. 1, 1st movt	Stainer 7571
		(Made to order: Archive ref 37381)
<b>Cello</b>		
Mendelssohn	Song Without words op. 109	Stainer R2247
Shostakovich	Sonata in D minor, op. 40, 2nd movt: Allegro	Boosey
<b>Flute</b>		
J S Bach	Sonata no. 2 in E $\flat$ BWV 1031, 1st movt: Allegro moderato (from Flute Sonatas vol. 1)	Peters EP 4461
J S Bach	Sonata no. 1 in B minor, BWV 1030, 3rd movt; Presto (from Flute Sonatas vol. 1)	Peters EP 4461
Mathias	Sonatina, 1st movt, Allegro ritmico	OUP
<b>Clarinet</b>		
Gade	Fourth Fantasy Piece (Allegro molto vivace) (from Fantasy Pieces op. 43)	Hansen WH 03537
Lutosławski	no. 3 (from 5 Dance Preludes)	Chester CH 55171
Poulenc	Sonata, 1st movt: Allegro con fuoco	Chester CH 61763
<b>Group B</b>		
<b>Voice</b>		
Britten	Cradle Song ("Sleep, my darling, sleep")	Faber
Elgar	The Shepherd's Song (from Seven Lieder)	IMP
Howells	Come Sing and Dance	OUP
Rachmaninov	Vocalise	Boosey
Schumann	Widmung	Peters EP 8160a/b/c

**Violin**

Dvořák	Sonatina, 4th movt	Peters EP 8162
Mendelssohn	Concerto in E minor , 2nd movt	Peters EP 1731
Rachmaninov	Vocalise	Boosey

**Cello**

Rachmaninov	Vocalise	Boosey
Saint-Saëns	Allegro appassionato (from Allegro Apassionato, op. 43)	Stainer R10020

**Flute**

Gaubert	Madrigal	Enoch
Poulenc	Sonata, 1st movt: Allegretto malincolico	Chester CH01605

**Clarinet**

Brahms	Sonata no. 1 in F minor, 3rd movt: Allegretto grazioso	Peters EP 3896a
Brahms	Sonata no. 2 in E $\flat$ , 3rd movt: Andante con moto [without Allegro section]	Peters EP 3896a
Schumann	No. 2: Lebhaft, leicht (from Fantasiestücke op. 73)	Henle HN 416

**Group C**

Beethoven	Ode to Joy (chorus from Symphony no. 9 in D minor) (from Piano Plus)	Trinity
Brahms	How lovely is thy dwelling place (from Ein Deutsches Requiem) (from Piano Plus)	Trinity
Gershwin	Bess, you is my woman now (duet from Porgy and Bess) (from Piano Plus)	Trinity

**Technical Work** (14 marks) (see page 8)

Candidate to prepare:

Extracts set for Grade 8 from Piano Plus 2

Trinity

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

Candidates to prepare i) and ii):

**i) Sight Reading**

This will be administered as an accompaniment test at the piano, using established repertoire or folk-song material. The examiner will play the solo line alongside the candidate in the treble range of the piano, well clear of the range being used by the candidate. The candidate starts in this test; the examiner will join in at the speed set by the candidate. Candidates are allowed 30 seconds to prepare their response to this test, which may include trying out short extracts.

**ii) Keyboard Musicianship** (see pages 19-20)

# Certificate Examinations for Piano Duet & Piano – Six Hands

## Structure

Piano Duet and Piano – Six Hands Certificate examinations consist of a performance without technical work or supporting tests, and are particularly popular with pianists seeking experience and validation of the ensemble experience.

The items are presented as a concert performance for which a written programme is presented to the examiner at the start. Spoken introductions may also be given to each piece. The quality of the programme choice and planning is assessed, as is the stagecraft and presentation.

