

# PIANO SYLLABUS

Piano / Piano Accompanying

Qualification specifications for  
graded exams 2018-2020

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MOZART

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BYRD



## WHAT'S CHANGED?

This syllabus features the following changes from the 2015-2017 syllabus:

- ▶ New performance pieces at all levels, encompassing a wide range of musical styles
- ▶ New technical work exercises at all levels, covering key areas of technique
- ▶ Duets may now be selected from Initial to Grade 3
- ▶ Pieces are only divided into groups at Grades 6-8 – at other grades, pieces can be chosen freely from the core and alternative repertoire lists
- ▶ Own composition requirements have been revised (see page 16)
- ▶ Revised aural and improvisation requirements applied from January 2017 and are included in this syllabus (see pages 20-27)
- ▶ An information and regulations section is no longer included in the syllabus – this information can be found at [trinitycollege.com/music-regulations](http://trinitycollege.com/music-regulations)

## KEEP UP TO DATE

Please check [trinitycollege.com/piano](http://trinitycollege.com/piano) to make sure you are using the latest version of the syllabus and for the latest information about our Piano exams.

## OVERLAP ARRANGEMENTS

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

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Qualification specifications for  
graded exams 2018-2020

Trinity College London  
[trinitycollege.com](http://trinitycollege.com)

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

# Welcome

Welcome to Trinity College London's Piano syllabus, containing details of graded exams in piano and piano accompanying. This 2018-2020 syllabus has performance at its heart. It offers the choice and flexibility to allow pianists to play to their strengths, enabling them to gain recognition for their own unique skills as performers.

## **The music you want to play**

Learners can progress in their own musical style by choosing from lists of pieces carefully selected by our piano experts, including specially commissioned pieces by contemporary composers. Candidates from Initial to Grade 3 can also perform duets with their teacher or another player.

## **The performer you want to be**

Our performance-grounded technical work and supporting tests are specifically designed to develop learners' skills through the music they play.

## **The support you need**

Digital learner and teacher support resources are available at [trinitycollege.com/piano-resources](http://trinitycollege.com/piano-resources). Join us via our website and social media for the full music experience and to find out when new resources are available.

## **The recognition you deserve**

Learners are assessed through an externally regulated and internationally recognised exam system with a 140-year heritage you can trust, and with UCAS (Universities and Colleges Admissions Service) points available for Grades 6-8.

Graded repertoire books featuring the 2018-2020 selection of pieces and technical exercises are available to support preparation for each grade. A version of the books with teaching notes and an accompanying CD with high-quality recordings of all pieces and technical exercises for the grade is also available. A separate *Teaching Notes* book offers a comprehensive guide to teaching and learning all of the core and alternative pieces in this syllabus.

The *Piano Stories* series supports Trinity's 2018-2020 exam repertoire books for piano by providing teachers and beginner students with a range of creative musical activities to enhance their preparation of pieces for their exam. The books are available for Initial to Grade 3 and are accompanied by free, downloadable backing tracks.

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

## **ABOUT TRINITY COLLEGE LONDON**

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

# Introduction to Trinity's graded music exams

## OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

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

## WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn)

## ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by an external examiner trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 32-37.

The exam is marked out of 100. Candidates' results correspond to different attainment levels as follows:

<b>Mark</b>	<b>Attainment level</b>
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 30-37 for further information about how the exam is marked.

## DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	<b>Guided learning hours (GLH)</b>	<b>Independent learning hours (ILH)</b>	<b>Total qualification time (TQT) (hours)</b>
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

## RECOGNITION AND UCAS POINTS

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

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

### Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

### Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

### Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

## WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ Employment opportunities in music and the creative arts

## HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at [trinitycollege.com/worldwide](http://trinitycollege.com/worldwide), and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at [trinitycollege.com/examvisit](http://trinitycollege.com/examvisit)

## TRINITY QUALIFICATIONS THAT COMPLEMENT THE PIANO QUALIFICATIONS

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

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at [trinitycollege.com/music-certificates](http://trinitycollege.com/music-certificates)

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](http://trinityrock.com)

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find out more at [trinitycollege.com/theory](http://trinitycollege.com/theory)

## OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find out more at [trinitycollege.com/music-diplomas](http://trinitycollege.com/music-diplomas)

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at [trinitycollege.com/CME](http://trinitycollege.com/CME)

Music Tracks is an initiative in the UK designed to support teachers in delivering instrumental tuition for both large and small groups. Find out more at [trinitycollege.com/musictracks](http://trinitycollege.com/musictracks)

We also offer:

- Graded, certificate and diploma qualifications in drama-related subjects
- English language qualifications
- Teaching English qualifications
- Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com)



**REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS**

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

\* Regulated Qualifications Framework in England and Northern Ireland

\*\* European Qualifications Framework

† Not RQF or EQF regulated

## REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

<b>Regulated title</b>	<b>Qualification number</b>
<b>Initial</b> TCL Entry Level Award in Graded Examination in Music Performance (Initial) (Entry 3)	601/0812/5
<b>Grade 1</b> TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
<b>Grade 2</b> TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
<b>Grade 3</b> TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
<b>Grade 4</b> TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
<b>Grade 5</b> TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
<b>Grade 6</b> TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
<b>Grade 7</b> TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
<b>Grade 8</b> TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

# Learning outcomes and assessment criteria

## INITIAL-GRADE 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

### LEARNING OUTCOMES

The learner will:

**1.**  
Perform music in a variety of styles set for the grade

**2.**  
Demonstrate technical ability on an instrument through responding to set technical demands

**3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

- 1.1** Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2** Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3** Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

- 2.1** Demonstrate familiarity with the fundamentals of instrumental command
- 2.2** Demonstrate technical control and facility within set tasks

- 3.1** Recognise and respond to simple elements of music in a practical context
- 3.2** Demonstrate basic aural and musical awareness

---

## GRADES 4-5

(RQF Level 2)

### LEARNING OUTCOMES

The learner will:

- 
- 1.**  
Perform music in a variety of styles set for the grade

---

  - 2.**  
Demonstrate technical ability on an instrument through responding to set technical demands

---

  - 3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

- 
- 1.1** Support their intentions in musical performance
  - 1.2** Demonstrate an understanding of music that allows a degree of personal interpretation in performance
  - 1.3** Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

---

  - 2.1** Demonstrate a developing instrumental command
  - 2.2** Demonstrate technical control and facility within set tasks

---

  - 3.1** Recognise and respond to elements of music in a practical context
  - 3.2** Demonstrate aural and musical awareness

---

## GRADES 6-8

(RQF Level 3)

### LEARNING OUTCOMES

The learner will:

- 
- 1.**  
Perform music in a variety of styles set for the grade

---

  - 2.**  
Demonstrate technical ability on an instrument through responding to set technical demands

---

  - 3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

- 
- 1.1** Integrate their musical skills, knowledge and understanding in performance
  - 1.2** Present secure and sustained performances that demonstrate some stylistic interpretation
  - 1.3** Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

---

  - 2.1** Demonstrate instrumental command
  - 2.2** Demonstrate technical control across the full compass of the instrument/voice within set tasks

---

  - 3.1** Recognise and respond to musical features in a practical context
  - 3.2** Demonstrate musical and stylistic awareness

# About the exam

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

## **PIECES**

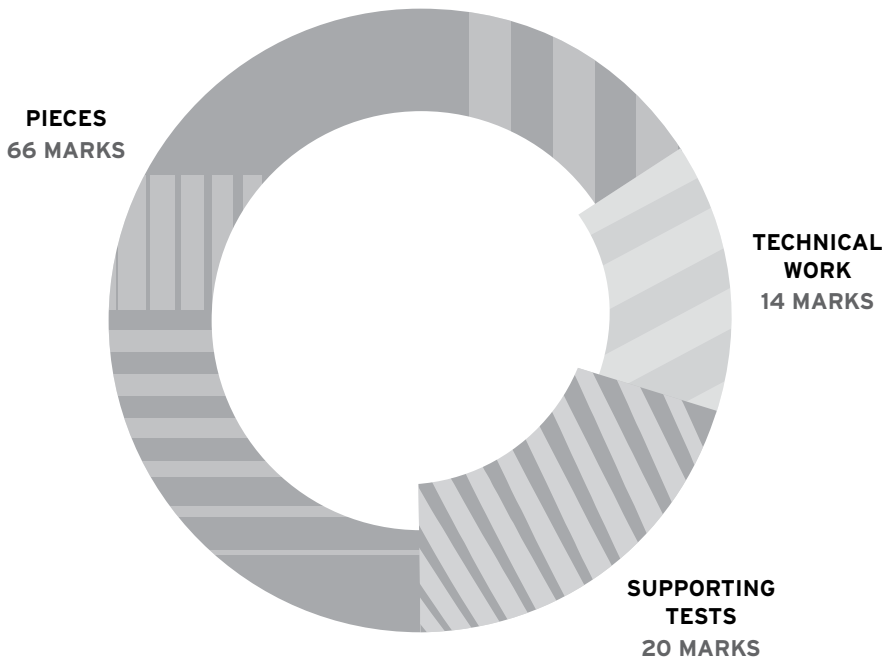
Choose three pieces, each worth 22 marks.