Examinations are available at 3 levels:

**First Recital Certificate (FR)** – approx. Grade 3

**Intermediate Recital Certificate (IR)** – approx. Grade 5

**Advanced Recital Certificate (AR)** – approx. Grade 8

A balanced programme of four pieces is selected to demonstrate the technical, musical and interpretative range of the players' abilities. The programme choices represent a wide stylistic and historical cross-section of the instrument's repertoire. A time limit is set and should be closely observed (to within 10%). Candidates should ensure that their overall timings include breaks between pieces.

Certificate	Duration in minutes
First Recital Certificate	15
Intermediate Recital Certificate	20
Advanced Recital Certificate	30

Candidates for Certificate examinations *must* provide for the examiner a copy of each piece that they are performing. These copies must be the same edition as the candidates' version. Photocopies (made at the candidates' expense) can legitimately be used for this purpose, unless the performance is being given entirely from memory in which case originals must be provided. Photocopies given to the examiner will be retained and destroyed after the examination.

### Programme Planning and Notes

Examiners will award marks for the artistry and effectiveness of the programme's design and the balance of contrasts in styles and tempi within the programme. Written and (where applicable) spoken material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Candidates are required to provide examiners with a neatly printed or typed copy of their programme, including timings for each item and a short written programme note on each item, 40-80 words for First Recital Certificate, 60-120 words for Intermediate Recital Certificate and 100-150 words for Advanced Recital Certificate. Alternatively, candidates may introduce each item of their programme. If spoken, each introduction should be given directly before the piece to which it relates. Notes may be used but candidates should not read from a fully written-out text. Notes or introductions should focus mainly on the context and content of the chosen works.

**All notes or introductions must in all cases be the candidate's own unaided work.**

## Stagecraft and Presentation

In this section examiners will assess the way that the performers behave while 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills they show. In addition their sense of occasion and their personal presentation will be appraised. Both candidate and accompanist should dress smartly and appropriately, as for a public performance, school concert etc. If appropriate, school uniform may be worn.

## Marking

The mark scheme of the examination is as follows:

Piece 1	22 marks
Piece 2	22 marks
Piece 3	22 marks
Piece 4	22 marks
Programme planning and notes	6 marks
Stagecraft and presentation	6 marks

The mark thresholds are as follows:

Distinction	87
Merit	75
Pass	60
Below Pass 1	45
Below Pass 2	33

The same criteria are applied to the performance of pieces as for Graded examinations, and are set out in a separate leaflet *Information and Regulations* which is available direct from Trinity Guildhall's Head Office, Local Representatives or from the Trinity Guildhall website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). This also contains details of the criteria applied to the assessment of Programme Planning and Notes and Stagecraft and Presentation.

For Piano Duet and Piano – Six Hands examinations, **one** written report will be issued for each ensemble, and each member will receive a certificate.

**A teacher may not take part in a Piano Duet or Piano – Six Hands examination.**

### **Solo Certificate Examinations from 2009**

Full details of the requirements for **First Concert Certificate and Performer's Certificate examinations in solo piano** may be found on our website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). Note that the repertoire for these examinations remains substantially unchanged from the 2007 & 2008 syllabus, however the qualification titles and format will change from 2009.

## Pieces (4 x 22 marks)

Four pieces are to be played, to form a balanced programme. It is not necessary to choose a piece from each Group, but no more than **two** pieces may be chosen from any Group.

### Group A – Baroque

		Publisher
J S Bach	Arioso (from The Joy of Piano Duets)	Yorktown YK21111
Boyce	Gavot from Symphony IV (from Two 18th-Century Gavottes)	Banks 13904
Handel	Hornpipe (from The Classic Experience)	Cramer 90533
Vivaldi	Spring (from The Classic Experience)	Cramer 90533

### Group B – Classical

Clementi	Op. 36 no. 1, 1st movt	Peters
Diabelli	Rondo (from Studio 21 Duets)	Universal UE 19174

### Group C – Romantic

Gretchaninov	In the Meadows or Mother's Song (from In the Meadows op. 99)	Schott ED 1172
Gretchaninov	Der kleine Gernegroß, op. 98 no. 15 (from Schüngeler Original Piano Duets vol. 1)	Schott ED 2892

### Group D – Early Modern

Carse	Fair Exchange or Dance or Good-night (from Tunes For Two)	Stainer 1125
Ravel	Pavane de la belle au bois dormant, no. 1 (from Ma mère l'oye)	Durand 0774600
Satie	Gymnopédie (from Advertising the Classics book 1)	Leonard 017082Q
Warlock	Pavane from <i>Capriol Suite</i>	Curwen JC 99059

### Group E – Contemporary

Alexander	Lean On Me or All Mixed Up or Chaser (from Just For You and Me book 1)	Alfred 6657
Cornick	Blues for Two or Chromatic Blues [with repeats] (from Jazzy Duets 1)	Universal UE 16577L
Cornick	The Metamorphic Rock Boogie (from Boogie Piano Duets)	Universal
Cowles	Preamble and Dirge (from 6 Easy Duets in the Modern Idiom)	Griffiths GE0178
Drumheller	The Banjo Rag [with repeats] (from The Joy of Piano Duets)	Yorktown YK 21111
Furze	Lords and Ladies (from Tin Soldiers and Lords and Ladies)	Robertson 09915
Gilkyson	Bare Necessities (from Disney Movie Hits for Two)	Hal Leonard
Hall	Donkey Ride or Ghost Walk (from Duets with a Difference book 1)	OUP
Helyer	The Musical Box or Hornpipe (from Two's Company)	Novello NOV 100139
Hengeveld	Noorse Dans or Quick Fox (from Ten Folk and Rhythmical Dances)	Broekmans BRP 756
John	I Just Can't Wait To Be King (from Disney Movie Hits for Two)	Hal Leonard
Kember	Black-note Blues or Ragetty Waltz or Body and Soul (from On the Lighter Side)	Schott ED 12615
Khatchaturian	Theme from Spartacus (from The Classic Experience)	Cramer 90533
Last	Echo Tune or Gliding or Comic Capers (from For You and Me book 1)	Forsyth FLJ 15
Menken	A Whole New World or Beauty and the Beast or Under The Sea (from Disney Movie Hits for Two)	Hal Leonard
Norton	Jazz Waltz or Train Blues (from Microjazz Duets Collection 2)	Boosey
Norton	Winter Scene or Bike Blues (from Microjazz Duets Collection 1)	Boosey

Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music: Early Intermediate Piano Duets</i> )	Hal Leonard
Runswick	Ginger Baker or Treesa's Blues or Orlandos Boogie or Josephine Baker (from <i>Play Boogie Duets</i> )	Faber O 571 51391 3
Schmidt	Blues Concert or Take Five (from <i>Mini Jazz 2</i> )	DVfM DVfM 31092
Schönberg	I Dreamed A Dream (from <i>Les Misérables Piano Duet</i> )	Music Sales
Smith	Daisy or Buttercup (from <i>The Flower Duets</i> )	Banks BE 71

## Programme Planning and Notes *(6 marks)* (see page 46)

## Stagecraft and Presentation *(6 marks)* (see page 47)

# Piano Duet – Intermediate Recital

Subject code: PDT

## Pieces (4 x 22 marks)

Four pieces are to be played, to form a balanced programme. It is not necessary to choose a piece from each Group, but no more than **two** pieces may be chosen from any Group.