## **TECHNICAL WORK**

Scales, arpeggios and exercises.

## **SUPPORTING TESTS**

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



## EXAM STRUCTURE AND MARK SCHEME

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### PIANO

<b>Initial-Grade 5</b>	Maximum marks	<b>Grades 6-8</b>	Maximum marks
<b>PIECE 1</b>	<b>22</b>	<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>	<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>	<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises		▶ Scales & arpeggios and exercises	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TESTS</b>	<b>10</b>
Any TWO of the following:		Supporting test 1 –	
▶ Sight reading		▶ Sight reading	
▶ Aural			<b>10</b>
▶ Improvisation			
▶ Musical knowledge		Supporting test 2 –	
		ONE of the following:	
		▶ Aural	
		▶ Improvisation	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>

## PIANO ACCOMPANYING

Grade 5	Maximum marks	Grades 6-8	Maximum marks
<b>PIECE 1</b>	<b>22</b>	<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>	<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>	<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>14</b>
▶ Extracts		▶ Extracts	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TESTS</b>	<b>10</b>
Any TWO of the following:		Supporting test 1 –	
▶ Sight reading		▶ Sight reading	
▶ Aural			<b>10</b>
▶ Improvisation			
▶ Musical knowledge		Supporting test 2 –	
		ONE of the following:	
		▶ Aural	
		▶ Improvisation	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>

### ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on their appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated the examiner will ask to hear technical work first.

### EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all sections, and overall durations are as follows:



**Initial**  
10 mins



**Grade 1**  
11 mins



**Grade 2**  
11 mins



**Grade 3**  
12 mins



**Grade 4**  
16 mins



**Grade 5**  
16 mins



**Grade 6**  
22 mins



**Grade 7**  
22 mins



**Grade 8**  
27 mins



# Exam guidance: Pieces



## CHOOSING PIECES

Candidates play three pieces in their exam, chosen as follows:

### Initial-Grade 3

- ▶ Three pieces are chosen from the lists. One of these pieces may be a duet.
- ▶ The candidate can play an own composition in place of one of the listed pieces (see page 16).

### Grades 4-5

- ▶ Three pieces are chosen freely from the lists.
- ▶ The candidate can play an own composition in place of one of the listed pieces.

### Grades 6-8

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

## PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas, unless stated otherwise in this syllabus.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's graded exam books is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.

## PAGE TURNS

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

## MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish core repertoire in our graded exam books. Recommended editions for alternative pieces are listed in this syllabus, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. Editions containing inauthentic performance directions, for example Romantic phrasing in Baroque repertoire, are not acceptable. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at [mpaonline.org.uk](http://mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed in the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing music from alternative repertoire lists, they will need to provide a photocopy as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam. Our examiners will have a copy of the repertoire contained in Trinity's graded exam books.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

## OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own composition pieces are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques that may be used at each level are listed in each grade section of this syllabus, and candidates can use the sample openings available at [trinitycollege.com/piano-resources](http://trinitycollege.com/piano-resources)
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

## OBTAINING MUSIC FOR THE EXAM

- ▶ Trinity's graded exam books containing all the core repertoire pieces in this syllabus can be ordered at [trinitycollege.com/shop](http://trinitycollege.com/shop) or your local music shop. *Teaching Notes* and *Scales & Arpeggios* books are available, as well as sight reading and aural test books.
- ▶ Details of the publishers listed in this syllabus can be found on page 93.
- ▶ Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Please contact the publishers directly for details.
- ▶ 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.

# Exam guidance: Technical work



This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options. These promote agility, harmonic and melodic awareness and underpin musical style.

Candidates perform scales, arpeggios and exercises, giving a balanced suite of technical tasks to develop musical ability and technical skill.

## SCALES & ARPEGGIOS

As a pianist, learning scales and arpeggios is an important part of developing technical focus, strength and agility, and harmonic and melodic skills.

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

- ▶ All similar motion scales and arpeggios must be performed ascending then descending, with the right hand playing one octave above the left hand.
- ▶ All scales and arpeggios must be performed from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or fours (except for Grade 1, which requires triplet broken chords).

- ▶ Full details of scale patterns are given in the two volumes of *Piano Scales & Arpeggios*. The fingering in the scale books is advisory but not compulsory; any logical and effective fingering pattern giving a smooth *legato* is acceptable.

## EXERCISES

Exercises are specially composed short pieces designed to demonstrate and develop three key areas of technique in performance: tone, balance and voicing; co-ordination; and finger and wrist strength and flexibility.

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

- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in the Trinity graded exam book for the grade.

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

# Exam guidance: Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

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

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

## **SIGHT READING**

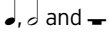

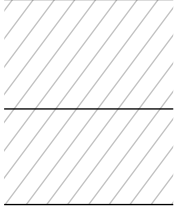
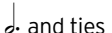





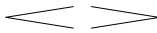





This test assesses candidates' ability to perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

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

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

Technical expectations for the tests are given in the table opposite. Lists are cumulative, meaning that tests may also include requirements from lower grades.

## PARAMETERS FOR SIGHT READING TESTS

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

## AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring the candidate to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

## IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

At all levels, responses should use both hands.

Further guidance and example tests are available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests)

## Stylistic stimulus

This option requires the candidate to improvise over a notated piano part played by the examiner.

- ▶ The candidate is given a stimulus that includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which the candidate must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for the candidate's reference, without repeats.
- ▶ The candidate is then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and the candidate joins after the introduction, improvising for the specified number of repeats. The candidate should aim to improvise in a way that complements the musical style of the stimulus.
- ▶ The candidate performs the test at the same piano as the examiner, at a higher register.

### Motivic stimulus

This option requires the candidate to improvise solo in response to a short melodic fragment.

- ▶ The candidate is given a notated melodic fragment, which the examiner plays twice on the piano for the candidate's reference.
- ▶ The candidate is then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The candidate should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

### Harmonic stimulus

This option requires the candidate to improvise solo in response to a chord sequence.

- ▶ The candidate is given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for the candidate's reference.
- ▶ The candidate is then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The candidate should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

### Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.





Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	2 bars	2 bars	2 bars
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
G and B minor	A and E $\flat$ major	F $\sharp$ and C minor	E and A $\flat$ major	C $\sharp$ and F minor
1	up to 2	up to 2	up to 2	up to 2
I, ii, IV, V i, ii $\flat$ 5, iv, V	I, ii, IV, V, vi i, ii $\flat$ 5, iv, V, VI	I, ii, IV, V, vi i, ii $\flat$ 5, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii $\flat$ 5, III, iv, V, VI 7ths	all chords, 7ths, 9ths, suspensions
<i>adagio</i> , <i>allegro</i>	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	gigue, <i>grave</i>	impressionistic, irregular dance

**Motivic stimulus**

	<b>Initial</b>	<b>Grade 1</b>	<b>Grade 2</b>	<b>Grade 3</b>
<b>Length of stimulus</b>	2 bars	2 bars	2 bars	2 bars
<b>Length of response</b>	4-6 bars	4-8 bars	6-8 bars	6-8 bars
<b>Time signatures*</b>	$\frac{4}{4}$			$\frac{3}{4}$
<b>Rhythmic features*</b>	minims, crotchets	quavers	dotted notes	ties
<b>Articulation*</b>			<i>staccato</i>	
<b>Intervals*</b>	up to minor 3rd	major 3rd	perfect 4th	perfect 5th
<b>Keys*</b>	C major	F and G major	A minor	D and B $\flat$ major, D and E minor

\* Cumulative – tests may also include requirements from preceding grade(s)

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	1 bar	1 bar	1 bar
8-12 bars	8-12 bars	12-16 bars	12-16 bars	12-16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
syncopation	semiquavers			triplets, duplets
accents	slurs	acciaccaturas		<i>sfz</i>
minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
G and B minor	A and E $\flat$ major	F $\sharp$ and C minor	E and A $\flat$ major	C $\sharp$ and F minor

**Harmonic stimulus**

	<b>Initial</b>	<b>Grade 1</b>	<b>Grade 2</b>	<b>Grade 3</b>
<b>Length of chord sequence</b>	4 bars	4 bars	4 bars	4 bars
<b>Times chord sequence is played</b>	1	2	2	2
<b>Total to improvise</b>	4 bars	8 bars	8 bars	8 bars
<b>Number of chords per bar</b>	1	1	1	1
<b>Chords</b>	I, V	I, V	I, IV, V	I, ii, IV, V
<b>Keys</b>	C major	C, F and G major		

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
1	1	1	1	1
i, iv, V	i, iv, V, VI	I, ii, IV, V i, ii <sup>b5</sup> , iv, V 7ths	I, ii, iii, IV, V, vi i, ii <sup>b5</sup> , III, iv, V, VI 7ths	all chords, 7ths, 9ths, suspensions
A, D, E, G and B minor		C, F, G, B <sup>b</sup> , D, E <sup>b</sup> and A major A, D, E, G, B, C and F <sup>#</sup> minor		

## MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as to develop their knowledge of notation and the piano. Examiners ask carefully graded questions based on candidates' chosen pieces.