### Group A – Baroque

		Publisher
J S Bach	Badinerie (from The Classic Experience)	Cramer 90533
Handel	Bourrée (from Water Music)	Peters EP 7471
Rameau	Tambourin en rondeau (from Court Dances)	Stainer H 223
Whittaker	Sarabande <i>and</i> Air with Doubles (from A Dance Suite)	Banks 13930
Vivaldi	Winter (from Advertising the Classics)	Leonard

### Group B – Classical

Dussek	Allegretto (from Sonata in G) (from Studio 21 Duets)	Universal UE 19174L
Kuhlau	Allegro from Sonatina op. 17 (from Rediscovered Duets)	Kjos KJ 14460
Mozart	A Musical Joke	De Haske F 296
Schubert	Any <i>three</i> pieces (from 20 Ländler für Pianoforte)	Universal UE 31 958
Vanhal	no. XX (Polonaise) <i>and</i> no. XXI (Allegretto) (from 24 Little Duets)	Schott ED 9027

### Group C – Romantic

Bizet	La poupée or Petit mari, petite femme (from Jeux d'enfants op. 22)	Peters
Bruckner	Drei kleine Stücke [complete] (from Original Piano Duets vol. 1)	Schott ED 2892
Gossec	Tambourin	Stainer H 297
Grieg	Gavotte and Musette (from Holberg Suite op. 40)	Peters EP 2266
Strauss	Pizzicato Polka	Ashtown EA11984
Tchaikovsky	Sugar Plum Fairy (from Advertising the Classics book 2)	Leonard 017083U

### Group D – Early Modern

Elgar	Chanson de matin (from The Classic Experience)	Cramer 90533
Ravel	Petit Poucet no. 2 (from Ma mère l'oye)	Durand 0774600
Rowley	Any piece from <i>Six short dance impressions op. 41</i>	Peters EP 4381
Vaughan Williams	Prelude: Rhosymedre	Stainer H 287
Warlock	Basse-Danse (from Capriol Suite)	Curwen JC 99059

### Group E – Contemporary

Bernstein	America from <i>West Side Story</i> (from 20th-Century Classics vol. 1)	Boosey
Britten	Theme from <i>The Young Person's Guide to the Orchestra</i> (from 20th-Century Classics vol. 1)	Boosey
Copland	Fanfare for the Common Man (from 20th-Century Classics vol. 1)	Boosey
Cornick	Dissonant Boogie (from Boogie Piano Duets)	Universal UE 18796L
Cornick	Intermezzo <i>or</i> Classic Syncopations <i>or</i> Old Fashioned Rag (from Piano Ragtime Duets)	Universal UE 16591L
Cornick	Sur la plage <i>or</i> Fugue (from Jazzy Duets Piano 2)	Universal UE 16536
Hedges	Hornpipe Rondo (from Studio 21 Duets)	Universal UE 19174
Hengeveld	Spaanse Dans <i>or</i> Rumba Cubana (from Ten Folk and Rhythmical Dances)	Broekmans BRP 756
Kabalevsky	Comedians' Galop (from The Joy of Piano Duets)	Yorktown YK 21111

Lennon & McCartney	Yesterday or Michelle (from Easy to Play Piano Duets)	Wise AM62514
Lloyd Webber	Memory	Faber
Martin	Boogie For Two (from The Joy of Piano Duets)	Yorktown YK 21111
Norton	Plucky or Running Shoes or Sailboat or Waltz (from Microjazz Duets Collection 3)	Boosey
Rodgers & Hammerstein	The Sound Of Music (from The Sound of Music: Early Intermediate Piano Duets)	Hal Leonard Music Sales
Schönberg	On My Own (from Les Misérables Piano Duet)	Music Sales
Takács	Park in the Mist or Chimes Canon or Austrian Potpourri or Alborada (from 4x4 Piano Pieces for Four Hands)	Universal UE 17419
Walton	Puppet's Dance (from Duets for Children)	OUP
Wedgwood	Just Another Day (from After Hours for Piano Duet)	Faber

## Programme Planning and Notes *(6 marks)* (see page 46)

## Stagecraft and Presentation *(6 marks)* (see page 47)

# Piano Duet – Advanced Recital

Subject code: PDT

## Pieces (4 x 22 marks)

Four pieces are to be played, to form a balanced programme. It is not necessary to choose a piece from each Group, but no more than **two** pieces may be chosen from any Group.