In the exam, candidates choose which piece they would like to be asked about first.

Examiners then chooses a second piece for the remaining questions. Candidates' musical scores should be free of annotations that might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

The following table gives example questions and responses.

	Parameters*	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	A treble clef
	Identify key/time signatures	What is this called?	A time signature
	Basic musical terms and signs	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	A quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B $\flat$
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What are these called?	Pedals

\* Cumulative – tests may also include requirements from preceding grade(s)

Grade 2	Metronome marks, grace notes and ornaments	Explain the sign ♩ = 72	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	A 3rd
	Basic posture	Show me a good hand position	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	A scale
	Warm up	How might you warm up in preparation for playing this piece?	By playing a selection of scales and arpeggios in related keys
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [ <i>candidate indicates</i> ], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

# Exam guidance: Marking

## HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the table on page 12. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

## HOW THE PIECES ARE MARKED

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

The three components are:

### Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

### Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

### Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

Max. mark for each piece	Component
7	FLUENCY & ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION & INTERPRETATION
<b>22</b>	<b>TOTAL MARK FOR EACH PIECE</b>



The total marks awarded for each piece correspond to the attainment levels as follows:

<b>Total mark for each piece</b>	<b>Attainment level</b>
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

## HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark:

	<b>7 MARKS</b>	<b>6 MARKS</b>	<b>5 MARKS</b>
<b>Fluency &amp; accuracy</b>	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	<b>7 MARKS</b>	<b>6 MARKS</b>	<b>5 MARKS</b>
<b>Technical facility</b>	<p>The various technical demands of the music fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	<b>8 MARKS</b>	<b>7 MARKS</b>	<b>6 MARKS</b>
<b>Communication &amp; interpretation</b>	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details omitted.</p> <p>Communication and interpretation mostly effective.</p>

**4 MARKS**

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.

A reasonable degree of accuracy in notes despite a number of errors.

**3 MARKS**

Only a limited sense of fluency with a lack of basic control of pulse and rhythm.

Accuracy in notes sporadic, with errors becoming intrusive.

**1-2 MARKS**

Little or no sense of fluency – control of pulse and rhythm not established.

Accuracy in notes very limited with many errors of substance.

**4 MARKS**

The various technical demands of the music generally managed despite some inconsistencies.

A basic level of tone control despite some insecurity.

**3 MARKS**

The technical demands of the music often not managed.

The performance lacks a basic level of tone control.

**1-2 MARKS**

Many or all of the technical demands of the music not managed.

Significant flaws in tone control.

**5 MARKS**

A reasonable level of stylistic understanding though some performance details omitted.

Communication and interpretation basically reliable though with some lapses.

**3-4 MARKS**

Stylistic understanding generally lacking with limited realisation of performance details.

Communication and interpretation inconsistent.

**1-2 MARKS**

Stylistic understanding not apparent with little or no realisation of performance details.

Communication and interpretation ineffective.

## HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark:

	<b>DISTINCTION 13-14 MARKS</b>	<b>MERIT 11-12 MARKS</b>
<b>Scales &amp; arpeggios</b>	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
<b>Exercises</b>	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

**PASS  
9-10 MARKS**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

**BELOW PASS 1  
6-8 MARKS**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2  
1-5 MARKS**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

## HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark:

	<b>DISTINCTION 9-10 MARKS</b>	<b>MERIT 8 MARKS</b>
<b>Sight reading</b>	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
<b>Aural</b>	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
<b>Musical knowledge</b>	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
<b>Improvisation</b>	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

**PASS  
6-7 MARKS**

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.

A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.

**BELOW PASS 1  
4-5 MARKS**

Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.

Accuracy in notes sporadic with no attention to musical detail.

**BELOW PASS 2  
1-3 MARKS**

Little or no sense of fluency – control of pulse, rhythm and tonality not established.

Accuracy in notes very limited with no attention to musical detail.

A generally reliable degree of aural perception in most aspects though with some imprecision.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited aural perception with some lack of precision in most aspects.

Hesitant or uncertain responses.

Unreliable aural perception in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable degree of musical knowledge in most aspects.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited degree of musical knowledge in most aspects.

Hesitant or uncertain responses.

Unreliable musical knowledge in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.

Some element of creativity and imagination in the response.

A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.

A lack of creativity and imagination in the response.

Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.

Little or no creativity or imagination in the response.

# Piano: Initial

## EXAM STRUCTURE



The Initial exam lasts 10 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen.

### Core repertoire

The following pieces are in the book *Piano Exam Pieces & Exercises 2018-2020: Initial* published by Trinity.

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



## Alternative repertoire

The following pieces are in the books listed in the right-hand column below.

ARNOLD	Two Sad Hands	8 Children's Pieces (Queen's Temple QT 157)
BEYER	Lyrical Piece, op. 101 no. 39	Essential Piano Repertoire – Preparatory Level (Kjos GP 450)
CROSLAND	King for a Day!	Magic Beans! (Ferrum 979-0-708147-26-8)
GURLITT	Trumpet Tune	Essential Piano Repertoire – Preparatory Level (Kjos GP 450)
HEUMANN	Harlequin Waltz	Give Me 5 (Schott ED 22252)
ORFF	Tanzstück (Dancing Piece)	My First Concert (Schott ED 20969)
SEBBA	Wotcha Doin'?	Raise the Bar Piano: Initial-Grade 2 (Trinity TCL 015372)
STAHL	Today I'm Fine [duet]*	The Tower Worm (Breitkopf EB 8841)
STRECKE	Ball Playing	Tio, the Little Keyboard Man (Breitkopf EB 8845)
TERZIBASCHITSCH	Interval Magic	Piano Dreams: solo book 1 (Trinity TCL 015334)
TERZIBASCHITSCH	Round Dance [duet]**	Piano Dreams: duet book 2 (Trinity TCL 015365)
WILTON	Allegro moderato (1st movt from <i>Sonatina</i> )	Essential Piano Repertoire – Preparatory Level (Kjos GP 450)

\* May be performed as primo only, or as a duet. If played primo only, it should be played at notated pitch. If played as a duet, the duet part (lower part) must be performed in the exam by the teacher, another adult or another pupil, but may not be pre-recorded.

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

## Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
0.5-1 minute(s)


Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys stipulated for technical work at this grade

## TECHNICAL WORK

Candidates prepare both sections. See page 17 for more information.

### 1. SCALES (from memory) – Examiners select from the following:

C major	min. ♩ = 60	<i>mf</i>	<i>legato</i>	one octave	hands separately
A minor (candidates' choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)					
Broken triad in C major and A minor, using the following pattern: 				to 5th	

### 2. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018–2020: Initial*.

**1a.** *Joining In or*

**1b.** *Westminster Walk*

for tone, balance and voicing

**2a.** *Dialogue or*

**2b.** *Caribbean Sunshine*

for co-ordination

**3a.** *My Turn Now or*

**3b.** *Viennese Waltz*

for finger & wrist strength and flexibility

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Initial are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the first three notes of the melody once	Identify the highest or lowest note

# Piano: Grade 1

## EXAM STRUCTURE



The Grade 1 exam lasts 11 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen.

### Core repertoire

The following pieces are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 1* published by Trinity.

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

### Alternative repertoire

The following pieces are in the books listed in the right-hand column below.

ARNOLD	Across the Plains	8 Children's Pieces (Queen's Temple QT 157)
CROSLAND	Can't Stop Myself	Get Set Jazz! Grades 0-2 (Spartan SP 1266)
DIABELLI	Bagatelle	Essential Piano Repertoire – Level 1 (Kjos GP 451)
EMONTS	Tango	My First Concert (Schott ED 20969)
GOEDICKE	Dance	Raise the Bar Piano: Initial-Grade 2 (Trinity TCL 015372)
GRAUPNER	Bourrée	The Keyboard Crocodile (Breitkopf EB 8516)
MOSS <i>arr.</i> WEDGWOOD	The Floral Dance [duet]*	Up-Grade! Duets: Grades 0-1 (Faber 0-571-53264-0)
RYBICKI	In the Boat	Splash! (Breitkopf EB 8796)
TELEMANN	Minuet	Essential Piano Repertoire – Level 1 (Kjos GP 451)
TERZIBASCHITSCH	The First Day at School	Piano Dreams: solo book 1 (Trinity TCL 015334)
TERZIBASCHITSCH	The Last Waltz [duet]*	Piano Dreams: duet book 1 (Trinity TCL 015358)
TRAD. <i>arr.</i> FARRINGTON	English Country Garden	Grade by Grade – Piano Grade 1 (Boosey M060126758)

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

### Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
approx. 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Simple syncopation or other rhythmic feature
- ▶ Use of keys stipulated for technical work at this grade

## TECHNICAL WORK

Candidates prepare both sections. See page 17 for more information.

### 1. SCALES (from memory) – Examiners select from the following:

F and G major	min. ♩ = 70	<i>mf</i>	<i>legato</i>	one octave	hands separately
D and E minor (candidates' choice of <i>either</i> harmonic or melodic or natural minor)					hands together
Chromatic scale in contrary motion starting on D					
C major contrary motion					

### 2. BROKEN CHORDS (from memory) – Examiners select from the following:

F and G major	min. ♩ = 50	<i>mf</i>	<i>legato</i>	one octave	hands separately
D and E minor					



### 3. EXERCISES (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 1*.

<b>1a.</b> Tundra <i>or</i>	for tone, balance and voicing
<b>1b.</b> A Minor Blues	
<b>2a.</b> Pas de Deux <i>or</i>	for co-ordination
<b>2b.</b> The Ming Vase	
<b>3a.</b> Going Underground <i>or</i>	for finger & wrist strength and flexibility
<b>3b.</b> Capriccio	

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 1 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

# Piano: Grade 2

## EXAM STRUCTURE



The Grade 2 exam lasts 11 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>

<b>PIECE 2</b>	<b>22</b>
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<b>PIECE 3</b>	<b>22</b>
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<b>TECHNICAL WORK</b>	<b>14</b>
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- ▶ Scales & arpeggios and exercises

<b>SUPPORTING TESTS</b>	<b>20</b>
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Any TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

<b>TOTAL</b>	<b>100</b>
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## PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen.

### Core repertoire

The following pieces are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 2* published by Trinity.

CLEAVER	Persian Holiday
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FUX <i>arr.</i> HAAS	Almost a Canon
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KUKUCK	The Rowboat
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LÖHLEIN <i>arr.</i> HAAS	Balletto
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R MOHRS	Shepherd's Melody
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V MOHRS	Poor Mouse
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MOORE	The Ballerina
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PRÓSZYŃSKI	The Marionettes [duet]*
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TELEMANN	Rigaudon
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### Alternative repertoire

The following pieces are in the books listed in the right-hand column below.

CROSLAND	Bendin' the Rules	Magic Beans! (Ferrum 979-0-708147-26-8)
GURLITT	Peasant Dance [duet]*	The Four-Handed Keyboard Crocodile (Breitkopf EB 8592)
HAYDN	German Dance	Essential Piano Repertoire – Level 2 (Kjos GP 452)
KNIPPER	A Cavalry Song of the Steppes	Ponies! (Breitkopf EB 8781)
LVOV-KOMPANEETS	The Sparrow	Raise the Bar Piano: Initial-Grade 2 (Trinity TCL 015372)
LYSENKO	Raindrops	Splash! (Breitkopf EB 8796)
MENKEN <i>arr.</i> BULLARD	A Whole New World (from Walt Disney's <i>Aladdin</i> )	The Graded Piano Player book 2: Grades 2-3 (Faber 0-571-53941-6)
STRECKE	Rustic Dance	Tio on Tour (Breitkopf EB 8886)
TERZIBASCHITSCH	The Gondola [duet]*	Piano Dreams: duet book 2 (Trinity TCL 015365)
TERZIBASCHITSCH	The Little Locomotive	Piano Dreams: solo book 2 (Trinity TCL 015341)
WEDGWOOD	Pterodactyl Take-off!	Dinosaurs! (Faber 0-571-52242-4)

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

### Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
1-1.5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of different articulations
- ▶ Simple melodic ornamentation or inflection
- ▶ Use of keys stipulated for technical work at this grade

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

B $\flat$ and D major	min. ♩ = 80	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands together
G and B minor (candidates' choice of either harmonic or melodic minor)					
Chromatic scale in similar motion starting on B $\flat$					
C major contrary motion					

**2. ARPEGGIOS** (from memory) – Examiners select from the following:

B $\flat$ and D major	min. ♩ = 60	<i>mf</i>	<i>legato</i>	two octaves	hands separately
G and B minor					

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 2*.

<b>1a.</b> Handing Over or <b>1b.</b> A Baroque Formation	for tone, balance and voicing
<b>2a.</b> Off-centre or <b>2b.</b> Quick March	for co-ordination
<b>3a.</b> Late Night Lullaby or <b>3b.</b> Rockhopper	for finger & wrist strength and flexibility

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 2 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

# Piano: Grade 3

## EXAM STRUCTURE



The Grade 3 exam lasts 12 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen.

### Core repertoire

The following pieces are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 3* published by Trinity.

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

## Alternative repertoire

The following pieces are in the books listed in the right-hand column below.

ARENS	Praeludium vocis mollis a	Piano Misterioso (Breitkopf EB 8883)
J S BACH	Polonaise in G minor, BWV Anh. 119	Notebook for Anna Magdalena Bach (Bärenreiter BA 5242)
ELGAR <i>arr.</i> BULLARD	Chanson de matin [duet]*	Pianoworks Duets 2 (OUP 978-0-19-337836-0)
KELLY	Almost a Waltz	A Baker's Dozen (Spartan SP 1269)
KELLY	Spanish Dance	Raise the Bar Piano: Grades 3-5 (Trinity TCL 015389)
KODÁLY	Children's Dances no. 2**	Grade by Grade – Piano Grade 3 (Boosey M060127670)
MIER	Dance of the Gypsies	Signature Solos book 3 (Alfred 45049)
SCHUMANN	Wilder Reiter (The Wild Horseman)	Album for the Young, op. 68 (Wiener UT 50252)
SHERMAN & SHERMAN <i>arr.</i> BULLARD	Hushabye Mountain (from <i>Chitty Chitty Bang Bang</i> )	The Graded Piano Player book 2: Grades 2-3 (Faber 0-571-53941-6)
TANNER	Cheesed Off in Amsterdam	Cityscapes (Spartan SP 1206)
TERZIBASCHITSCH	The Little Elf	Piano Dreams: solo book 2 (Trinity TCL 015341)

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

\*\* To be played a semitone higher than notated, as requested by the composer.

## Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Form should show clear sections, eg 'ABA'
- ▶ Melodic range of one octave or more
- ▶ Use of keys stipulated for technical work at this grade

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

E♭ and A major	min. ♩ = 90	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands together
C and F# minor (candidates' choice of either harmonic or melodic minor)					
E♭ major contrary motion scale					
Chromatic scale in similar motion starting on F#					

**2. ARPEGGIOS** (from memory) – Examiners select from the following:

E♭ and A major	min. ♩ = 70	<i>mf</i>	<i>legato</i>	two octaves	hands separately
C and F# minor					

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 3*.

**1a.** Latin Dance or**1b.** Hand to Hand

for tone, balance and voicing

**2a.** Prelude or**2b.** Simple Syncopations

for co-ordination

**3a.** Staccato Bounce or**3b.** Invention

for finger &amp; wrist strength and flexibility

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 3 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the melody once	Identify the tonality as major or minor
	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

# Piano: Grade 4

## EXAM STRUCTURE



The Grade 4 exam lasts 16 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▶ Scales &amp; arpeggios and exercises</li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>
<p>Any TWO of the following:</p> <ul style="list-style-type: none"> <li>▶ Sight reading</li> <li>▶ Aural</li> <li>▶ Improvisation</li> <li>▶ Musical knowledge</li> </ul>	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, chosen freely from the lists below.

### Core repertoire

The following pieces are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 4* published by Trinity.

ARENS	Tango passionis
BADINGS	Ballo gaio
BURGMÜLLER	Barcarolle, op. 100 no. 22
ELGAR	Andantino (1st movt from <i>Sonatina</i> )
GARDEL <i>arr.</i> FARRINGTON	Por una cabeza
GEDIKE	Little Piece no. 17 (from <i>20 Little Pieces for Beginners</i> , op. 6)
KIRNBERGER	Minuet in E major
MOORE	Waltz mystique
MOZART	Allegretto (from <i>The London Sketchbook</i> , K. 15hh)



### Alternative repertoire

The following pieces are in the books listed in the right-hand column below.

C P E BACH	Andante	Keynotes: Grades 3-4 (Faber 0-571-52322-6)
BERTINI	Study in E minor, op. 29 no. 14	Raise the Bar Piano: Grades 3-5 (Trinity TCL 015389)
GRIEG	Waltz in A minor	My First Concert (Schott ED 20969)
KIRCHNER	Dreaming Lake	Splash! (Breitkopf EB 8796)
MAXWELL DAVIES	Calm Water (from <i>Stevie's Ferry to Hoy</i> )	Grade by Grade – Piano Grade 4 (Boosey M060127687)
MOZART	Menuetto and Trio (from <i>Viennese Sonatina no. 6</i> )	Six Viennese Sonatinas (Universal UE 13354)
NEEFE	Arioso	Easy Pieces of the 17th and 18th Centuries (Bärenreiter H 4014)
PETOT	You Have to Shake It	Jazz Alley – Intermediate (Kjos WP 607)
SUTERMEISTER	Erster Ferienmorgen	Leichte Klavierstücke und Sonatinen (Schott ED 6806)
TERZIBASCHITSCH	The Old Gramophone	Piano Dreams: solo book 2 (Trinity TCL 015341)
TRAD. arr. HOLT	Bop Goes the Weasel	Repertoire Builder book 2 (Spartan SP 1212)

### Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Tempo changes
- ▶ Use of a variety of different articulations
- ▶ Use of keys stipulated for technical work at this grade

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

Ab and E major	min. ♩ = 100	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
F and C#minor (candidates' choice of <i>either</i> harmonic or melodic minor)					
E major contrary motion scale					
Chromatic scale in similar motion starting on B					
Chromatic scale in contrary motion starting on Ab			<i>legato</i> only	one octave	

**2. ARPEGGIOS** (from memory) – Examiners select from the following:

Ab and E major	min. ♩ = 80	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands separately
F and C#minor					

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 4*.