### Group A – Baroque

Handel The Arrival of the Queen of Sheba (in B $\flat$  major) Peters EP 7721

### Group B – Classical

J C Bach Rondo from Sonata in C (from 3 Sonatas for Piano Duet) Peters EP 4516

J C F Bach Sonata in A op. 18 no. 5, 1st movt: Allegro con spirito Schott ED 9023

Beethoven March in D (from Piano Duet Collection book 3) Mayhew 3611014

Benda Sonata in Eb, 1st movt: Allegro vivo or 2nd movt: Presto scherzando Schott ED 9020

Mozart Sonata in B $\flat$ , K. 358, 1st movt: Allegro  
or Sonata in D, K. 381, 3rd Movt: Allegro  
(from Original Compositions for Piano Duet) Peters EP 12

Mozart Sonata in D, 1st movt: Allegro (from Works for Piano Duets) Bärenreiter BA 4786

Mozart Sonata in B $\flat$ , 2nd movt: Adagio (from Works for Piano Duets) Bärenreiter BA 4786

### Group C – Romantic

Bizet Le bal or La Toupe (from Jeux d'enfants op. 22) Peters EP 8747

Brahms Waltzes 1-4 or 12-15 (from Waltzes op. 39) Peters EP 3665

Brahms Hungarian Dance no. 3 (from Hungarian Dances) Wiener-Urtext UT 50 181

Dvorák Waltz in G minor op. 54 no. 5 (from Original Piano Duets) Schott ED 4550

Dvorák Slavonic Dance no. 6 or no. 7 (from Slavonic Dances op. 46) Schott ED 9004

Grieg Norwegian Dance op. 35 no. 2 (from Piano Duet Collection book 3) Mayhew 3611014

Grieg Praeludium or Air (from Holberg Suite op. 40) Peters EP 2266

Schumann Bilder aus dem Osten op. 66 no. 2 and no. 4  
(from Vierhändiges Klavierbuch) Schott ED 4550

Strauss Tritsch-Tratsch Polka Ashdown EA12008

### Group D – Early Modern

Bowen Serenade op. 90 no. 3 (from Twentieth-Century British Composers) OUP

Debussy Ballet (from Petite suite) Peters EP 7262

Debussy En bateau (from Petite suite) Peters EP 7262

Elgar Land of Hope and Glory (Pomp & Circumstance March no. 1)  
(from 20th Century Classics vol. 1) Boosey

Fauré Berceuse or Kitty Waltz or Le pas espagnole  
(from Dolly Suite op. 56) Peters EP 7430

Holst Venus, the Bringer of Peace (from The Planets op. 32) Guildhall

Joplin Bethena (from 4 Joplin Waltzes) Kjos KJ14817

Poulenc Final (from Sonata for four hands (1918)) Chester CHO 2907

Prokofiev Larghetto and Gavotte from *Classical Symphony* or *Montagues and Capulets*  
(from 20th-Century Classics vol. 1) Boosey

Rachmaninov Vocalise (from 20th Century Classics vol. 2) Boosey

Ravel Laideronnette, Impératrice des Pagodes (from Ma mère l'oye) Durand 0774603

Ravel Les entretiens de la belle et de la bête (from Ma mère l'oye) Peters EP 7430