**1a.** Little Waltz or**1b.** Evening Sun

for tone, balance and voicing

**2a.** Waltz Echoes or**2b.** A Walk in the Woods

for co-ordination

**3a.** Timelines or**3b.** Roll up, roll up!

for finger &amp; wrist strength and flexibility

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 4 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

# Piano: Grade 5

## EXAM STRUCTURE



The Grade 5 exam lasts 16 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, chosen freely from the lists below.

### Core repertoire

The following pieces are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 5* published by Trinity.

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

## Alternative repertoire

The following pieces are in the books listed in the right-hand column below.

J S BACH	Gavotte en rondeau (from <i>Overture in G minor</i> )	Leichte Klavierstücke und Sonatinen (Schott ED 6806)
BARTÓK	Romanian Polka	Romanian Folk Dances (Universal UE 5802)
BENDA	Allegretto (1st movt from <i>Sonatine in F major</i> )	Leichte Klavierstücke und Sonatinen (Schott ED 6806)
DIABELLI	Moderato cantabile (1st movt from <i>Sonatina in F major</i> , op. 168 no. 1)	Eleven Sonatinas, op. 151 & op. 168 (Alfred 2419)
FONTEYN <i>arr. FARRINGTON</i>	Pop Looks Bach	Grade by Grade – Piano Grade 5 (Boosey M060127694)
KABALEVSKY	Cavalryman (no. 29 from <i>Thirty Children's Pieces</i> , op. 27)	Grade by Grade – Piano Grade 5 (Boosey M060127694)
NORTON	Kettle Rag	Raise the Bar Piano: Grades 3-5 (Trinity TCL 015389)
PETOT	The Newtonville Bounce	Jazz Alley – Intermediate (Kjos WP 607)
SHOSTAKOVICH	Gavotte	Dances of the Dolls (Boosey M060024078)
VINE	Semplice (from <i>Red Blues</i> )	Keynotes: Grades 4-5 (Faber 0-571-52323-4)

## Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of keys stipulated for technical work at this grade

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

D $\flat$ and B major	min. ♩ = 110	<i><b>f</b> or <b>p</b></i>	<i>legato or staccato</i>	two octaves	hands together
B $\flat$ and G $\sharp$ minor (candidates' choice of <i>either</i> harmonic or melodic minor)					
G harmonic minor contrary motion scale			<i>legato only</i>		
Chromatic scale in similar motion starting on D $\flat$					
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E					

**2. ARPEGGIOS** (from memory, in similar motion) – Examiners select from the following:

D $\flat$ and B major	min. ♩ = 90	<i><b>f</b> or <b>p</b></i>	<i>legato or staccato</i>	two octaves	hands together
B $\flat$ and G $\sharp$ minor					
Diminished 7th starting on B					

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 5*.

**1a.** In the Chapel *or***1b.** Ornamental Garden

for tone, balance and voicing

**2a.** Penny Farthing *or***2b.** Gentle Arabesque

for co-ordination

**3a.** Jumping Beans *or***3b.** By the Brook

for finger &amp; wrist strength and flexibility

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 5 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

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

# Piano: Grade 6

## EXAM STRUCTURE



The Grade 6 exam lasts 22 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TEST 1</b>	<b>10</b>
Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group.

Core repertoire is contained in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 6* published by Trinity.

### Core repertoire Group A

J S BACH	Prelude in D minor, BWV 935
BENDA	Sonatina in E $\flat$
BYRD	Coranto (no. 218 from <i>Fitzwilliam Virginal Book</i> )
JONES	Giga in A minor

### Core repertoire Group B

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



**Alternative repertoire****Group A**

The following pieces are in the books listed in the right-hand column below.

C P E BACH	Solo per il cembalo (Allegro), BWV Anh 129	Notebook for Anna Magdalena Bach (Bärenreiter BA 5242)
DUŠEK	Allegro (1st movt from <i>Sonata no. 3 in B♭ major</i> )	Complete Sonatas for Keyboard (Bärenreiter BA 11513)
SCHUBERT	Scherzo in B♭ major, D 593 no. 1	2 Scherzi, D 593 (Henle HN 489)
TELEMANN	Allegro (from <i>Fantasia no. 1 in D major</i> )	12 Little Fantasias (Schott ED 2330)

**Alternative repertoire****Group B**

The following pieces are in the books listed in the right-hand column below.

GRANADOS	Vals sentimental, DLR VII:8.7	Valses 2 (Complete Works for Piano vol. 16) (Boileau 978-84-8020-690-7)
KALLMEYER	Nemi Lounge	The Cool Cat Piano Goodies (DVfM DV 32152)
PROKOFIEV	Cortège de sauterelles (March of the Grasshoppers)	Musiques d'enfants, op. 65 (Boosey M060081798)
PÜTZ	Raining Cats and Dogs	Water (Schott ED 22276)
REGER	Versöhnung (Reconciliation) (no. 20 from <i>Aus der Jugendzeit</i> , op. 17)	Raise the Bar Piano: Grades 6-8 (Trinity TCL 015395)
SATIE	Gymnopédie no. 3	Gymnopédies (Henle HN 1072)

**Own composition**

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
**4-5 minutes**

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ More advanced use of form (eg theme and variations)
- ▶ Extensive range
- ▶ More advanced melodic ornamentation or inflection
- ▶ Use of any key

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

B $\flat$ and D major	min. ♩ = 120	<i>f</i> or <i>mf</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	four octaves	hands together
B $\flat$ and D harmonic and melodic minor				two octaves	
Chromatic scales in similar motion starting on B $\flat$ and D			min. ♩ = 60	<i>legato</i> only	
Chromatic scale in contrary motion starting on E $\flat$					
C major scale in 3rds					

**2. ARPEGGIOS** (from memory, in similar motion) – Examiners select from the following:

B $\flat$ and D major	min. ♩ = 100	<i>f</i> or <i>mf</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	four octaves	hands together
B $\flat$ and D minor					
Diminished 7ths starting on B $\flat$ and D					
Dominant 7ths in the keys B $\flat$ and D					

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 6*.

**1a.** Nouvelle Gymnopédie or

for tone, balance and voicing

**1b.** Romantic Gesture**2a.** Spinal Chords or

for co-ordination

**2b.** Three Against Two Ain't Fair!**3a.** Catch Me If You Can! or

for finger &amp; wrist strength and flexibility

**3b.** The Fugitive

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 6 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

## Aural questions

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

# Piano: Grade 7

## EXAM STRUCTURE



The Grade 7 exam lasts 22 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TEST 1</b>	<b>10</b>
Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group.

Core repertoire is contained in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 7* published by Trinity.

### Core repertoire Group A

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

### Core repertoire Group B

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

**Alternative repertoire****Group A**

The following pieces are in the books listed in the right-hand column below.

J S BACH	Prelude in G major, BWV 860	The Well-Tempered Clavier Part 1 BWV 846-869 (Henle HN 1014)
HAYDN	Allegro molto (3rd movt from <i>Sonata in C major</i> , Hob. XVI:50)	Piano Sonata in C major, Hob. XVI:50 (Henle HN 1325)
MOZART	Allegro (1st movt from <i>Sonata in G major</i> , K. 283)	Piano Sonata in G major, K. 283 (189h) (Henle HN 601)

**Alternative repertoire****Group B**

The following pieces are in the books listed in the right-hand column below.

HARRIS	Study	Raise the Bar Piano: Grades 6-8 (Trinity TCL 015395)
LISZT	Klavierstück in E major, R 60	Easy Piano Pieces and Dances (Bärenreiter BA 6577)
PROKOFIEV	Vision fugitive No. 10	Visions fugitives, op. 22 (Boosey M060081781)
ROCHEROLLE	La chapelle	Souvenirs du château (Kjos GP 369)
SCHUBERT	Moment musical no. 6 in A $\flat$ major (Plaintes d'un troubadour)	Moments musicaux, op. 94 D 780 (Bärenreiter BA 9647)
SKULTE	Arietta	Das Pianobuch vol. 2 (Peters EP 10906b)
TANNER	How Bleak the Sea Tonight	Nightscares (Spartan SP 1137)

**Own composition**

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
approx. 5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Modulation
- ▶ Use of irregular time signatures
- ▶ Use of any key

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

A $\flat$ and E major	min. ♩ = 130	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> ( <i>p-f-p</i> )	<i>legato</i> or <i>staccato</i>	four octaves	hands together
G $\sharp$ and E harmonic and melodic minor					
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on E $\flat$					
E major scale in 3rds	min. ♩ = 70	<i>mf</i>	<i>legato</i>	two octaves	hands separately

**2. ARPEGGIOS** (from memory, in similar motion unless specified as contrary motion) –  
Examiners select from the following:

A $\flat$ and E major	min. ♩ = 110	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> ( <i>p-f-p</i> )	<i>legato</i> or <i>staccato</i>	four octaves	hands together
G $\sharp$ and E minor					
Diminished 7ths starting on A $\flat$ and E					
Dominant 7ths in the keys of A $\flat$ and E					
E major contrary motion			<i>legato</i>	two octaves	

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: 1a or 1b,  
2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 7*.