Vaughan		
Williams	The Lake in the Mountains (from Twentieth-Century British Composers)	OUP
Warlock	Pieds en l'air <i>and either</i> Mattachins <i>or</i> Bransles (from <i>Capriol Suite</i> )	Curwen JC 99059
<b>Group E – Contemporary</b>		
Benjamin	Jamaican Rumba	Boosey
Berkeley	Andante (from <i>Sonatina</i> op. 39)	Chester CHO 2944 archive
Cornick	Inconsequential Blues <i>or</i> Temporary Diversion (from <i>Blue Piano Duets</i> )	Universal UE21-006L
Fraser Shena	The Drunken Sailor	Fraser-Enoch
Fraser Shena	Strathspey (from <i>Strathspey &amp; Reel</i> )	Fraser-Enoch
Hengeveld	Rumba <i>or</i> Paso-Doble (from <i>Ten Rhythmical Dances</i> )	Broekmans BRP 444
Joubert	Vivace (from <i>Divertimento</i> )	Novello NOV100140 archive
Lane	Mouvement perpétuel (from <i>Badinages</i> )	Roberton 9921
Ligeti	Sonatina, 1st movt: Allegro (from <i>Five Pieces</i> )	Schott ED 7955
Moskowski	Spanish Dance no. 2 <i>or</i> no. 3 <i>or</i> no. 5 (from <i>Spanish Dances</i> op. 12 [complete])	Peters EP 2125
Proksch	A Spaniard for Elise, no. 12 (from <i>A Spaniard For Elise</i> )	Breitkopf 8769
Rawsthorne	Sprat <i>and</i> Carp (from <i>The Creel</i> )	OUP
Scott	Danse nègre	Novello NOV260448 archive
Walton	Popular Song from <i>Façade</i> (from Twentieth-Century British Composers)	OUP
Walton	Hop Scotch (from <i>Duets for Children</i> )	OUP

## Programme Planning and Notes (6 marks) (see page 46)

## Stagecraft and Presentation (6 marks) (see page 47)

# Piano – Six Hands – First Recital

Subject code: PSH

## Pieces (4 x 22 marks)

Four pieces are to be played, chosen from the list below, to form a balanced programme.

Cornick	Encore (from 4 Pieces for 6 Hands at 1 Piano)	Universal UE 21300
Shur	A Sad Day and Coffee Calypso (from More Tunes for Three)	Novello 100283
Shur (arr.)	Away in a Manger <i>and</i> Ding Dong Merrily on High <i>and</i> Deck the Hall (from Christmas Tunes for Three)	Novello 100282
Moy	The Haunted House (from Three's Company)	Lengnick 139670
Schmitz	Happy Birthday Rock and Boogie for Six Hands (from Mini Jazz – 13 Easy Piano Pieces for Six Hands)	DVfM 31093
Wedgwood	Poppy (from Riverdancing, Three Pieces for Six Hands)	Faber
Norton	Bouncing Along <i>and</i> Net Surfer <i>and</i> Country Waltz (from The MicroJazz Trios Collection Level 4)	Boosey

## Programme Planning and Notes (6 marks) (see page 46)

## Stagecraft and Presentation (6 marks) (see page 47)

# Piano–Six Hands – Intermediate Recital

Subject code: PSH

## Pieces (4 x 22 marks)

Four pieces are to be played, chosen from the list below, to form a balanced programme.

J S Bach	2 Gavotten (from Klavierspiel zu dritt Band 3)	Schott ED 7703
Gurlitt	Gavotta (from Klavierspiel zu dritt Band 2)	Schott ED 7258
Shur	Just Reminiscing (from Concert Tunes for Three)	Novello 100307
Shur	Marching By (from Concert Tunes for Three)	Novello 100307
Dennys	Three-way Stretch <i>and</i> Clowning Around <i>and</i> Bumpy Road (from Three-way Stretch)	Novello NOV 10026403
Wedgwood	Riverdancing (from Riverdancing, Three Pieces for Six Hands)	Faber
Cornick	Easy Going Blues (from 4 Pieces for 6 Hands at 1 Piano)	Universal UE 21300
Norton	Strength of Feeling (from The MicroJazz Trios Collection Level 4)	Boosey
Norton	Free 'n' Easy (from The MicroJazz Trios Collection Level 4)	Boosey
Gautier	The Secret	Faber

## Programme Planning and Notes (6 marks) (see page 46)

## Stagecraft and Presentation (6 marks) (see page 47)

## Pieces *(4 x 22 marks)*

Four pieces are to be played, chosen from the list below, to form a balanced programme.

J S Bach		
(arr. Shur)	Jesu Joy of Man's Desiring (from Piano Trio Series book 1)	Peacock P100
Debussy		
(arr. Shur)	Golliwog's Cake Walk (from Piano Trio Series book 1)	Peacock P100
Mendelssohn	Wedding March (from Klavierspiel zu dritt Band 3)	Schott ED 7703
Zilcher	Alla Tarentella (from Klavierspiel zu dritt Band 2)	Schott ED 7258
Cornick	Anyone for Tennis (from 3 Pieces for 6 Hands at 1 Piano)	Universal UE 21123
Cornick	Baroque to the Blues (from 3 Pieces for 6 Hands at 1 Piano)	Universal UE 21123
Cornick	Bénodet Breeze (from 3 Pieces for 6 Hands at 1 Piano)	Universal UE 21123
Glass	Playtime	Griffiths GEO 169
Norton	Regrets (from The MicroJazz Trios Collection Level 4)	Boosey
Norton	Gliding (from The MicroJazz Trios Collection Level 4)	Boosey

## Programme Planning and Notes *(6 marks)* (see page 46)

## Stagecraft and Presentation *(6 marks)* (see page 47)

# Music Publishers

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Abbreviations used in this syllabus are given in brackets after the publisher's full name.

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.

**Alfred Publishing** (*Alfred*): [www.alfred.com](http://www.alfred.com) in UK: c/o Faber Music Ltd

**A-RAM Moscow** (*A-Ram*): c/o Must, 33 Quernmore Road, London N4 4QT, UK

T +44 (0)20 8341 4088; [www.music-trading.co.uk](http://www.music-trading.co.uk)/[www.tutti.co.uk](http://www.tutti.co.uk); [info@music-trading.co.uk](mailto:info@music-trading.co.uk)

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

**Banks Music Publications** (*Banks*): c/o The Old Forge, Sand Hutton, York, YO41 1LB, UK

T +44 (0)1904 468 679; [www.banksmusicpublications.cwc.net](http://www.banksmusicpublications.cwc.net)

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

T +44 (0)1279 828930; [www.baerenreiter.com](http://www.baerenreiter.com)

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

**Gerard Billaudot Editeur** (*Billaudot*): 14 rue de l'Echiquier, 75010 Paris, France

T +33 (1) 47 70 14 46; in UK: c/o United Music Publishers Ltd

**Boosey & Hawkes Music Publishers Ltd** (*Boosey*): [www.boosey.com](http://www.boosey.com) in UK: c/o Schott Music Ltd

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

**Breitkopf & Härtel** (*Breitkopf*): Walkmühlstraße 52, Wiesbaden D-65195, Germany

T +49 611 45008 58; [www.breitkopf.com](http://www.breitkopf.com); in UK: c/o Broome Cottage, The Street, Suffield, Norwich NR11 7EQ, UK; T +44 (0)1263 768 732

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

T +31 (0)20 679 65 75; [www.broekmans.com](http://www.broekmans.com)

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

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

T +44 (0)20 7240 1612; [www.cramermusic.co.uk](http://www.cramermusic.co.uk)

**Curwen** (*Curwen*): c/o Music Sales

**De Haske Music (UK) Ltd** (*De Haske*): Fleming Road, Earlstreets, Corby, Northants, NN17 2SN, UK

T +44 (0)1536 260981; [www.dehaske.com](http://www.dehaske.com)

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

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

**Durand et Cie (Paris)** (*Durand*): for France only: 215 rue de Faubourg-Saint-Honoré, 75008 Paris,

France; [www.durand-salabert-eschig.com](http://www.durand-salabert-eschig.com); for the rest of the world: c/o United Music Publishers Ltd