**1a.** Obsessive Nature or  
**1b.** Con Amore

for tone, balance and voicing

**2a.** Sunrise or  
**2b.** Vamp Style

for co-ordination

**3a.** Top Ten or  
**3b.** Under Control

for finger & wrist strength and flexibility

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 7 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

## Aural questions

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

# Piano: Grade 8

## EXAM STRUCTURE



The Grade 8 exam lasts 27 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Scales & arpeggios and exercises	
<b>SUPPORTING TEST 1</b>	<b>10</b>
Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group.

Core repertoire is contained in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 8* published by Trinity.

### Core repertoire Group A

J S BACH	Prelude in G major, BWV 902
HAYDN	Moderato (1st movt from <i>Sonata in G minor</i> , Hob. XVI:44)
MOZART	Allegro (1st movt from <i>Sonata in Bb</i> , K. 570)
RAMEAU	Fanfarinette and La triomphante (from <i>Suite in A minor</i> )

### Core repertoire Group B

BARTÓK	Allegretto (1st movt from <i>Suite</i> , op. 14)
BRAHMS	Intermezzo in B minor, op. 119 no. 1
DEBUSSY	Minstrels (from <i>Préludes Book 1</i> )
IRELAND	Elegy (from <i>A Downland Suite</i> )
MA/ZHANG N arr. ZHANG Z	Remote Xianggelila



**Alternative repertoire****Group A**

The following pieces are in the books listed in the right-hand column below.

C P E BACH	Allegro assai (1st movt from <i>Sonata in A major</i> , Wq 55 no. 4)	Six Piano Sonatas, Wq 55 (Breitkopf EB 4401)
BEETHOVEN	Prestissimo (Finale from <i>Sonata no. 5 in C minor</i> , op. 10 no. 1)	Sonata no. 5 in C minor, op. 10 no. 1 (Henle HN 47)
CHOPIN	Waltz in E minor, op. post.	Waltz in E minor, op. post. (Henle HN 771)
HANDEL	Presto (final movt from <i>Suite no. 3 in D minor</i> , HWV 428)	Piano Suites (London 1720) (Henle HN 336)
HENGEVELD	Prelude (from <i>Partita rhythmique</i> )	Raise the Bar Piano: Grades 6-8 (Trinity TCL 015395)

**Alternative repertoire****Group B**

The following pieces are in the books listed in the right-hand column below.

GRIEG	Erotik	Lyric Pieces book 3, op. 43 (Peters EP 2154)
KALLMEYER	Six-Eight-Prelude	The Cool Cat Piano Goodies (DVfM DV 32152)
REGER	Moment musical in C# minor, op. 44 no. 5	Das Pianobuch vol. 2 (Peters EP 10906b)
SCHUMANN	Herberge (The Wayside Inn)	Waldszenen (Forest Scenes), op. 82 (Wiener UT 50066)
SCULTHORPE	Snow, Moon and Flowers	Night Pieces (Faber 0-571-50369-1)

**Own composition**

Candidates may perform an own composition instead of one listed piece. More information can be found on page 16.



**Duration:**  
5-6 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Wide range of expressive techniques
- ▶ Creative use of form
- ▶ Extended techniques, wide range, chromaticism and rhythmic variation
- ▶ Use of any key

**TECHNICAL WORK**

Candidates prepare all sections. See page 17 for more information.

**1. SCALES** (from memory) – Examiners select from the following:

F#, E $\flat$ and B major	min. ♩ = 140	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo/</i> <i>diminuendo</i> ( <i>p-f-p</i> )	<i>legato</i> or <i>staccato</i>	four octaves	hands together
F#, E $\flat$ and B harmonic and melodic minor					
Chromatic scales in similar motion starting on F#, E $\flat$ and B					
B major scale in 3rds	min. ♩ = 80	<i>mf</i>	<i>legato</i>	two octaves	hands separately
C harmonic minor scale in 3rds					

**2. ARPEGGIOS** (from memory, in similar motion unless specified as contrary motion) – Examiners select from the following:

F#, E $\flat$ and B major	min. ♩ = 120	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo/</i> <i>diminuendo</i> ( <i>p-f-p</i> )	<i>legato</i> or <i>staccato</i>	four octaves	hands together
F#, E $\flat$ and B minor					
Diminished 7ths starting on F#, E $\flat$ and B					
Dominant 7ths in the keys of F#, E $\flat$ and B			<i>legato</i>	two octaves	
E $\flat$ major contrary motion					
F# minor contrary motion					

**3. EXERCISES** (music may be used) – Candidates prepare three exercises in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

The exercises are in the book *Piano Exam Pieces & Exercises 2018-2020: Grade 8*.

**1a.** Who Knows Where? or

for tone, balance and voicing

**1b.** Three by Three

**2a.** Broadway Show or

**2b.** Interlace

for co-ordination

**3a.** Jazz Fusion or

**3b.** Looking Back to the Future

for finger & wrist strength and flexibility

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 8 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

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### Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

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# Piano Accompanying: Grade 5

## EXAM STRUCTURE



The Grade 5 exam lasts 16 minutes and contains the following:

## PIECES

Candidates play a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Extracts	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
<b>TOTAL</b>	<b>100</b>

**Group A****VOICE**

ARNE	When Daisies Pied (from <i>Selected Songs</i> ) (Cramer 90142)
PERGOLESİ	Se tu m'ami (from <i>24 Italian Songs and Arias</i> ) (Schirmer GS26114)
PURCELL	Music for a While (from <i>15 Songs and Airs set 2</i> ) (Novello NOV170266)

**VIOLIN**

J S BACH	Andante (3rd movt from <i>Sonata no. 1 in B minor</i> , BWV 1014) (from <i>Six Sonatas</i> , BWV 1014-1019 vol. 1) (Bärenreiter BA 5118)
CORELLI	Allegro (2nd movt from <i>Sonata in E minor</i> , op. 5 no. 8) (from <i>Violin Sonatas</i> , op. 5 vol. 1) (Wiener UT50236)
FIOCCO arr. BENT & O'NEILL	Allegro (Schott ED 11963)

**CELLO**

LE FLEMING	Air (from <i>Air and Dance</i> ) (Chester CH 56275)
NORTON	Rough Justice (from <i>Microjazz Cello collection 2</i> ) (Boosey M060111136)

**FLUTE**

J S BACH	Siciliano (2nd movt from <i>Sonata no. 2 in E<math>\flat</math></i> , BWV 1031) (from <i>Flute Sonatas vol. 1</i> ) (Peters EP4461AA)
COWLES	Busy Lizzie (from <i>Woodwind World Flute book 4</i> ) (Trinity TCL 320049)
RUTTER	Prelude (from <i>Suite antique</i> ) (OUP 9780193586918)

**CLARINET**

DRUSCHETZKY	Allegro (from <i>Woodwind World Clarinet book 3</i> ) (Trinity TCL 350039)
LUTOSŁAWSKI	No. 2 of 5 Dance Preludes (Chester CH 55171)

**Group B****VOICE**

FAURÉ ed. KAGEN	Chanson d'amour (from <i>30 Songs</i> ) (IMC 1601/2/1131)
SCHUBERT	Du bist die Ruh (from <i>Schubert Lieder vol. 5 – high voice</i> ) (Bärenreiter BA 7008)
VAUGHAN WILLIAMS	Linden Lea (available in F, G or A) (Boosey M060028434 (in F), M060028441 (in G), M060028458 (in A))

## VIOLIN

DVOŘÁK Larghetto (2nd movt from *Sonatina in G*, op. 100) (Peters EP 9363)

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ELGAR Chanson de matin, op. 15 no. 2 (from *Edward Elgar: Chanson de matin and Chanson de nuit*) (Novello NOV 120431R)

---

SHOSTAKOVICH Romance (from *The Gadfly*, op. 97) (Fentone F 399-401)  
arr. FRASER

## CELLO

SQUIRE Romance (Stainer 2284)

---

TROWELL Meditation (from *12 Morceaux faciles*, op. 4 book 3) (Schott ED 11212)

## FLUTE

COWLES Meadow-Sweet (from *Woodwind World Flute book 3*)  
(Trinity TCL 320032)

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RUTTER Chanson (from *Suite antique*) (OUP 9780193586918)

## CLARINET

FINZI Carol (from *Five Bagatelles*, op. 23) (Boosey M060030253)

---

HARRIS Daydreams (from *Woodwind World Clarinet book 4*)  
(Trinity TCL 350046)

## Group C (piano solo)

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BIZET Entr'acte (no. 24: Andantino from *Carmen*) (from *Piano Plus*)  
(Trinity TCL 003034)

---

FAURÉ Agnus Dei (from *Requiem*) (from *Piano Plus*) (Trinity TCL 003034)

---

VIVALDI Propter magnam gloriam (from *Gloria*) (from *Piano Plus*)  
(Trinity TCL 003034)

---

VARIOUS Any piece from *Piano Exam Pieces & Exercises 2018-2020: Grade 5*  
(Trinity TCL 016638)

## TECHNICAL WORK

Candidates prepare all extracts set for Grade 5 technical development in the book *Piano Plus 2* published by Trinity. The examiner chooses three extracts to be performed in the exam.

## SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 5 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the piano. Questions are based on candidates' chosen pieces. See page 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
Major or minor key	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

# Piano Accompanying: Grade 6

## EXAM STRUCTURE



The Grade 6 exam lasts 22 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Extracts	
<b>SUPPORTING TEST 1</b>	<b>10</b>
▶ Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.



**Group A****VOICE**

CALDARA                      *Sebben crudele* (from *24 Italian Songs and Arias*)  
(Schirmer GS 26114)

FAURÉ ed. KAGEN              *Claire de lune* (from *30 Songs*) (IMC 1601/2/1131)

RUTTER                         *All Things Bright and Beautiful* (OUP 9780193420625)

**VIOLIN**

J S BACH                         4th movt (from *Sonata no. 1 in B minor*, BWV 1014) (from *Six Sonatas*,  
BWV 1014-1019 vol. 1) (Bärenreiter BA 5118)

CORELLI                         *Giga – Allegro* (4th movt from *Sonata in D minor*, op. 5 no. 7)  
(Stainer 7406A)

**CELLO**

LE FLEMING                      *Dance* (from *Air and Dance*) (Chester CH 56275)

VIVALDI                         Any *Allegro* movement from *6 Sonatas for cello*  
(Schott ED 4927)

**FLUTE**

HANDEL                         *Allegro* (4th movt from *Sonata in F*, HWV 369) (from *Eleven Sonatas*  
for *Flute & Basso Continuo*) (Bärenreiter BA 4225)

RUTTER                         *Waltz* (from *Suite antique*) (OUP 9780193586918)

**CLARINET**

LUTOSŁAWSKI                      No. 1 from *5 Dance Preludes* (Chester CH 55171)

SAINT-SAËNS                      *Allegro animato* (2nd movt from *Sonata for Clarinet in Eb*, op. 167)  
(Durand DF01006300)

**Group B****VOICE**

FAURÉ ed. KAGEN              *Après un rêve* (from *30 Songs*) (IMC 1601/2/1131)

HEAD                              *Sweet Chance That Led My Steps Abroad* (available in D or F)  
(Boosey M060032691 (in D), M060032707 (in F))

SCHUBERT                         *An die Musik* (any reliable edition)

## VIOLIN

ELGAR Chanson de nuit, op. 15 no. 1 (from *Edward Elgar: Chanson de matin and Chanson de nuit*) (Novello NOV 120431R)

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ELGAR Salut d'amour (Schott ED 11174-02)

---

FAURÉ Sicilienne, op. 78 (Peters EP 7386)

## CELLO

ELGAR Chanson de nuit, op. 15 no. 1 (Novello NOV 120943 [archive])

---

FAURÉ Sicilienne, op. 78 (from *Élégie*, op. 24; *Sicilienne*, op. 78) (Peters EP 7385)

---

FAURÉ  
arr. CASALS Après un rêve (IMC 540)

## FLUTE

FAURÉ ed. BUESSER Sicilienne, op. 78 (Chester CH 55156)

---

GODARD Idylle (from *Suite de trois morceaux*, op. 116) (Chester CH 55136)

---

MOWER The Great Outside (from *Landscapes*) (Itchy Fingers IFP 034)

## CLARINET

MOZART 2nd movt (Concerto in A, K. 622) (any reliable edition)

---

READE Prelude (from *The Victorian Kitchen Garden Suite*) (Weinberger JW 485)

## Group C (piano solo)

---

BORODIN Polovtsian Dance (no. 17 from *Prince Igor*) (from *Piano Plus*) (Trinity TCL 003034)

---

HANDEL And with His Stripes We Are Healed (from *Messiah*) (from *Piano Plus*) (Trinity TCL 003034)

---

HAYDN Come, Gentle Spring (from *The Seasons*) (from *Piano Plus*) (Trinity TCL 003034)

---

VARIOUS Any piece from *Piano Exam Pieces & Exercises 2018-2020: Grade 6* (Trinity TCL 016645)

## TECHNICAL WORK

Candidates prepare all extracts set for Grade 6 technical development in the book *Piano Plus 2* published by Trinity. The examiner chooses three extracts to be performed in the exam.

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 6 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

## Aural questions

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

# Piano Accompanying: Grade 7

## EXAM STRUCTURE



The Grade 7 exam lasts 22 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Extracts	
<b>SUPPORTING TEST 1</b>	<b>10</b>
▶ Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

**Group A****VOICE**

BERLIOZ Villanelle (from *Les nuits d'été*) (Bärenreiter BA 5784-90)

GURNEY Desire in Spring (from *20 Favourite Songs*) (OUP 9780193453920)

SULLIVAN Orpheus with His Lute (Cramer)

**VIOLIN**

GADE Second Fantasy Piece (Allegro Vivace) (from *Fantasy Pieces*, op. 43)  
(Hansen WH 03537)

HANDEL Allegro (2nd movt from *Sonata no. 4 in D*, HWV 371) (Peters EP 2475b)

MOZART Allegretto (2nd movt from *Sonata in G*, K. 301) (Peters EP 7579a)

**CELLO**

BERKELEY Andantino, op. 21 no. 2a (Chester CH 00945)

STRAVINSKY  
arr. MARKEVICH Russian Maiden's Song (Boosey M060027017)

**FLUTE**

R R BENNETT Allegro tranquillo (no. 1 from *Summer Music*) (Novello NOV 120560)

HANDEL Allegro (2nd movt from *Sonata in E minor*, HWV 359b)  
(from *Eleven Sonatas for Flute*) (Bärenreiter BA 4225)

**CLARINET**

MOZART arr. HYDE Larghetto (2nd movt from *Clarinet Quintet in A*, K. 581)  
(Boosey M060038617)

SCHUMANN No. 1: Zart und mit Ausdruck (from *Fantasiestücke*, op. 73)  
(Henle HN 416)

**Group B****VOICE**

CHAUSSON Le colibri (IMC 1130/31)

ELGAR Is She Not Passing Fair? (from *New Imperial Edition of Tenor Songs*)  
(Boosey M051904303)

FAURÉ Ici-bas (IMC)

SCHUMANN Der Nussbaum (Peters EP 8160a/b/c)

## VIOLIN

KREISLER                      Liebeslied (Schott BSS 29029)

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MASSENET  
*trans.* MARSICK                Méditation (UMP)

## CELLO

FAURÉ                              Berceuse, op. 16 (Hamel HA 09060)

---

SAINT-SAËNS                    The Swan (from *Carnival of the Animals*) (Durand DF00376700)

## FLUTE

ARRIEU                            1st movt (from *Sonatine*) (Amphion A126)

---

ROUSSEL                         Krishna (from *Joueurs de flûte*, op. 27) (Broekmans 1573)

## CLARINET

HOROVITZ                        2nd movt (from *Sonatina*) (Novello NOV 120541)

---

SAINT-SAËNS                    Allegretto (1st movt from *Sonata*, op. 167) (Durand 1006300)

## Group C (piano solo)

---

J S BACH                         Wir setzen uns mit Tränen nieder (from *St Matthew Passion*)  
(from *Piano Plus*) (Trinity TCL 003034)

---

BIZET                                Entr'acte (no. 24: Allegro vivo from *Carmen*) (from *Piano Plus*)  
(Trinity TCL 003034)

---

VERDI                                Va pensiero (Chorus of the Hebrew Slaves from *Nabucco*)  
(from *Piano Plus*) (Trinity TCL 003034)

---

VARIOUS                         Any piece from *Piano Exam Pieces & Exercises 2018-2020: Grade 7*  
(Trinity TCL 016652)

## TECHNICAL WORK

Candidates prepare all extracts set for Grade 7 technical development in the book *Piano Plus 2* published by Trinity. The examiner chooses three extracts to be performed in the exam.

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 7 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

## Aural questions

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

# Piano Accompanying: Grade 8

## EXAM STRUCTURE



The Grade 8 exam lasts 27 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Extracts	
<b>SUPPORTING TEST 1</b>	<b>10</b>
▶ Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, one from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.



**Group A****VOICE**

ARMSTRONG GIBBS	Five Eyes (available in G minor or B $\flat$ minor) (Boosey M060030833 (G minor), M060030840 (B $\flat$ minor))
PURCELL	Hark! The Echoing Air from <i>The Fairy Queen</i> (Novello NOV 952908)
QUILTER	Love's Philosophy (available in C or D) (Boosey M060021732 (in C), M060021749 (in D))
SCHUBERT	Der Musensohn (from <i>Selected Songs</i> ) (any reliable edition)
SCHUBERT	Die Forelle (from <i>Selected Songs</i> ) (any reliable edition)

**VIOLIN**

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

**CELLO**

MENDELSSOHN	Song Without Words, op. 109 (Stainer R2247)
SHOSTAKOVICH	Allegro (2nd movt from <i>Sonata in D minor</i> , op. 40) (Peters EP 4748)

**FLUTE**

J S BACH	Allegro moderato (1st movt from <i>Sonata no. 2</i> in E $\flat$ , BWV 1031) (from <i>Flute Sonatas</i> vol. 1) (Peters EP 4461AA)
J S BACH	Presto (3rd movt from <i>Sonata no. 1</i> in B minor, BWV 1030) (from <i>Flute Sonatas</i> vol. 1) (Peters EP 4461AA)
MATHIAS	Allegro ritmico (1st movt from <i>Sonatina</i> ) (OUP 9780193577770)

## CLARINET

GADE	Fourth Fantasy Piece (Allegro molto vivace) (from <i>Fantasy Pieces</i> , op. 43) (Hansen WH 03537)
LUTOSŁAWSKI	No. 3 (from <i>5 Dance Preludes</i> ) (Chester CH 55171)
POULENC	Allegro con fuoco (1st movt from <i>Sonata for Clarinet and Piano</i> ) (Chester CH 70972)

## Group B

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### VOICE

ELGAR	The Shepherd's Song (from <i>Seven Lieder</i> ) (any reliable edition)
HOWELLS	Come Sing and Dance (OUP 9780193454514)
RACHMANINOV	Vocalise, op. 34 no. 14 (Boosey M060022289)
SCHUMANN	Widmung (any reliable edition)

### VIOLIN

DVOŘÁK	4th movt (from <i>Sonatina in G</i> , op. 100) (Peters EP 9363)
MENDELSSOHN	2nd movt (from <i>Concerto in E minor</i> , op. 64) (Peters EP 1731)
RACHMANINOV	Vocalise, op. 34 no. 14 (Boosey M060112010)

### CELLO

RACHMANINOV	Vocalise, op. 34 no. 14 (Boosey M060112027)
SAINT-SAËNS	Allegro appassionato (from <i>Allegro appassionato</i> , op. 43) (Stainer R10020)

### FLUTE

GAUBERT	Madrigal (Enoch UNI 14224)
POULENC	Allegretto malinconico (1st movt from <i>Sonata</i> ) (Chester CH 01605)

## CLARINET

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

**Group C (piano solo)**

BEETHOVEN	Ode to Joy (chorus from <i>Symphony no. 9 in D minor</i> ) (from <i>Piano Plus</i> ) (Trinity TCL 003034)
BRAHMS	Wie lieblich sind deine Wohnungen (How lovely is thy dwelling place) (from <i>Ein deutsches Requiem</i> ) (from <i>Piano Plus</i> ) (Trinity TCL 003034)
GERSHWIN	Bess, You Is My Woman Now (duet from <i>Porgy and Bess</i> ) (from <i>Piano Plus</i> ) (Trinity TCL 003034)
VARIOUS	Any piece from <i>Piano Exam Pieces &amp; Exercises 2018-2020: Grade 8</i> (Trinity TCL 016669)

**TECHNICAL WORK**

Candidates prepare all extracts set for Grade 8 technical development in the book *Piano Plus 2* published by Trinity. The examiner chooses three extracts to be performed in the exam.

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 18 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 20 for more information.

The aural test requirements for Grade 8 are below.

### Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 20-27 for details of the requirements and parameters.

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### Aural questions

Parameters	Task	Requirement
Harmonised	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
12-16 bars		
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

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# Policies

## **SAFEGUARDING AND CHILD PROTECTION**

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

## **EQUAL OPPORTUNITIES**

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

## **REASONABLE ADJUSTMENT**

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn). For enquiries please contact [music-csn@trinitycollege.com](mailto:music-csn@trinitycollege.com)

## **DATA PROTECTION**

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## **QUALITY ASSURANCE**

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

## **EXAM INFRINGEMENTS**

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

## **MALPRACTICE**

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## **RESULTS REVIEW AND APPEALS PROCEDURE**

Anyone who wishes to question their exam result should refer to [trinitycollege.com/results-enquiry](http://trinitycollege.com/results-enquiry) for full details of our results review and appeals process.

# Publishers

## ALFRED

Alfred Publishing  
alfred.com  
(in UK: c/o Faber)

## AMPHION

Editions Amphion  
durand-salabert-eschig.com  
(in UK: c/o De Haske)

## BÄRENREITER

Bärenreiter Ltd  
baerenreiter.com

## BOILEAU

Editorial de Música Boileau  
boileau-music.com  
(in UK: c/o MusT)

## BOOSEY

Boosey & Hawkes Music  
Publishers Ltd  
boosey.com

## BREITKOPF

Breitkopf & Härtel  
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## BROEKMANS

Broekmans & Van Poppel  
broekmans.com  
(in UK: c/o Universal)

## CHESTER

Chester Music Ltd  
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## CRAMER

Cramer Music Ltd  
cramermusic.co.uk

## DE HASKE

De Haske Hal Leonard Ltd  
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## DURAND

Editions Durand  
durand-salabert-eschig.com  
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## DVfM

Deutscher Verlag für Musik  
c/o Breitkopf

## ENOCH

Enoch & Co  
editions-enoch.com

## FABER

Faber Music Ltd  
fabermusic.com

## FENTONE

Fentone Music Ltd  
fentone.com  
(in UK: c/o De Haske)

## FERRUM

Editions Musica Ferrum  
musica-ferrum.com

## HAMELLE

Editions Hamelle  
c/o Leduc  
(in UK: c/o Music Sales)

## HANSEN

Edition Wilhelm Hansen  
c/o Music Sales

## HENLE

G Henle Verlag  
henle.de

## IMC

International Music  
Company  
internationalmusicco.com  
(in UK: c/o Universal)

## ITCHY FINGERS

Itchy Fingers  
itchyfingers.com  
(in UK: c/o Schott)

## KJOS

Neil A Kjos Music  
Company  
kjos.com

## MUSIC SALES

Music Sales Ltd  
musicsales.com

## MUST

Music Trading  
music-trading.co.uk

## NOVELLO

Novello & Co Ltd  
c/o Music Sales

## OUP

Oxford University Press  
oup.co.uk

## PETERS

Peters Edition Ltd  
edition-peters.com

## QUEEN'S TEMPLE

Queen's Temple  
Publications  
qtpublications.co.uk  
(c/o Spartan)

## SCHIRMER

G Schirmer Inc.  
c/o Music Sales

## SCHOTT

Schott Music Ltd  
schott-music.com

## SPARTAN

Spartan Press Music  
Publishers Ltd  
spartanpress.co.uk

## STAINER

Stainer & Bell Ltd  
stainer.co.uk

## TRINITY

Trinity College London Press  
trinitycollege.com

## UMP

United Music Publishing Ltd  
ump.co.uk

## UNIVERSAL

Universal Edition (London)  
Ltd  
london.universaledition.com

## WEINBERGER

Josef Weinberger Ltd  
josef-weinberger.com  
(c/o Faber)

## WIENER

Wiener Urtext  
wiener-urtext.com  
(c/o Schott)

# Trinity publications

The following Trinity publications support this syllabus. All are available from [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

## Piano Exam Pieces & Exercises 2018-2020

	Book only	Book, CD & teaching notes
Initial	TCL 016584	TCL 016676
Grade 1	TCL 016591	TCL 016683
Grade 2	TCL 016607	TCL 016690
Grade 3	TCL 016614	TCL 016706
Grade 4	TCL 016621	TCL 016713
Grade 5	TCL 016638	TCL 016720
Grade 6	TCL 016645	TCL 016737
Grade 7	TCL 016652	TCL 016744
Grade 8	TCL 016669	TCL 016751

## Teaching Notes 2018-2020

Initial-Grade 8	TCL 016768
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## Piano Stories

Initial	TCL 018144
Grade 1	TCL 018151
Grade 2	TCL 018243
Grade 3	TCL 018250

## Raise the Bar Piano

Initial-Grade 2	TCL 015372
Grades 3-5	TCL 015389
Grades 6-8	TCL 015395

## Piano Dreams

Solo Book 1	TCL 015334
Solo Book 2	TCL 015341
Duet Book 1	TCL 015358
Duet Book 2	TCL 015365

## Piano Scales & Arpeggios from 2015

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

## Piano Sound at Sight (2nd series)

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

## Piano Sound at Sight (original series)

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

<b>Piano Plus</b>	TCL 003034
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<b>Piano Plus 2</b>	TCL 003041
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## Specimen Aural Tests from 2017

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

## Theory of Music Workbooks

Grade 1	TCL 006509
Grade 2	TCL 006516
Grade 3	TCL 006523
Grade 4	TCL 006530
Grade 5	TCL 006547
Grade 6	TCL 007476
Grade 7	TCL 007483
Grade 8	TCL 007490



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

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

You can access:

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

You can contact the music support team at Trinity's central office at [music@trinitycollege.com](mailto:music@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](http://trinitycollege.com/worldwide)

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(examples of graded exams, supporting tests and more)

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# Notes