**Enoch et Cie** (*Enoch*): c/o United Music Publishers Ltd

**Editio Musica Budapest Ltd** (*EMB*): P.O. Box 332, H-1370 Budapest, Hungary; +36 1483 3100

[www.emb.hu](http://www.emb.hu); in UK: c/o Faber Music Ltd

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

T +44 (0)1279 828 982; [www.fabermusic.com](http://www.fabermusic.com)

**Carl Fischer LLC** (*Fischer*): 65 Bleecker St., New York, NY 10012, USA

T +1 212-777-0900; in UK: c/o Schott Music Ltd

**Forsyth Brothers Ltd** (*Forsyth*): 126 Deansgate, Manchester M3 2GR, UK

T +44 (0)161 834 3281; [www.forsyths-music.co.uk](http://www.forsyths-music.co.uk)

- Fraser Enoch Publications** (*Fraser-Enoch*), High View, Rackham Road, Amberley, West Sussex BN18 9NR, UK; T+44 (0)1798 831010; [www.fraser-ench.com](http://www.fraser-ench.com)
- Goodmusic Music Publishers** (*Goodmusic*): PO Box 100, Tewkesbury GL20 7YQ UK  
T +44 (0)1684 773883; [www.goodmusicpublishing.co.uk](http://www.goodmusicpublishing.co.uk)
- Green Man Press** (*Green Man Press*): 180 Sheen Road, Richmond, Surrey TW9 1XD, UK  
T +44 (0)20 8332 9522; [www.greenmanpress-music.co.uk](http://www.greenmanpress-music.co.uk)
- Griffiths Edition** (*Griffiths*): 21 Cefn Coed, Bridgend, Mid Glamorgan CF31 4PH, UK  
T +44 (0)1656 766 559
- G Henle Verlag** (*Henle*): Forstenrieder Allee 122, 81476 München, Germany  
T +49 89 759 820; [www.henle.de](http://www.henle.de); *in UK*: c/o Schott Music Ltd
- Editions Henri Lemoine** (*Lemoine*): 41 rue Bayen, 75017 Paris, France  
T +33 (0) 1 56 68 86 65; [www.editions-lemoine.fr](http://www.editions-lemoine.fr); *in UK*: c/o UMP
- Hal Leonard Publishing Co.** (*Hal Leonard*): 7777 W. Bluemound Road, P.O. Box 13819, Milwaukee WI 53213, USA; T +1 414 7743630; *in UK* c/o Music Sales Ltd
- Heugel et Cie** (*Heugel*): *in UK*: c/o United Music Publishers Ltd
- Hinrichsen Edition** (*Hinrichsen*): D-26389 Wilhelmshaven, Germany; *in UK*: c/o Peters Edition Ltd
- Itchy Fingers** (*Itchy Fingers*): [www.itchyfingers.com](http://www.itchyfingers.com); c/o Schott Music Ltd
- Kjos Music Publishers** (*Kjos*): P.O. Box 178270, San Diego CA, USA; [www.kjos.com](http://www.kjos.com); c/o Music Sales
- Leonard, Gould & Boltler** (*Leonard*): c/o Music Exchange
- Alfred Lengnick & Co** (*Lengnick*): c/o Faber Music Ltd
- Maecenas** (*Maecenas*): 5 Bushey Close, Old Barn Lane, Kenley, Surrey, CR8 5AU, UK  
T +44 (0)20 8660 3914
- Masters Music Publications Inc.** (*Masters*): P.O. Box 810157, Boca Raton, Florida 33481-0157, USA  
[www.masters-music.com](http://www.masters-music.com); *in UK*: c/o Maecenas
- Music Exchange (Manchester) Ltd** (*Music Exchange*): Claverton Road, Wythenshawe, Manchester M23 9ZA, UK; T +44 (0)161 946 9301; [www.music-exchange.co.uk](http://www.music-exchange.co.uk)
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# Notes

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